

Bulworth

Warren Beatty & Jeremy Pikser

Final script as of 12/97

**FOR EDUCATIONAL
PURPOSES ONLY**

LEGEND OVER BLACK SCREEN:

By the time of the California primaries of March, 1996, Robert Dole had locked up the Republican Presidential nomination while President Clinton ran unopposed by other Democrats.

FADE INTO:

EXT. CAPITOL BUILDING - WASHINGTON D.C. - NIGHT

1

Legend CONTINUES OVER the rainy streets leading to the Capitol building:

...and so it was, with little fanfare or attention, that incumbent Democratic Senator Jay Billington Bulworth prepared to embark upon the final weekend of his primary campaign to return to the Senate for yet another term.

EXT. RUSSELL SENATE OFFICE BLDG. - NIGHT

2

The city is in the middle of a torrential downpour. The lights from the Capitol manage to shine through the rain.

In VOICE OVER, we HEAR what we'll soon discover is a 30 second campaign spot for a political candidate:

JAY (V.O.)

Hello. I'm Jay Bulworth. You know, we stand at the doorstep of a new millenium. Our obligation is to reduce our bloated federal government but at the same time restore its creative power and re-invigorate our society...

There is the SOUND of a videotape being fast-forwarded.

INT. RUSSELL SENATE OFFICE BLDG. - NIGHT

3

We are in a long corridor, empty except for a janitor's cart, as MAIN TITLES FADE IN and OUT and the VOICE OVER CONTINUES:

JAY (V.O.)

My name is Jay Bulworth. We stand at the doorstep of a new millennium. Our obligation is to reduce our bloated federal government but at the same time restore its creative power...

4 EXT. RUSSELL SENATE OFFICE BLDG. - NIGHT 4

SENATOR JAY BULWORTH, handsome and clean shaven with his suit jacket slung over his shoulder, continues his campaign spot:

JAY

...Our welfare system is out of control. Of course we should help families who truly need it. But too often, welfare is a permanent subsidy for able bodied people who could and should get a job. California families who live by the rules and work hard and pay their taxes shouldn't be paying for people who do nothing. I'm Jay Bulworth. I believe in a hand up not a hand out. I need your support on Tuesday.

FADE TO BLACK.

5 A LEGEND APPEARS OVER BLACK: 5

Californians for Bulworth
"Millennium"
MH - TV - 04
03/16/96
TRT :30

6 INT. JAY'S INNER OFFICE - NIGHT 6

Jay Bulworth sits at his desk watching a SERIES of 30 second CAMPAIGN spots which repeat a similar message with subtle variations:

JAY (V.O.)

I'm Jay Bulworth. You know we stand at the doorstep of a new millennium.

MAIN TITLES FADE IN and OUT over Jay Bulworth on a TV monitor in a dark suit, once again plugging his campaign:

JAY

Our obligation is to reduce our bloated federal government but at the same time restore its creative power.

As the CAMPAIGN MESSAGE recycles, CAMERA PANS across several photographs: Dr. Martin Luther King, Jr. with Malcolm X, a peace demonstration from the 60's, Bulworth as a handsome, young liberal. CAMERA then PANS to a MONITOR playing yet another CAMPAIGN SPOT in which a mature, statesmanlike JAY BULWORTH talks about family values and ladles out food to a family.

(CONTINUED)

6 CONTINUED:

6

JAY (V.O.)
My wife Connie and I have been married for twenty-four years. She's been a loving partner and, more importantly, Connie's been my friend.

CONSTANCE (V.O.)
Jay has been a great senator for California. But the best job he's done is as a loving husband and as a devoted father...

An earnest Jay appears on the screen.

JAY
I believe in the old fashioned values of honesty and decency and fidelity.

Jay and Constance walk their dog together on the screen.

JAY (V.O.)
Join me in my crusade to strengthen California's families.

A LEGEND OVER BLACK:

7

Californians for Bulworth
"Millennium II"
ME - TV - 08
03/16/96
TRT :30

CLOSE ON MONITOR

8

Jay Bulworth looks strong and reliable. MAIN TITLES CONTINUE.

JAY
Hello. I'm Jay Bulworth. You know we stand on the doorstep of a new millennium. Our obligation is to reduce our bloated federal government...but at the same time restore its creative power. We can't afford any longer to give people privileges on the basis of race...

INT. JAY'S INNER OFFICE - SAME

9

As the now familiar CAMPAIGN MESSAGE repeats, we discover Jay Bulworth sitting behind his desk, barely recognizable as the man we've been getting to know. He looks like death on a warm cracker. Unshaven, tired, sweating, a small buffet of uneaten food next to him. The CAMPAIGN SPOTS and the CAMPAIGN MESSAGE recycle and repeat as the senator watches,

(CONTINUED)

9 CONTINUED:

9

distraught. He's emotionally exhausted and, at times, sobs uncontrollably.

MAIN TITLES END as the phone RINGS and the answering machine picks up:

JAY (ANSWERING MACHINE V.O.)
Hello. This is a telephone answering machine. Leave a message at the beep.

Jay uses the remote to mute his TV. He channel surfs as:

RUTHERFORD

(on machine)

If you're there Jay pick up the goddamn telephone. I know you're there, I know you're hearing me. Pork bellies indeed. Well I want to tell you something, I've just spoken with Hong Kong again and I'm very very upset! That's the wrong word, I'm pissed! Pissed, pissed, pissed, pissed, pissed! I warned you repeatedly about Fenner. That sonofabitch and his hair-brained, pork bally, goddamn schemes. And now Evelyn tells me, he tells me you've invested what amounts to nearly everything you had, you sonofabitch, into selling the goddamn thing short! And I'll tell you something else...

DISSOLVE TO:

10 INT. RUSSELL SENATE OFFICE BLDG. - DAY

10

The corridors are bustling with morning activity as MURPHY walks to the office.

HELEN'S VOICE (V.O.)

Yes we did get the check and of course the Senator would just love to have drinks with the Sultan. Will the Sultan be in Beverly Hills?

11 INT. JAY'S OUTER OFFICE - DAY

11

Murphy enters. The desks are manned and the phones are RINGING. Two middle-aged women, HELEN and DOBISH, who might otherwise be mistaken for schoolteachers, command the entry way.

MURPHY moves through the outer office in a hurry.

MURPHY

Has he buzzed yet?

(CONTINUED)

DOBISH
No.

Murphy starts into Jay's office and stops.

MURPHY
Did Feldman call?

DOBISH
It's six fifteen in the morning
in L.A., Dennis.

MURPHY
I don't care. Get me Manny Liebowitz and
get me Macavoy, now.

DOBISH
I've only got two hands and I'm too old
to grow a third!

MURPHY
(starts to move)
I didn't ask you to grow anything
new, Dobish, just get me those fucking
calls.

And with that, Murphy disappears into his office as DAVERS
enters the outer office from the bathroom.

DOBISH
(into phone)
Mr. Chow? What about Mr. Ling?
(pause)
Tell me something, did his check clear?

DAVERS
He still hasn't buzzed?

DOBISH
No.

Davers heads towards JAY'S office.

DOBISH (CONT'D)
Mr. Davers, if our friend never goes home
anymore, we might consider throwing away
some of the uneaten food in there. The
office is beginning to acquire a smell.

Davers enters. Jay channel surfs in much the same position
he was in the night before.

12 CONTINUED:

12

DAVERS

Hey. Senator. You know, it's a beautiful morning. The birds are singing. The leaves are...doing whatever leaves do. Did you eat anything? It's Friday...that pizza's from Wednesday.

Jay ignores Davers.

DAVERS

Fenner called. He said you sold pork bellies short and now they're up again.

Jay says nothing.

DAVERS

I mean, is that a...is that a disaster?

JAY

Davers. Do I look like a disaster to you?

DAVERS

(laughs)

I don't know. No.

(turning away from Jay)

A little girl is sitting on a bench with her dog...

13 INT. JAY'S OUTER OFFICE - SAME

13

Dobish and Helen are at their desks.

DOBISH

We'll get him some, uh...does he like sushi? Oh, God...that's raw.

HELEN

Let's make a smoothie. A smoothie and some jello.

14 INT. JAY'S INNER OFFICE - SAME

14

Jay channel surfs.

DAVERS

... 'What about your little dog, what about your little dog? What's his name...your little dog?' And, uh...he said, 'Porky.' 'Porky, oh? Why do you call him Porky?' And he says, 'Because he fucks pigs.'

Jay says nothing.

(CONTINUED)

DAVERS

Forget it. Constance called this morning...

Murphy enters.

MURPHY

Good morning, good morning. Good morning.

(a beat, taking in Jay's appearance)

Good morning. The field poll's a little worse than we thought. We're down by four points. But, the new spots are playing absolutely huge. And, we're gonna get \$900,000 from the Sunday Brunch.

DAVERS

Hey!

MURPHY

(to Jay)

Now Senator, you might be asked about the insurance bill in five minutes. You got a comb for the Senator, Davers?

DAVERS

Which insurance bill?

MURPHY

S-2720 regulates insurance companies and makes 'em sell it to poor people.

DAVERS

Oh, that's a good bill.

MURPHY

Not for insurance companies.

DAVERS

What are we working for the insurance companies?

MURPHY

We do today, or come Tuesday, we don't work for anybody. We're trying to get \$50,000 a table. Shall we talk on the way, Senator?

Davers hands Jay an electric razor. Jay begins a cursory shave.

DAVERS

Alright, let's go.

14 CONTINUED: (2)

14

MURPHY

I think if 2720 comes up you just say... we're gonna have to get back to you on that one. Right, Davers? There we go, c'mon boy, chop chop.

15 INT. SENATE PRESS ROOM - DAY

15

The press conference is sparsely attended. Bulworth stands at a podium. DENNIS MURPHY, 45, his chief administrative aide, stands nearby.

MISSY

Senator, Missy Berliner, Los Angeles Times...

JAY (O.S.)

Sam.

SAM

Senator, last week your challenger in next Tuesday's California primary said you were quote...an old liberal wine trying to pour himself into a new conservative bottle.

JAY

You know, Sam, we stand at the doorstep of a new millennium...

16 EXT. RUSSELL SENATE OFFICE BLDG. - DAY

16

Murphy leads Jay down the steps to a group "Californians For Family Values", CONSTANCE, 40s, Jay's wife, surrounded by photographers.

MURPHY

That kind of mistake can hurt a lot more than you'd think.

JAY

What mistake?

MURPHY

The 'both sides' remark.

JAY

Both sides?

Murphy shifts gears, seeing Constance who is standing nearby.

MURPHY

Hello, Constance.

(CONTINUED)

CONSTANCE

Murphy, I don't know why your people would think I have nothing better to do with my morning than wait around.

(to Jay)

I have no objection to doing my part in all this, but the least you can do is get your staff to show some respect for my time.

JAY

(to Murphy)

Uh-huh. What about both sides?

MURPHY

Weren't we supposed to say...it was Bob Scheer right? We were going to go with, 'I'll have to get back to you on that one, Bob.'

JAY

And I said...

MURPHY (O.S.)

'Both sides' tends to imply the other side is worth considering. Is that the message we want to send, Senator?

AIDE (O.S.)

We're ready for you, Senator.

JAY

(to Constance)

Where's Becky?

Jay and Constance move into place...some FLASHBULBS...as people move into position and smiles are frozen.

CONSTANCE

She doesn't want to stand around for a photo-op. She's seventeen, she wants to be with her friends.

JAY

Is she mad at me?

CONSTANCE

She's not mad. She's seventeen. Just send some money, she'll be fine.

PHOTOGRAPHER

Senator?

A few more FLASHBULBS, then:

CONSTANCE

Okay, that's it.

(CONTINUED)

16 CONTINUED: (2)

16

She walks away.

JAY
Uh, Con... uh...

MURPHY (O.S.)
We want to thank you all very much for
your help. Any other help you can give
us please make the check payable to...

17 INT. RUSSELL SENATE OFFICE BLDG. CORRIDOR - DAY

17

Jay walks toward his office, lost in thought.

18 INT. JAY'S INNER OFFICE - DAY

18

JAY numbly channel surfs on the television screen across the
room from his desk as DR. GREENFELT removes a blood pressure
apparatus from his other arm.

GREENFELT
Liver function, blood pressure, E.K.G.,
they're all fine. Are you eating?

JAY
(watching TV)
Uh. no thanks.

GREENFELT
No, I'm asking have you experienced a
loss of appetite?

JAY
No, no, no. I'm just not very hungry.
Thanks.

GREENFELT
When was the last time you ate?

19 INT. RUSSELL SENATE OFFICE BLDG. CORRIDOR - DAY

19

GRAHAM CROCKETT, a vigorous, intense lobbyist, strides down
the corridor holding an attache case. He heads toward Jay's
office door.

HELEN (V.O.)
Mr. Fong and the Chong family left for
Hong Kong just after the coffee...

20 INT. JAY'S OUTER OFFICE - DAY

20

Helen is on the phone.

HELEN

Will Mr. and Mrs. Wang be in California?

CROCKETT enters. There is lots of activity in the outer office.

CROCKETT

Hello, Helen. How are you?

HELEN

Hello, Mr. Crockett.

CROCKETT

Hello, Mrs. Dobish. How are you? How's your husband? Is he feeling any better?

DOBISH

Hello, Mr. Crockett.

(buzzes Jay's intercom)

Mr. Crockett, American Insurance Federation.

21 INT. JAY'S INNER OFFICE - DAY

21

Greenfelt is stuck.

GREENFELT

Jay? Jay? Are you telling me that you haven't eaten or slept in the last three days? That's not good. Maybe you should talk to someone.

(begins to write)

I'll give you a name. Milton Alexander. He's head of psychiatry at Georgetown.

JAY

Ah, I've got a meeting here.

GREENFELT

Oh, yes.

Greenfelt rises.

JAY

Why don't you take this way out, Sam, huh?

22 INT. OUTER OFFICE - SAME 22

Crockett talks on the phone.

CROCKETT

General, we have to all sit down together
and discuss this bill because this bill
is going to upstage all of us.

23 INT. JAY'S INNER OFFICE/OUTER OFFICE - DAY 23

Jay puts on his coat and opens the door to greet Crockett.

JAY

Crockett.

CROCKETT

(into phone)

General, can I call you back? Thank you.

24 INT. RUSSELL SENATE OFFICE BLDG. HALLWAY - DAY 24

Greenfelt sees Davers approach.

DAVERS

Hey Doc. How's he doing?

GREENFELT

(a moment)

Fine. Fine. How you doing?

DAVERS

Fine. Fine. And you?

GREENFELT

Fine.

Davers enters Jay's office.

25 INT. JAY'S INNER OFFICE - DAY 25

Crockett sits facing Jay who sits behind his desk.

CROCKETT

Can you believe this goddamn regulation
bill? I mean, is this whole world
going fucking insane or what? When you
consider the dislocation in the
relationships with state commissioners.
Or the effect on the rate structures. I
mean this bill's gonna cost us billions!

(CONTINUED)

Jay changes channels on the TV.

CROCKETT

And it's the usual people making all the trouble. You think I'm going to say it's the African Americans? Well, it's not the African Americans, Senator. I have no problem with African Americans. I'm not other people. Dr. Martin Luther King, Colin Powell, Michael Jordan. I have no problem with these people. These people have good jobs. But you throw down some lazy, welfare-taking, drug-dealing, rap-singing punk, and then you tell me that my people have to give him a policy? Why? So he can burn down his house, smoke his crack and get AIDS?

JAY

(still channel surfing)
I'm not sure you can get AIDS by burning your house down, but I get your point.

6 INT. RUSSELL SENATE OFFICE BLDG. CORRIDOR - DAY

26

VINNIE, 60's, a hood, walks down the corridor.

HELEN (V.O.)

He's in for \$90,000, I think they've got it, \$120,000... \$70,000... then you've got \$50 or \$60,000...

7 INT. JAY'S OUTER OFFICE - DAY

27

DAVERS is waiting. VINNIE enters. They hug.

DAVERS

Vinnie!
(laughs)
Vinnie, you sonofabitch. How are ya? How ya been?

VINNIE

Other than a prostate like a coffee cake and a little ticker trouble.

8 INT. JAY'S INNER OFFICE - SAME

28

Crockett and Jay continue their meeting.

CROCKETT

I hate to resort to an overworked phrase, but this bill is --

(CONTINUED)

JAY
Crockett...the bill is Un-American.

CROCKETT
And I have total confidence in you, Senator,
that you can bottle up this bill in committee
and nip this thing in the bud.

Jay gestures to some materials in Crockett's hands.

JAY
What do we got there?

CROCKETT
Alright, I got your homeowner's
insurance, disability insurance, umbrella
liability...now the Senate gives you full
health. So...uh, and I see no reason why
you shouldn't have a couple million
dollars in life insurance.

JAY
I thought we said ten.

CROCKETT
(beat)
What?

JAY
Ten. Ten million.

CROCKETT
Pesos?
(beat)
I feel constrained to remind you that
what we said was a couple of million paid
to your daughter in --

JAY
(overriding)
Four payments, two and a half million each,
ten million dollars, to my daughter.

CROCKETT
Would five do it?

Jay gestures no.

CROCKETT
Alright, why don't we just say seven?

Jay gestures higher.

CROCKETT
Ten, ten, ten million? That's a whole
hell of a lot of life insurance.
(a moment)

(MORE)

(CONTINUED)

28 CONTINUED: (2) CROCKETT (cont'd) 28
If Jay Bulworth plays ball. We'll play
ball.

29 INT. JAY'S OUTER OFFICE - DAY 29
The door to Jay's office opens. Jay looks out briefly.

DAVERS
Senator, I want you to meet Vinnie --

JAY (O.S.)
Vinnie, how are ya?

30 INT. JAY'S INNER OFFICE - DAY 30
Crockett looks at Jay and leaves through the other door.

31 INT. JAY'S INNER/OUTER OFFICE - SAME 31
Jay opens the door to Vinnie and Davers.

JAY
(to Vinnie)
Ready for the Weekend Research Project?

VINNIE
Oh, yeah, yeah.

JAY
Davers, could you excuse us? Thanks.

DAVERS
Uhh, uhh...I'll be right outside.

Davers remains in the outer office as Vinnie enters.

32 INT. JAY'S INNER OFFICE - SAME 32
Jay leans across his desk and hands Vinnie a briefcase full
of cash.

JAY
Small bills. I wish I didn't have to go
through Davers to talk to you.

VINNIE
Davers can always reach me. Davers is a
sweetheart.

JAY
Uh-huh.

Vinnie looks at french fries on Jay's desk.

(CONTINUED)

JAY
Help yourself. They're cold.

Vinnie takes one and dips it in ketchup as Jay licks and seals an envelope.

JAY
Did, uh, Davers ask you what the Weekend Research Project was?

VINNIE
Uh-uh.

JAY
Good. Nobody knows but you and me.

VINNIE
You and me, Senator. You and me.

JAY
(handing him the envelope)
That's good. Here's a couple pictures of the person and you just, uh...give them to whomever you have that's gonna do the, uh...

VINNIE
Research.

JAY
Research.

VINNIE
You know, this is the first time I ever arranged to get a guy to off a guy who I don't know who the guy is who he's gonna off.

JAY
You mean -- research.

VINNIE
Yeah, research a guy who I don't know who it is.

JAY
You said you didn't have to know who it is.

VINNIE
Hey, I'm a liaison, that's all. I don't want to know who this is. I don't wanna know from nothin'. And I don't want nobody knowin' nothin' about me. I need to talk to you, I call Eddie Davers. You need to talk to me, you call Eddie Davers. That way, nobody knows from nothin', including Eddie Davers.

JAY
Fine, fine, fine, fine.

VINNIE
'Cept for one thing.

JAY
What's that?

VINNIE
I gotta know who this guy is.

JAY
You just said --

VINNIE
(interrupting)
Yeah...that was in the abstract. Now
that we're really doin' it and you don't
tell me who this is and then...it's
simple math.

Vinnie cheats the envelope up to the light and Jay catches
him. They stare at one another.

JAY
(finally)
Take a look.

Vinnie opens the envelope slowly, and sees two photos. He's
shocked to discover that the person in the photos is...Jay
Bulworth.

VINNIE
Excuse me...
(beat)
What's the gag?

JAY
He will be arriving at LAX tomorrow night
at about 8:30, American.

Jay passes a check to Vinnie.

JAY
Check for the second half. If I'm not
dead by Monday morning I'm going to stop
payment on that check.

The airplane touches down.

34 INT. AIRPLANE - NIGHT

34

As passengers exit the plane, Jay downs several small bottles of airline liquor.

MALE FLIGHT ATTENDANT (V.O.)
We'd like to thank you for flying with American Airlines and we hope you have a pleasant stay in Los Angeles. As you exit the aircraft our flight agents will help direct you to any connecting flights. Oh, and have a nice day.

35 INT. LAX ARRIVAL AREA - NIGHT

35

Murphy is waiting here with BILL FELDMAN, 30's, his young deputy. Jay and Davers emerge into the waiting area. Jay, Davers, Murphy and Feldman make their way through the airport.

MURPHY
Welcome back to California, Senator. Did you sleep on the plane? We're running a little late, Senator, so lemme run through some changes with you. By the way, excellent work with Crockett. The final haul on the brunch is one point one and insurance came up with two-fifty. We got two from oil.

The SOUND of breaking glass causes Jay to hussle up to a jog.

MURPHY
Banks are in for one and a half. AMA and the lawyers came in just south of a hundred. Gloria, Gloria Alfred got very excited over your O.J. statement, sir. Even the women have coughed up. Came in with about sixty-five.

Jay notices a SKINHEAD and breaks into a run.

36 INT. LAX CORRIDOR - SAME

36

Jay's entourage struggles to keep up with him.

MURPHY
(practically running)
Ah, we do have a new schedule. We have a black church, and then we have Beverly Hills.

Jay and his entourage pass an airport bar where Vinnie talks on a cell phone and watches them.

(CONTINUED)

VINNIE
(into phone)
He's here.

MURPHY
And I think it'd be really nice later to
have a drink with the sultan.

VINNIE
(into phone)
The guy's nuts.

37 EXT. LAX ARRIVALS AREA - NIGHT

A stretch limo sits at the curb. Behind it sits a C-SPAN van
and a town car. Congregated in front of the three vehicles
are MACAVOY, the Senator's driver, GARY, the C-SPAN
cameraman, and MIMI and FRED, two young C-SPAN segment
producers.

MACAVOY
(calling)
Welcome home, Senator!

Jay looks blankly at Gary C-SPAN.

JAY
What's this?

MURPHY
I told you. Twenty-four hours on the
campaign trail, Senator.

Macavoy holds open the limo door for Jay.

MURPHY
Senator, this is Gary Plunkett of C-SPAN.
In you go, Gary. And Fred Tinsdale and
Mimi Binder.

Jay makes a beeline for the back seat of the limo.

FRED
How you doin', Senator? Uh, Mimi and I
will be behind you in the truck, Senator.

8 INT. LIMO - SAME

Murphy scoots in next to Jay.

JAY
So C-SPAN is gonna be with us all night?

(CONTINUED)

38 CONTINUED:

38

MURPHY

All weekend, Senator. Tonight's installment airs tomorrow afternoon at two.

39 EXT. LAX ARRIVALS - SAME

39

The limo pulls away followed by the C-SPAN van.

JAY (V.O.)

Where are we going?

MURPHY (V.O.)

Uh, first up we are going down to South Central.

40 INT. LIMO - SAME

40

Murphy mugs for the C-SPAN video camera.

MURPHY

Did you get a copy of the schedule, Senator? We're really gonna be on the go. First stop South Central and the African American community. Gee, your African American constituents down where we're going in South Central really don't forget what you've done for them, do they, Senator?

JAY peers over his shoulder through the rear window and sees only the C-SPAN van.

JAY

Where are we going?

41 INT. C-SPAN VAN - NIGHT

41

Mimi and Fred are seated in the back. Murphy's VOICE can be heard on the MONITOR.

MURPHY (V.O.)

Down to, uh, Grace Church, Senator in South Central...

MIMI

Fred, did you say you've covered Bulworth before?

FRED

Yeah, these things go pretty much by the book.

(CONTINUED)

41 CONTINUED:

41

MURPHY (V.O. ON TV MONITOR)
Then straight over to Beverly Hills to
put our heads together with some of the
biggest names in the entertainment
business.

42 INT. GRACE CHURCH, AME/SOUTH CENTRAL - NIGHT

42

Several hundred PEOPLE SING and CLAP along with the GOSPEL
CHOIR as they await the guest of honor.

43 EXT. GRACE CHURCH, AME/SOUTH CENTRAL - NIGHT

43

The limo, followed by the C-SPAN van, pulls up to the church.
Murphy and the C-SPAN cameraman exit the limo. Murphy
responds to faces in the crowd.

MURPHY
(to onlookers)
Scotty, how are you? Levinia! Marwanda!
Oh my gosh, I didn't expect you to be
here. Listen, those key chains look
fantastic!

44 INT. LIMO AT GRACE CHURCH, AME/SOUTH CENTRAL - NIGHT

44

Macavoy turns and notices how tired Jay looks.

MACAVOY
How you feelin', Senator? Get any sleep
on the plane?

15 INT. C-SPAN VAN - NIGHT

45

Mimi and Fred are looking at monitors which are showing them
the action from Gary's camera: Davers, Murphy and Feldman
heading for the entrance.

MIMI
Has Mr. Murphy forgotten something?

6 EXT. GRACE CHURCH, AME/SOUTH CENTRAL - SAME

46

Murphy leads the entourage towards the church.

FELDMAN
Uh, Murphy...the Senator.

MURPHY
Whoops.

(CONTINUED)

46 CONTINUED: 46

They look back at the limo.

47 INT./EXT. LIMO - SAME 47

MURPHY (O.S.)

Uh, Senator? Senator Bulworth?

Jay opens the door and exits the limo.

48 INT. GRACE CHURCH, ABE/SOUTH CENTRAL - NIGHT 48

At the pulpit, REVEREND MORRIS has begun an introduction. Jay, Davers, Murphy and Feldman enter from the back.

REVEREND MORRIS

The Honorable Senator from the state of California... Senator Jay Billington Bulworth!

49 INT. C-SPAN VAN - SAME 49

Fred reacts to the MONITOR.

FRED

Hey, that's a nice little piece of timing.

50 INT. GRACE CHURCH, ABE/SOUTH CENTRAL - SAME 50

As the AUDIENCE APPLAUDS, we notice NINA, an attractive young woman in the audience. Jay heads for the stage.

MURPHY

Senator, your speech, sir.

Murphy hands Jay a piece of paper. Jay steps up to the pulpit.

JAY

(reading)

We stand at the doorstep of a new millennium. Our obligation is to reduce the bloated federal government...

MURPHY

(to Feldman)

Listen to this. I put a little time into this.

JAY

And, at the same time, restore its creative power. To reinvigorate our society and, uh ...bring about a rebirth of democracy.

JAY turns the page, reads silently for a moment before he looks up and says...

JAY

Any questions?

FELDMAN

(to Murphy)

Nice. Less is more.

Murphy is trying to figure out why Jay dumped the speech as MRS. BROWN, a middle-aged woman, rises to her feet.

MRS. BROWN

Good evening, Senator. When the civil unrest went down almost four years ago, you promised us federal funding to help rebuild our community. What happened?

JAY

What happened was that we all knew that was gonna be big news for a while, so we all came down here, Bush, Clinton, Wilson, all of us -- we got our pictures taken, and told you what you wanted to hear...and we pretty much forgot about it.

The room is abuzz. Fascinated by his own candor, Jay looks around and smiles. Murphy is mortified.

51 INT. C-SPAN VAN - NIGHT

51

Mimi and Fred watch on the monitor.

MIMI

Did he just say what I think he said?

FRED

Let's just see where he's going with this.

52 INT. GRACE CHURCH, AME/SOUTH CENTRAL - SAME

52

Another WOMAN has stood up.

WOMAN

(calling out)

We need insurance down here! We can't get health insurance, fire insurance, life

(MORE)

(CONTINUED)

52 CONTINUED:

52

WOMAN (cont'd)
insurance! Why haven't you come out for Senate
Bill 2720!

MURPHY is in his 'en garde' mode.

JAY

Well, 'cause you haven't really contributed any
money to my campaign, have you?
(the crowd reacts)

You got any idea how much these insurance
companies come up with? They pretty much depend
on me to get a bill like that and bottle it up
in my committee during an election. And in that
way we can kill it when you're not looking.

53 INT. C-SPAN VAN - SAME

53

Mimi looks at Fred.

MIMI

Fred, when you said 'by the book'...what
book would that be?

54 INT. GRACE CHURCH, AME/SOUTH CENTRAL - SAME

54

The crowd is riled.

WOMAN

(calling out)

Are you saying the Democratic Party don't
care about the African-American
community?

JAY

Isn't that obvious? Hey, you got half your kids
out of work and the other half are in jail. Do
you see any Democrat doing anything about it?
Certainly not me.

(beat)

So what're you going to do vote Republican?
Come on, come on, you're not gonna vote
Republican...let's call a spade a spade.

The CROWD is hubbubbing louder now. MURPHY is white.
FELDMAN is puzzled.

MURPHY looks into a room off the main chapel and sees a fire
alarm on the wall. He furtively slides into the room and
closes the door behind him.

The CROWD starts shouting "YEAH", "WHAT THE HELL IS THIS
ABOUT?", ETC...REVEREND MORRIS looks around nervously.

(CONTINUED)

JAY

I mean, c'mon, you can have a billion man march. If you don't put down that malt liquor and chicken wings and get behind somebody other than a running back who stabs his wife you're never gonna get rid of somebody like me.

THE FIRE ALARM RINGS.

And now people begin shouting "FIRE", "IT'S THE ALARM", "SOMEONE BURNIN' DOWN THE CHURCH", "SINGLE-FILE", "STAY CALM"...

Everyone begins moving toward the nearest exit.

MURPHY and FELDMAN come running...

People stream by, running from the fire...Murphy comes up to the podium to get Jay.

MURPHY

Right this way, Senator, right this way.
(confidently)
What are you doing? I don't get it.

JAY

(struck)
That was good. That was really good.

GARY C-SPAN is close as are Davers and Feldman. They leave through a side door.

MURPHY

(for C-SPAN)
Does anyone actually know where the fire is?

5 EXT. CHURCH PARKING LOT - NIGHT

55

DARNELL, TANYA, CHERYL, and NINA as Bulworth's et. al emerge in BACKGROUND headed toward the limo.

MURPHY

Where's the fire? Does anyone actually know where the fire is? I find it very worrying that in 1990 in Los Angeles, Black churches are burning.

DARNELL

Smell smoke? Well, I don't smell shit.

MURPHY (O.S.)

Excuse me, excuse me, we really have to be running along. Coming through... Well if there's a fire I certainly don't know where it is.

(CONTINUED)

A few young women crowd the limo at the curb as Jay gets in and rolls down the window. Murphy gets in the other side..

CHERYL

You was the man up there!

TANYA

Yo, Senator Bulworth. What's up? How ya doing? Hey, hey. What's up, Senator Bulworth. Yo, What's up. How you doin'?

JAY

Bey, Macavoy, hold up for a second.

MURPHY

Senator, we really don't want to delay our next appearance...

The limo stops. Cheryl and Tanya lean in the window.

CHERYL

You know what? We really into politics. We into that whole thing! We could maybe work on your campaign.

TANYA

Yeah...we need some jobs volunteering or something!

CHERYL

Yo, Senator, I don't mind volunteering.

MURPHY

(for C-SPAN)

So, it's on to Beverly Hills and our new schedule... I certainly hope the Fire Department gets here quickly enough to prevent any damage to this wonderful landmark.

CHERYL and TANYA turn their heads to see NINA.

JAY

(regarding NINA)

Woah...whoah!!

CHERYL

Nina. Damn...come talk to the man for a second, aright? C'mon, man.

As NINA reluctantly comes closer...

NINA

(surly)

Yo.

JAY
Yo...yo, yo to you.

NINA
Later.

JAY
I was hoping for sooner.

DARNELL
What'd you say?

JAY
Later is good.

DARNELL
Man, you trying to mack on my sister?

MURPHY
(to Darnell)
There is no macking going on here.

JAY
Later, later is good.

MURPHY (O.S.)
Senator, I really think we should be on
our way.

NINA
(coming back to get him)
Come on, Darnell.

MURPHY
Senator, I really think we should go.

TANYA
So Senator, we was thinkin' --

CHERYL
We was thinkin' --

JAY
(to FELDMAN)
Feldman. Feldman. Our friends here
would like to volunteer.

FELDMAN
(to GIRLS)
Volunteer? What can you help us with?

The limo pulls out.

56 INT. LIMO - NIGHT

56

MURPHY, ever aware of the C-SPAN camera, is trying not to burst into flames.

MURPHY

It's a shame we didn't get a chance to get into the heart of your remarks.

57 EXT. CHURCH PARKING LOT - NIGHT

57

The limo passes a HOMELESS MAN mumbling to himself.

58 INT. LIMO - NIGHT

58

As the limo drives to its next location, JAY is still smiling and he seems to have a bit more energy than he did before.

MURPHY

Well, you have always had tremendous support in this district...

JAY

Come on, Nina...WOOF!!

59 INT. C-SPAN VAN - CONTINUOUS - NIGHT

59

Mimi watches Jay on the monitor.

MURPHY (O.S.)

Yes, you can never underestimate the value of frank exchange, can you Senator.

60 INT. LIMO - CONTINUOUS - NIGHT

60

JAY

What does "mack" mean?

MURPHY

I -- uh...

JAY

(calling up front)

Macavoy, what does "mack" mean? What does that mean --

(beat)

Gary, do you know?

(beat)

Like "you mackin' on my sister"?

(CONTINUED)

60 CONTINUED:

60

MURPHY

Uh, Senator...for you to be running against an opponent like Hugh Weldie who has just leapt on the neoconservative bandwagon...

A MOTORCYCLIST in the next lane guns his throttle, causing his bike to BACKFIRE...JAY dives to the floor!

MURPHY stares in confusion as JAY lifts himself slowly back on the seat.

61 INT. C-SPAN VAN - CONTINUOUS - NIGHT

61

Mimi watches the monitor.

52 INT. LIMO - CONTINUOUS - NIGHT

62

MURPHY

Uh, Senator? Is your sciatic nerve bothering you again, sir?

JAY sits back up CHUCKLING.

MURPHY

(on monitor)

Uh, you know several of our people find Weldie's duplicity particularly...uhhh, Senator, ya know, you've had such a tough day, sir...What do you say we get you some down time? I could even cover for you at the Liebowitz's, sir.

JAY stares at him.

JAY

Cover...are you kidding me?

MURPHY

Absolutely.

JAY

After all the money we worked these guys over for?

INT. C-SPAN VAN - CONTINUOUS - NIGHT

63

MIMI and FRED stare at their monitor...

JAY (V.O.)

We got more money from these jokers than the Chinese.

64 INT. LIMO - SAME

64

Murphy's thinking on his feet.

MURPHY

I'll tell you what. I've got an idea!
Pull over here, Macavoy.

65 EXT. LIMO - CONTINUOUS - NIGHT

65

MURPHY (V.O.)

Gary, whatya say you and I and your
colleagues from C-SPAN head on over to
headquarters. Okay, that is a good idea,
great! Macavoy...make sure that you have
the Senator at the Liebowitz's by 7:30
and absolutely no later.

66 INT. C-SPAN VAN - NIGHT

66

Mimi looks at Fred. They're both thoroughly confused.

MURPHY (V.O.)

Gary, his is gonna be much better for
you. You're gonna get a behind-the-
scenes look at how a California campaign
actually operates.

67 EXT. STREET - CONTINUOUS - NIGHT

67

MURPHY hustles GARY and his camera out of the limo and into
the C-SPAN van as the limo speeds off.

68 EXT. BEVERLY HILLS - NIGHT

68

The limo is heading up Sunset Blvd.

MACAVOY (V.O.)

You eat on the plane, Senator?

69 INT. LIMO - NIGHT

69

JAY

Nope.

MACAVOY

How long since you ate?

(CONTINUED)

69 CONTINUED:

69

JAY
(laughs)
Wednesday.

JAY spots something out the window.

JAY
Pull in here, will ya.

70 EXT. KENTUCKY FRIED CHICKEN - NIGHT

70

The limo pulls in.

JAY (V.O.)
I'm starving. Let's get some chicken wings.

MANNY LIEBOWITZ (V.O.)
Frankly, this is getting a little uncomfortable for me...

71 INT. LIEBOWITZ MANSION - NIGHT

71

It's an upscale fundraiser. MURPHY is talking to MANNY LIEBOWITZ.

MANNY LIEBOWITZ
...A third of the guests have left already. A third of the guests are drunk.

72 EXT. LIEBOWITZ MANSION - SAME

72

Jay's limo pulls into the driveway.

MANNY LIEBOWITZ (V.O.)
When do you think he'll be here?

MURPHY (V.O.)
I think he'll be here any second.

MANNY LIEBOWITZ (V.O.)
You do?

MURPHY (V.O.)
He's really had such a day. My guess is that the Senator is helping the State Department work out some details on a new guarantee.

73 INT. LIEBOWITZ MANSION - SAME

73

Murphy covers for Jay.

MANNY LIEBOWITZ
A new guarantee? I'm sorry?

MURPHY
The West Bank. You didn't hear it from
me.

(beat)
He really oughta be here any second.

74 EXT. LIEBOWITZ ESTATE - NIGHT

74

JAY's limo pulls into the packed driveway. His door is
opened by a uniformed valet.

VALET (TANYA)
Yo, Senator Bulworth! Here we are,
volunteer valets!

CHERYL
Yeah, volunteer valets.

JAY, with a bucket of fried chicken, looks up and sees that
the valets are TANYA and CHERYL.

A GROUP with MURPHY, FELDMAN, and DAVERS approach as JAY
munches the chicken.

MURPHY
Senator, you know Manny and Dorothy
Liebowitz, Irwin Tannenblatt and Evelyn
Feinbaum, our hosts for the evening.

JAY
How are you?

MANNY LIEBOWITZ
Sid Sheinberg and Lew Wasserman had to
leave, Senator...

JAY looks past them to NINA, who's sitting on the hood of a
car.

MANNY LIEBOWITZ
...But I'm sure they'd agree that the
security of the West Bank is a little
more important than you being on time for
our little do.

NINA slides off the hood and walks in the other direction.

(CONTINUED)

JAY
(beat)
Oh, I was just grabbing a bite, really.

DOROTHY LIEBOWITZ
Come in, Senator.

JAY (O.S.)
Terrific. What do you got to eat?

JAY heads for the house, followed by the rest of the GROUP.

MURPHY (CONT'D)
Ah, Gary. We'll be out shortly. We can't really ask the Liebowitz's to throw open their doors to a national television audience, can we?

GARY is puzzled.

MANNY LIEBOWITZ
(overhearing)
Nonsense. Mi casa es su casa. Come on in.

5 INT. C-SPAN VAN - NIGHT

75

MIMI
(looking at monitor)
Yes!

FRED signals to MIMI, they're still in business.

6 INT. LIEBOWITZ MANSION - LATER

76

JAY stands in the middle of a wealthy and tanned HOLLYWOOD GROUP. He holds his bucket of chicken but eats four canapes, one after the other.

JAY
(to the WAITRESS who's about to leave)
Oh, miss?

He grabs for another canape off a tray.

JAY
Thank you very much.

GUEST #1 (PAUL MAZURSKY)
Senator, do you think those of us in the entertainment business need government help in determining limits on the amount
(MORE)

(CONTINUED)

GUEST #1 (cont'd)
of sex and violence in today's films and
television programs?

JAY is munching. Nina wanders inside. There's a nervous
titter in the room.

JAY
(still munching)
Ya know, the funny thing is how...

Everyone watches in rapt attention as Jay stuffs food in his
mouth.

JAY
...lousy most of your stuff is.

Puzzled GUESTS look at one another. MURPHY is wishing he was
anywhere else right now.

JAY
Ya know, you make violent films, and you
make dirty films, and you make, ya know,
family films. But, just most of 'em are
not very good are they? It's funny? So
many smart people could work so hard on
'em, and spend all that money on 'em,
and make so much money on 'em...

The GUESTS wait for the punchline they assume is coming...

JAY
I mean, what do you think it is? It must be
the money, huh? It must be the money. It just
turns everything to crap. Ya, know? But,
Jesus Christ, how much money do you guys really
need?

JAY turns to a nearby WAITRESS --

JAY
(to the WAITRESS)
Miss? You be really honest with
me...don't spare my feelings: do you
have any more of the little crispy crab
cakes?

CHERYL motions to TANYA to back up a Maseratti.

CHERYL
Hey, just wait a minute!

TANYA
You're gettin' me nervous...

77 CONTINUED:

77

Suddenly, the Maseratti BACKFIRES! Cheryl and Tanya SCREAM!

78 INT. LIEBOWITZ MANSION - CONTINUOUS - NIGHT

78

Jay flinches at the SOUND of the BANG. Another GUEST is asking him a question:

GUEST #2

Just between us, Senator, do you think it's advisable to schedule campaign stops with industry leaders when you have such a low opinion of their product?

JAY'S frozen in place with food in his mouth. Finally...

JAY

My guys are not stupid. They always put the big Jews on my schedule.

(beat)

You're mostly Jews here, right? What... three out of four anyway.

GUEST #2

Excuse me?

JAY

(refers to his speech)

I'm sure Murphy put something bad about Farrakan in here for you. Let me look.

MURPHY

(hollow laugh)

Thank you, Senator, thank you very much. I know I speak for you when I say I'm energized by your...this kind of give and take. What I want to do right now, is I wanna turn the floor over to Bill Feldman.

INT. C-SPAN VAN - NIGHT

79

MIMI is really starting to enjoy this.

MIMI

Can you play that "Crispy Crab Cakes" remark back again?

EXT. LIEBOWITZ ESTATE - NIGHT

80

A FERRARI backs into the waiting limo. The blonde beach boy HEAD VALET comes running.

(CONTINUED)

80 CONTINUED:

80

HEAD VALET
Oh God! That's just great!

CHERYL
Oh, man!

81 INT. LIEBOWITZ ESTATE - NIGHT

81

GARY tapes JAY, MURPHY, FELDMAN and the LIEBOWITZ'S walking out.

MURPHY
(for C-SPAN and the others)
Everybody was very challenged by your candor in there, Senator. Let Hugh Weldie put that in his pipe and smoke it.

82 EXT. LIEBOWITZ ESTATE - NIGHT

82

The blonde beach boy HEAD VALET faces off with CHERYL and TANYA.

HEAD VALET
Just get out man, okay? All of you are fired, alright!

NINA gets out of the FERRARI sheepishly as CHERYL walks up.

TANYA
(to the HEAD VALET)
Fuck you...arright! We're volunteers. You can't fire volunteers, stupid.

CHERYL
(heated)
We stayed too long already, anyway. We out.

NINA, TANYA and CHERYL throw their valet jackets on the ground.

JAY
You girls wanna a ride somewhere?

CHERYL
Yeah.

NINA, TANYA and CHERYL pile into the limo.

TANYA (O.S.)
C'mon, y'all, get your stuff, get your stuff.

CHERYL
Get in the limo. Big party.

83 INT. LIEBOWITZ MANSION - NIGHT

83

DAVERS comes out of the bathroom, looks around for the group.

84 INT. LIMO - NIGHT

84

CHERYL, TANYA and GARY face the rear. JAY sits between NINA and MURPHY facing the front. FELDMAN sits up front next to MACAVOY.

JAY
Where we going?

MURPHY
Where can we drop you young ladies?

TANYA
Just take us down La Brea. We just take a bus from there. I don't care.

CHERYL
No. We goin' down to Frankie's.

JAY
Frankie's. We'll take you, all right?

NINA
(quietly, as she turns and stares out the window)
He don't wanna go down to no Frankie's.

JAY
What's Frankie's?

CHERYL
Oh, you trippin'. We goin' to Frankie's.

85 INT. LIEBOWITZ MANSION - NIGHT

85

DAVERS moves to the door in time to see:

JAY (O.S.)
Let's go, Macavoy!

86 EXT. LIEBOWITZ ESTATE - NIGHT

86

The limo pulling out of the gate followed by the C-SPAN van. As the limo pulls out, we notice something across the street...

...a dark blue Pontiac. In the Pontiac sits a MAN IN A SUIT AND DARK GLASSES on the phone. He follows the limo.

87 INT. C-SPAN VAN - NIGHT

87

MIMI looks at TV MONITOR.

MURPHY (ON T.V. MONITOR) (V.O.)
Senator, I don't think you need to feel
at all badly about going back to the
hotel and getting some sleep. You've had
a very tough day, sir. Really.

88 INT. LIMO - NIGHT

88

The girls are watching late night TV.

CHERYL
I don't care what they pay Letterman, he
ain't no Arsenio Hall.

TANYA
Girl, I heard that Arsenio was a two-
minute brother.

CHERYL
You buggin'. I heard the head of
Arsenio's jimmy big as a apple.

MURPHY
(quick and loud)
Senator, why don't we take a look at that
new thirty second spot?

Murphy cues the promo on the MONITOR in the limo. The
Balworth PROMO plays as...

TANYA
Girl, you don't know nothin' 'bout
Arsenio's jimmy.

JAY
Eis jimmy?

CHERYL
I got the 411 from Shaniqua James. She
saw it up close.

JAY
You mean his dick!

89 INT. C-SPAN VAN - NIGHT

89

MIMI watches the T.V. MONITOR, engrossed.

90 INT. LIMO - NIGHT

90

JAY

You mean his dick...you mean his dick.

MURPHY

I really like it, Senator, when you stand up to serve the potato salad, Senator. It's very dynamic.

CHERYL

She gave him the nappy dugout. She let him hit it.

TANYA

Yikes...man got a nine inch jimmy.

JAY

Nappy dugout?

TANYA

She's booty, ugly. How could he hit that?

JAY

Nappy dug out. Hit it! Jimmy in the nappy dugout. Yeah.

MURPHY

(flustered)

Aah, here's Trixie! The..ah...Senator, I think for the next stop, maybe we should have nappy, Trixie, ah...do some of the frisby tricks.

EXT. COMPTON/BURNT-OUT SHOPPING CENTER - NIGHT

91

The strip mall is deserted but there are lots of cars in front of the closed shops. JAY'S limo rolls into the lot followed by the C-SPAN van.

MURPHY (V.O.)

Now ladies, we'll just be coming in for five minutes because the Senator's got a meeting with the Cardinal in the morning and he really has to get some sleep.

JAY (V.O.)

Yeah, well if I have to meet with the mackerel snappers, can't I just dump the Sultan?

MURPHY (V.O.)

Uh, two seconds, Senator. Let me just make a security check.

92 INT. LIMO - NIGHT

92

JAY looks around nervously as the entire group gets out of the limo. He eases himself out last.

93 EXT. FRANKIE'S - NIGHT

93

Suddenly, in JAY'S face, is a, HOMELESS MAN.

HOMELESS MAN

Bulworth! Oop pa pa ching, a cooks mung.
Can you sing, Bulworth? You know Peter,
Paul and Mary and Rock'n Roll and that's
why you couldn't be a ghost. You've got to
sing. But you've got to be a spirit,
Bulworth. That's how these niggers got
here in the first place. The ghosts got
'em when they put their hand on each other.
You gotta be a spirit. And the spirit will
not descend without...song. You got to
sing, Bulworth. Don't be no ghost,
Bulworth.

JAY walks tentatively to the club. The HOMELESS MAN walks away. At the door the BOUNCER bars the path of GARY and his camera.

BOUNCER

(to GARY C-SPAN)

Not him. No cameras.

GARY C-SPAN

Really?

MURPHY

Oh, Gee, oh boy? Gary, that's a tough
break. I would have thought they'd let
you follow us wherever we went but I
guess in here the camera makes them a
little nervous. Boy that's very
disappointing.

94 INT. FRANKIE'S ENTRANCE WAY - NIGHT

94

ANOTHER BOUNCER, this one holding a metal detector, stands by a fenced in entranceway. MUSIC blasts from inside.

BOUNCER #2

(to TANYA)

Hey, what's up? Be with you?

TANYA

Yeah, he aight.

(CONTINUED)

BOUNCER #2
Check you weapons.

JAY
Oh I don't think we have any weapons.

CHERYL puts a .22 pistol on a card table, TANYA puts down a
mace and a razor holder, NINA puts down a switchblade and a
small .38. The BOUNCER starts frisking...

BOUNCER #2
Expectin' any trouble?

JAY
No.

Murphy is frisked as the others go inside.

NINA enters the make shift bar/party space with JAY and
CHERYL, then MURPHY, FELDMAN and TANYA close behind. Jay
nearly runs into a pole as he greets people in the crowd.
Everyone is black except Jay, Murphy and Feldman, who are
very white indeed. RAP MUSIC pounds.

ACROSS THE ROOM -- DARNELL, Nina's brother, who's high as a
kite, sees them and can't believe his eyes.

NINA stares at JAY.

CHERYL and TANYA hit the dance floor. JAY stares at NINA.

NINA
(finally)
What you said down at the church...

She looks at him. He stares back.

NINA
Brave.

NINA turns away and crosses to the dance floor.

MURPHY
Senator? If there is something you
haven't been able to say to me that you
might be able to say to me now, because
now would be a very good time...

JAY watches the girls on the dance floor, then crosses to the
bar.

MURPHY
 (to FELDMAN)
 ...I'm going to go talk to the Senator
 alone for a second. You can go stand by
 the door.

FELDMAN
 Why?

MURPHY
 I don't know. Keep a lookout.

FELDMAN
 For what? Nobody can get in!

MURPHY
 Good work. Sit down.

JAY, AT THE BAR, watches CHERYL RAP on the dance floor.

He stands next to a man smoking a large blunt. Their eyes meet and they stare at each other. The Man passes the blunt to Jay who takes it and inhales deeply.

MURPHY has made his way through the CROWD and joins JAY...

MURPHY (CONT'D)
 Senator. Senator, Sir. If you're having
 some...
 (to the MAN with the BLUNT)
 Excuse me, Sir, I just need to talk to
 the Senator for a second.

The MAN breaks his stare.

MURPHY
 (to JAY)
 Senator, if you're having some sort of a
 problem, I think now would be a good time
 to talk about it, Sir.

JAY
 What is it exactly that you're concerned
 about, Murphy.

JAY holds the smoke in his lungs the entire time Murphy is talking.

MURPHY
 I'm concerned that you stood up in front
 of 300 people at a black church and told
 them they were not a factor and never
 would be as long as we remain in the
 pocket of the insurance lobby. I'm
 concerned that you went to a fundraiser
 in Beverly Hills and told various leaders
 of the entertainment industry that they

(MORE)

(CONTINUED)

MURPHY (cont'd)

make a lousy product, and because many of them also happen to be Jewish, you decide that the prudent thing to do would be to mock their Jewish paranoia; I'm concerned that we're in an after hours club in Compton on the eve of the most important events on the campaign swing, and where God knows how much illegal activity is taking place, and you are smoking marijuana. Now Senator I work for you, you call the shots. But I would be able to do my job so much better if you would just simply tell me, what is this new strategy, just tell me a little bit.

JAY lets all the smoke out of his lungs.

JAY

Have a drink, Murphy. Live your life.
Bartender.

The BARTENDER, RUTH, a 40ish woman, comes over.

RUTH

Oh, what the hell are you doin' down here, Sugar?

(beat)

Just chillin'? God damn.

(calling)

Hey Leroy, get over here!

(to JAY)

Have a drink on me, Sweetness.

LEROY steps up.

RUTH (CONT'D)

LEROY, look who we got here. Clint Eastwood. Damn!

LEROY

That ain't no Clint Eastwood.

RUTH

Oh, what the hell you mean, that ain't no Clint Eastwood?

LEROY

No, that's George Hamilton.

RUTH

George Hamilton?!

LEROY

Yeah, he got that TV show.

(to JAY)

Hey, George? Was happenin'? Wassup, man?

(CONTINUED)

RUTH
God damn.

LEROY
(regarding MURPHY)
He with you?

JAY
Yeah.

MURPHY
(smiles uneasily)
What's happenin'?

96 INT. FRANKIE'S ENTRANCEWAY - NIGHT

96

BOUNCER #2 opens the GATE, and, for a moment, THE MAN IN THE DARK GLASSES mistakenly thinks he's being let in, but another LARGE BOUNCER shoves him out of the way as LD and his HENCHMEN stride in. They pass through the METAL DETECTOR setting off the ALARM -- but no one checks them for WEAPONS or keeps them from going in.

BOUNCER #2
(to Pontiac Man)
I don't care who you think you know. You can't come in.

97 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT

97

NINA, now with jacket off, dances with a man. JAY, his tie loosened, eats as he watches her.

NINA spots DARNELL doing a line of coke and leaves her dance partner.

She makes her way to DARNELL's table and JAY goes awkwardly toward her. MURPHY follows but JAY signals him to stay back.

MURPHY
(interrupting)
Senator, this is a lot of fun, but I'm going to tell Macavoy five minutes...

JAY
Murphy...

NINA motions to DARNELL to put his COKE away.

NINA
Hey, yo check that. Put it away.

Nina steps away from Darnell and bumps into Jay who tries to dance with her. Darnell walks over and gets in Jay's face.

(CONTINUED)

DARNELL
You lost, massa? You lost?

NINA
(taking his arm)
Darnell...

JAY
(to DARNELL)
How you doin'?

DARNELL
(to JAY)
This place ain't for you, mutha fucka.
You know what I'm sayin'?

NINA
I gotta talk to you.

DARNELL
(to NINA)
What the fuck is this about, man? This
place about homeys and shit and real
niggaz. And he ain't no real nigga, is
he?

JAY
(to DARNELL)
I ain't no what?

DARNELL
You ain't no real nigga, is you?

JAY
Is you a real nigga?

From a distance, Murphy's jaw drops.

DARNELL
(to JAY)
You callin' me a nigger, motherfucker?
Don't be callin' me nigger, motherfucker.

JAY
Would you prefer "motherfucker"?
(beat)
Motherfucker?

AT THE ENTRANCE TO THE ROOM -- LD, a large man wearing lots of
gold and a huge diamond nose stud, enters with several BENCHMEN.

NINA
Oh shit.

NINA pulls him away.

(CONTINUED)

DARNELL

Motherfucker? What the fuck? Don't be callin' me no motherfucker!

NINA

He's here, Darnell. You got to get outa here. Move it.

DARNELL

I don't need my sister covering my ass.

NINA

Yes you do. Now move it.

JAY

(to Nina)

Where you goin'?

NINA's pushing DARNELL toward the back exit.

DARNELL

I can handle LD.

NINA

No you can't. Now move it. Get in your car and go.

NINA disappears with DARNELL...JAY is watching them leave, wondering what's going on...

LD sits on a desk top. NINA's standing. On a wall by the desk is a black velvet painting of a naked woman.

LD

You know...I saw you tryin' to rush your little punk ass brother out the back. That's fucked up. You know that nigga owe me money, Nina.

NINA

What do you want me to do? Leave him there so you can bust a cap up his ass?

LD

Motherfucker rip off LD he a dead-ass motherfucker. Straight up. Now I give protection around here. I give everybody protection. Ain't that right?

HENCHMEN

Mmm Hmm...

LD

Now I give you protection, or I give your ass some pain. It is wrong to embarrass me, Nina.

(beat)

It is wrong and it is detrimental to my way of life. That motherfucker owe me some money.

NINA

I'm workin' on gettin' your money.

LD

Nina. I don't want to play wick you no more. Everytime I see you, you's goin' "I'mma getchu the money".

NINA

I said I'm gonna get it.

LD

Mother fucker owe me money, and the only reason his legs ain't snapped right the fuck now is 'cause he's your brother.

(beat)

I want my money.

99 INT. FRANKIE'S/UPSTAIRS HALLWAY - NIGHT

99

Dark and threatening. JAY bobs down the hallway, oblivious to danger. MURPHY keeps his distance.

JAY

Now what I really want to know, is where did little Nina go. I'm lookin' here I'm lookin' there, but I can't find her anywhere. Where, oh, where is little Nina. I'm not an intervener. Hello, Nina. Where you beena? Nina, Nina... Where oh where is little Nina? Has anybody seen her?

00 INT. SMALL OFFICE AT FRANKIE'S UPSTAIRS - NIGHT

100

LD and NINA turn around to see JAY standing in the doorway. MURPHY hangs back.

JAY

(rhyming)

Hey, Nina, Nina, where you beena? You're the prettiest girl I ever seena.

NINA

Leave.

LD stares at him coldly.

(CONTINUED)

100 CONTINUED:

100

JAY
(rhyming)
Okay, okay. You come down stairs and
then we'll play.

101 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT

101

A D.J. spins RECORDS at a turntable.

MURPHY, snapping his fingers off beat, is making his way over
to FELDMAN...

MURPHY
Excuse me. Pardon me...

WOMAN
Damn motherfucker, watch yourself!

MURPHY
I'm terribly, truly, terribly sorry.

WOMAN
Yeah, keep walkin' keep walkin' bitch.
Ya know I'll whoop your ass up, you
motherfucker...I'll give you five bucks
so you can buy yourself a new suit, ya
punk!

MURPHY
Excuse me -- I'm sorry.
(to FELDMAN)
He don't want to leave.

FELDMAN
He's not tired?

MURPHY
You know, I doubt the guy's slept in the
past five days.

TANYA shows JAY some dance moves. CHERYL dances with them.

MURPHY
There's something else.

FELDMAN
What?

MURPHY
He's rhyming now.

FELDMAN
Rhyming?

(CONTINUED)

101 CONTINUED:

101

MURPHY
Rhyming. He's talking in rhymes. This
is very, very disconcerting.

On the dance floor, Nina and the girls are rapping.

102 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT

102

NINA enters the room. JAY dances more actively. He gets
NINA to join him.

JAY
(dancing, to NINA)
Now this is really good if you give it a
chance. I never even knew that I could
dance. I guess some people can, and some
people can't. And I don't even care if I
splits my pants. Yeah. Yeah. Yeah.

NINA half heartedly, dances with JAY.

Now the ENTIRE CLUB is focused on JAY, whose manic heights
have ushered him into seventh heaven.

103 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT

103

MURPHY and FELDMAN are sitting.

FELDMAN
You know something, we had a next door
neighbor who would lose her mind from
time to time. And what was weird was
when she got like that was this -- She
could only speak in song lyrics.

JAY comes over with a paper plate filled with food.

JAY
Murphy, Feldman, you're lookin' pretty beat. I
thought you might feel better with
some ribs to eat. Eat 'em, gentlemen, you'll
think they're really fine...And if you want a
couple more you can get 'em any time.

JAY goes back to the dance floor. Left by themselves, MURPHY
turns to FELDMAN.

MURPHY
I'm incredibly frightened.

104 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT

104

NINA is rapping on the dance floor.

(CONTINUED)

- 104 CONTINUED: 104
- Off to the side, MURPHY is wiping leftover coke off a table and rubbing it on his gums.
- JAY is sandwiched between RUTE and another heavy WOMAN in a skin-tight dress doing a grind dance.
- 105 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT 105
- Later, JAY dances even more with NINA and GIRLS. The CLUB is emptier.
- 106 INT. FRANKIE'S MAIN ROOM - BAR - LATER - NIGHT 106
- LEROY
 Damn, boy...that George Hamilton sure can
 move!
- 107 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT 107
- Later, JAY dances more with NINA.
- MURPHY looks at JAY and NINA on the dance floor and is speechless, as he turns to a sleeping FELDMAN.
- 108 INT. FRANKIE'S MAIN ROOM - LATER - NIGHT 108
- Later, JAY dances even more with NINA. MURPHY stands up, shocked at their dance display.
- 109 EXT. FRANKIE'S - EARLY MORNING 109
- The sun is just coming up over the deserted parking lot...MACAVOY is asleep in the front seat of his car.
- 110 INT. FRANKIE'S MAIN ROOM - MORNING 110
- JAY is playing DeeJay, scratching a record to yet another rap. NINA, who has been dancing in the middle of the room, quietly slips out.
- 111 EXT. FRANKIE'S - MORNING 111
- NINA SNEAKS past MACAVOY still SLEEPING in the limo.
- 112 INT. FRANKIE'S MAIN ROOM - MORNING 112
- Back in the club, CHERYL and TANYA are asleep on banquettes. So is MURPHY. who wakes up.

(CONTINUED)

MURPHY

Senator Bulworth, Sir. The fundraiser!
The fundraiser! Senator Bulworth.

He crosses the room and pulls the plug.

MURPHY (CONT'D)

Senator Bulworth? Senator Bulworth,
Senator, the Beverly Wilshire begins in
five minutes, Sir. Are you sure you're
up to speaking this morning?

JAY

Up? Wassup?

MURPHY

I thought it might be more appropriate
for Barbara Boxer to make the remarks.

JAY

C'mon, it will be fine just give me the
speech. It'll be fine -- hey, hey Murphy
we had a good time, we had a good time.

MURPHY

You're very tired, sir.

JAY

It's good we had a good time. It will be
fine. Just give me the speech, ha.

(beat)

You girls wanna have some breakfast?
Let's go over to the Beverly Wilshire.
Where's Nina?

MURPHY

Perhaps we could drop you young ladies at
that chicken and waffles place on
Highland? It's really yummy. Have you
ever tried it?

JAY

(to LEROY)

Where's Nina?

LEROY

Nina said she'd see you later, George.

JAY

Oh, okay.

MURPHY

I think it's going to be fine. I think,
I think he got it out of his system.

113 EXT. FRANKIE'S - MORNING

113

JAY, the GIRLS, and the BOYS come out of Frankie's and get into the limo, watched by the BLUE PONTIAC MAN.

JAY

Don't worry about the speech, Murphy,
I'll be fine.

JAY sees BLUE PONTIAC MAN. Jay gets in and closes the door.

MURPHY (V.O.)

Beverly Wilshire, tempis fuget. C'mon,
chop chop.

JAY (O.S.)

Give me the speech, Murphy. You've got
nothing to worry about.

The limo pulls away. Blue Pontiac Man gets in his car.

DISSOLVE TO:

114 EXT. BEVERLY WILSHIRE HOTEL ENTRANCE - DAY

114

The limo pulls up to a waiting crowd and Jay gets out.

115 INT. BEVERLY WILSHIRE HOTEL BALLROOM - DAY

115

The "Washington Post" March plays. A slide show of JAY and his family appears on two large video screens. The room is filled with rich CONTRIBUTORS. A huge photograph of JAY and CONSTANCE is mounted behind the dais, where various NOTABLES sit, but no Jay.

At one of the contributors tables, CROCKETT talks to an INSURANCE EXECUTIVE.

CROCKETT

I'm telling you, the man is a rock. He
looked in my eyes and said, "This bill is
downright un-American." This man is
granite.

GEOFFREY

Good, we're down three and an eighth and it's
not even out of committee yet.

CROCKETT

It never will get out of committee. I've
got Jay Bulworth on this baby.

A ruffled, unshaved JAY moves through the crowd.

116 INT. C-SPAN VAN - CONTINUOUS - SAME

116

MIMI and FRED, in a change of clothes, are watching on the monitors.

FRED

I'm sure all he needed was a good meal
and a quiet night's sleep.

117 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

117

A jubilant crowd CHEERS Jay as he makes his way to the dais, hugging and kissing people in the crowd, followed by Cheryl and Tanya.

CONSTANCE looks at JAY'S appearance with disdain.

MURPHY

(to JAY, mounting the steps)
Senator... speech, sir?
(hands JAY his speech)
Go get 'em.

Murphy gives Jay a thumbs-up.

JAY

(sitting)
Eiya, Constance.

CONSTANCE

Good of you to show up. Rough night at the prom?

MURPHY

(to FELDMAN)
We're going to be fine. We're back on track.

JAY

How's Edward?

CONSTANCE

Edgar.

JAY

Edgar. I like Edgar. I've always liked Edgar.

CONSTANCE

Knock it off.

State Democratic Chairman, BILL STONE stands at the podium and addresses the CROWD.

(CONTINUED)

117 CONTINUED:

117

BILL STONE
Once in a generation, if we're very lucky...

118 INT. BEVERLY WILSHIRE HOTEL UPSTAIRS CORRIDOR - SAME

118

A cart is pushed down the hall towards a room.

BILL STONE (V.O.)
...An individual whose life and work are
the life and work of the people he
represents. Such an individual is the
man who has served the people of the
State of California...

119 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

119

As BILL STONE continues --

BILL STONE
Ladies and Gentlemen...Senator Jay Billington
Bulworth!

Through a huge round of APPLAUSE, Jay suddenly realizes he's
been introduced. He goes up to the podium and unfolds his
speech.

We see CHERYL and TANYA seated in front of the stage.

JAY
Thank you, Bill Stone. We stand on the
doorstep of a new millennium. We have an
obligation...
(beat)
...on the one hand to reduce...

Jay sighs, bored.

120 INT. C-SPAN VAN - SAME

120

Mini and Fred are engrossed.

121 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

121

Jay scans the pages of his stale speech.

JAY
Yadda, yadda, yadda...yadda, yadda, yadda.
(beat)
It's up to the people to decide what the
state of California and the nation will
do.

(to himself)
(MORE)

(CONTINUED)

JAY (cont'd)

Oooh, it's up to you...what'll we do...the nation will do.

NINA enters at the back of the room and Jay sees her.

JAY

(rhyming)

It's up to you, what'll we do? What'll we do...well it's up to you. Ya know it ain't that funny, you contribute all my money. You make your contribution and you get your solution. As long as you can pay...I'm gonna do it all your way. Yes the money talks and the people walks!

The CROWD reacts curiously. At the insurance table, CROCKETT smiles uncomfortably. Tanya hits PLAY on a small tape player and a RAP BEAT now accompanies the Senator.

JAY

Yeah -- now lemme hear you say: BIG MONEY!

TANYA and CHERYL call out --

CHERYL AND TANYA

Big money. Big money. Big money. Big money!
Big money! Big money.

To their surprise, they're the only ones who do. Everyone in the ballroom is growing uncomfortable. CHERYL hands the tape player to JAY with a beat track turned up.

JAY

Big money...Big money...One man one vote, now izzat really real? The name of our game is let's make a deal. Now people got their problems, the haves and the have nots. But the ones that make me listen pay for 30-second spots.

CHERYL AND TANYA

Thirty seconds. Thirty, thirty seconds.
Thirty seconds. Thirty, thirty seconds.

JAY

Yeah! Yeah!! Yeah!! Yeah!!

JAY goes to the table of BANKERS.

JAY

Yo! Bank of America, this table over here. Wells Fargo and Citibank. You really very dear. Loan billions to Mexico and never have to fear. Cause taxpayers, taxpayers take it in the rear.

121 CONTINUED: (2)

121

CHERYL AND TANYA

Take it in the rear! Take it in the rear!
rear! Take it in the rear!

JAY dances over to the OIL TABLE as Nina joins Cheryl and Tanya.

JAY

Yo...over here, we got our friends from oil. They don't give a shit how much wilderness they spoil.

122 INT. BEVERLY WILSHIRE HOTEL SUITE - SAME

122

Poison is poured into an open bottle of wine on the cart we saw earlier by a mysterious pair of gloved hands. A walkie talkie PLAYS the SOUND of Jay's RAP from the ballroom:

JAY (V.O.)

They tell us that they careful, we know that it's a lie. As long as we keep drivin' cars, they let the planet die.

123 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

123

Jay keeps DANCING and RAPPING followed by Nina, Tanya and Cheryl.

JAY

Exxon, Mobil, the Saudi's and Kuwait. If we still got the Middle East, the atmosphere can wait.

124 INT. C-SPAN VAN - SAME

124

Mimi and Fred are glued to thier monitor.

JAY (V.O.)

The Arabs got the oil...we buy everything they sell.

125 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

125

The show goes on...

JAY

But if the brothers raise the price, we'll blow 'em all to hell.

126 INT. BEVERLY WILSHIRE HOTEL SUITE - SAME

126

The gloved hands put the cork into the wine bottle. The man with the gloves steps away and we PULL BACK to reveal two wine glasses and an envelope which says: SENATOR BULWORTE.

JAY (V.O.)

Now let me hear you say Saddam --
Husseini. Saddam -- Hussein!

CHERYL AND TANYA (V.O.)

(singing backup)

SADDAM -- HUSSEIN. SADDAM -- HUSSEIN.

127 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

127

Jay's in a heavy groove. The blood has completely drained from MURPHY'S face.

MURPHY

(to FELDMAN)

I want you to get me a phone number for Dr. Morris Fishman, U.C.L.A., Department of Psychiatry. Go, get the number now, get it, now go.

FELDMAN is spell bound by JAY'S rap.

JAY is now at the table with CROCKETT and the INSURANCE EXECUTIVES.

JAY

Everybody gonna get sick someday. But
nobody know how they're gonna pay.

128 EXT. BEVERLY WILSHIRE HOTEL SUITE BALCONY - SAME

128

The UNIDENTIFIABLE MAN has loosened several screws which secure the railing of the balcony to the building, and is putting his tools back into a pouch.

JAY (V.O.)

Health care, managed care, HMO's.

129 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

129

JAY dances through the tables with the GIRLS.

JAY (V.O.)

Ain't gonna work, no sir, not those.
'Cause the thing that's the same in
everyone of these, is those motherfuckers
there, the insurance companies!

(CONTINUED)

CHERYL AND TANYA
Insurance, insurance...

CONTRIBUTORS at other tables don't know what to make of it.

JAY
Yeah, you can call it single-payer or
Canadian way. Only socialized medicine will
ever save the day. C'mon now! Let me hear
you say that word: Socialismmmmm...Yeah!!

CHERYL AND TANYA
Socialism. So, so, socialism.

JAY
Now the women of the world is mistreated
and abused...But when we try to fix it we
tend to get confused. I got respect for
all my sistas. They will tell you that's
my style...but there's one thing in
politics that always makes me smile...

Chinese investors are appalled. MISSY BERLINER watches in
disbelief.

JAY
Like the pussy, the pussy. I like it
real fine!

130 INT. C-SPAN VAN - SAME

130

MIMI and FRED watch JAY rap on the T.V. monitor, staring in
disbelief.

JAY (V.O.)
And when you be a Senator you get it all
the time.

131 INT. BEVERLY WILSHIRE HOTEL BALLROOM - SAME

131

MURPHY is leaning on the side of the stage, looking like he
just got the wind knocked out of him.

JAY
The young ones the old ones, I really
like 'em all. And when you be in
Washington you hardly have to call.

JAY is at a TABLE OF FEMINISTS:

JAY
The women they love power -- and if you
don't pull their rug out, no matter what
they say or do...

(CONTINUED)

CONTINUED:

131

MISSY BERLINER'S jaw drops.

INT. C-SPAN VAN - CONTINUOUS - MORNING

132

JAY (ON TV)
...they give you nappy dug out. Yeah.
Yeah.

MIMI
Now would we be eligible for an Emmy or a
Peabody?

INT. BEVERLY WILSHIRE HOTEL CORRIDOR - DAY

133

MURPHY hurries JAY toward the exit, followed by REPORTERS
taking pictures and shouting questions, and then NINA, TANYA
and CHERYL.

REPORTER #1
Senator --

REPORTER #2
Do you plan to make rap a regular part of
your campaign?

JAY
(looking back at NINA)
A part of my campaign? Now that just sounds
insane.
(to Murphy)
I think it went pretty well, don't you?

MURPHY
Extremely well, Sir.

REPORTER #4
Will you have more to say about campaign
finance reform?

Murphy suddenly spots an army of press waiting ahead.

JAY
(over his shoulder)
It's the only way to go. If these guys
pay the piper then the piper does their
show.

MURPHY
You've got that right, Senator.
(to the PRESS)
Bye, fellas!

MURPHY hustles JAY away from the PRESS and the GIRLS.

134 INT. BEVERLY WILSHIRE HOTEL ALCOVE - DAY 134

Murphy leads Jay to an out of the way place in the hotel.

MURPHY

If you'd just wait in here for one
minute, Sir, if you would?. I'll be
right back to take you to the car, sir.

MURPHY puts JAY in the alcove and disappears.

135 EXT. HOTEL SUITE BALCONY - SAME 135

The UNIDENTIFIABLE MAN checks that the railing of the suite's
balcony will fall, the moment it's touched.

136 INT. BEVERLY WILSHIRE HOTEL CORRIDOR - DAY 136

After a moment, NINA slides in.

NINA

Hi.

JAY

Hi.

NINA

That speech was phat.

JAY

Phat?

NINA

You got a room here?

JAY

Huh?

NINA

A room we can go to. Upstairs?

JAY

A room?

NINA

A room.

137 INT. BEVERLY WILSHIRE HOTEL LOBBY - DAY 137

MURPHY paces. FELDMAN comes up to him.

(CONTINUED)

137 CONTINUED:

137

FELDMAN

What do you want to do now, Murphy, it's your call? We can proceed directly to Faith Lutheran and then to the debate, or we can cancel Faith Lutheran and shut down until the debate. And Dr. Morris Fishman is in Paraguay. It's your call.

MURPHY

It's my call? It's my call? I know it's my call!

138 INT. BEVERLY WILSHIRE CORRIDOR - DAY

138

JAY

(calls)

Feldman? Feldman?

Nina kisses Jay just as Feldman rounds the corner.

FELDMAN

(to Murphy off screen)

Yes, sir...

Feldman sees Jay and Nina kissing! After an awkward beat...

JAY

Uh, Feldman...could I have the key to the room?

FELDMAN

The room?

JAY

The room upstairs.

FELDMAN

Oh...sure.

But FELDMAN is transfixed and doesn't move.

JAY

Feldman?

FELDMAN

Yeah?

JAY

Key?

FELDMAN

Right. Sorry.
(still searching)

Uh-oh.

(CONTINUED)

JAY
What?

FELDMAN
I'm sorry. It's in the car.

MURPHY returns.

MURPHY
Senator Bulworth...
(taken by surprise)
Senator!

FELDMAN
The Senator needs his room key.

MURPHY
Senator, we have to get in the car now,
sir.

JAY
The key's in the car. Let's go.

MURPHY pulls JAY by the arm. NINA follows reluctantly.

Murphy escorts Jay and Nina down the hall followed by a mob of reporters.

MURPHY
Senator, what do we say we get you forty
winks about now?

JAY
That's good. Nina and I are going
upstairs to the room.

MURPHY
No, sir. That's not a good idea.

JAY
Yes, it is a good idea. Feldman? You
think it's good?

MURPHY
You and her right now?

JAY
Yes.

MURPHY
Senator, I've got a better idea. What do
you say you and I get into the limo alone
(MORE)

(CONTINUED)

139 CONTINUED:

139

MURPHY (cont'd)
and then we can circle back when you want
to. That's a good idea.

JAY
Why would I do that?

REPORTER
Senator. Will the insurance industry
respond well to your remarks?

Jay laughs!

140 INT. STAIRWELL - SAME

140

The figure rushes down the stairs.

141 EXT. BEVERLY WILSHIRE HOTEL ENTRANCE - SAME

141

Reporters surround Jay.

MISSY
Senator, do you mind telling us where the
nappy dug out is?

JAY
(rhyming)
Where's the nappy dug out? That's where
you get the bug out.

The BLUE PONTIAC MAN comes out the door and takes his
position.

MISSY
Who are the girls, Senator?

JAY
Who are the girls? They're friends of
mine, can't you see. Feldman, Feldman,
where's that key?

The HOMELESS MAN gets JAY'S attention.

HOMELESS MAN
(beaming)
You got the key in your hand. You got
the life. You got the life. Ain't it
grand? You got the life.

JAY spots the BLUE PONTIAC MAN moving toward his car with a
cylindrical object hidden under his coat.

JAY looks at the HOMELESS MAN who continues his poetry. He
looks at NINA, and she signals to him to get in the car.

Outside the limo the HOMELESS MAN continues:

(CONTINUED)

141 CONTINUED:

141

HOMELESS MAN
Hey, man...you got the life, man!

142 INT. LIMO - DAY

142

They're all in the limo. JAY has an epiphany.

JAY
Gimme the phone. I gotta find Davers.
He picks up the phone and dials.

143 EXT. LIMO - SAME

143

The homeless man runs next to the moving limo.

HOMELESS MAN
Get back, get back...make way for the
messenger! Get back!

144 INT. LIMO - SAME

144

Jay waits for an answer on the phone.

JAY
Macavoy, do you have any idea where
Davers would be?

MACAVOY
No, sir.

FELDMAN
Sir, maybe he's at our next stop, at the
church in Pasadena.

MURPHY
Senator, you've had such a crushing weekend,
sir, you are in no way obligated to make
every stop, sir...

DAVERS (MACHINE MESSAGE) (V.O.)
Hi, this is Eddie Davers, leave a message
after the beep.

NINA
I think you should get some sleep.

JAY
(leaving a message on DAVERS' machine)
Davers, this is the Senator. As soon as
you pick up this message, I want you to
call the man...

145 INT. C-SPAN VAN - DAY

145

MIMI AND FRED REACT as they watch JAY on the T.V. MONITOR.

JAY

...you introduced me to in Washington
right away and tell him we have to
cancel the Weekend Research Project...

146 INT. LIMO - DAY

146

JAY

...It's very important, Davers. We'll
look for you at the church.

MURPHY

(to MACAVOY)

Yes, Macavoy, the church in Pasadena, and
we can drop the young supporters off
wherever they want. Where can we take
you young ladies?

TANYA & CHERYL

We goin' wit' y'all!

147 INT. LIMO/EXT. FAITH LUTHERAN CHURCH OF PASADENA - DAY

147

REVEREND WILBERFORCE, 75, a Norman Rockwell, opens the limo
door. A cluster of PRESS are there for the photo-op.

WILBERFORCE

(at the limo window)

Senator! What a pleasure it is to see you!

JAY opens the door and peers out cautiously. WILBERFORCE
looks past JAY and sees NINA, TANYA and CHERYL.

WILBERFORCE

(to JAY)

I hope Mrs. Bulworth isn't under the
weather today.

JAY

No, no, no...she's fine, thanks. I'll be with
you shortly.

GARY climbs over JAY and out of the limo, he bumps into a
VIDEO CAMERAMAN among the photographers.

CHERYL

Ya'll got a choir in that church?

(CONTINUED)

VIDEO CAMERAMAN

Hey! Watch it, I'm with a network here.

GARY C-SPAN

You watch it!

To MURPHY's dismay, TANYA and CHERYL hop out to join the group in the church.

JAY

Feldman, go in there, and find Davers. The Weekend Research Project has to be cancelled. The Weekend Research Project has to be cancelled...

FELDMAN

Yes, sir.

JAY

(to MACAVOY)

Macavoy, go in there and find Davers, will ya?

MACAVOY

Right.

JAY

(to Nina)

I gotta find Davers.

He gets out of the car, leaving NINA. JAY'S bombarded by the PRESS as he zig zags the group towards the church, wary that he's still a target.

148 INT. FAITH LUTHERAN CHURCH OF PASADENA - DAY

148

The CHOIR sings a Lutheran hymn as JAY, walking down the aisle with ~~him~~ TANYA, CHERYL, FELDMAN and GARY, followed by MURPHY, and WILBERFORCE, searches the rows for DAVERS.

149 EXT. FAITH LUTHERAN CHURCH OF PASADENA - DAY

149

Nina watches from the limo as the MAN IN DARK GLASSES arrives and slips out of the blue Pontiac.

150 INT. FAITH LUTHERAN CHURCH OF PASADENA - DAY

150

Jay and his entourage slide into the front pew. JAY leans over to FELDMAN and MACAVOY.

JAY

See him?

(CONTINUED)

FELDMAN

No.

WILBERFORCE

We are honored today by the attendance of United States Senator Jay Billington Bulworth.

JAY looks to the back of the church and sees THE BLUE PONTIAC MAN standing at the entrance.

WILBERFORCE

Let us rejoice in his presence and sing hymn #376.

JAY gets up and slips out a side door. The Blue Pontiac Man notices and follows.

151 EXT. FAITE LUTHERAN CHURCH OF PASADENA - DAY 151

JAY comes out of the church and runs to the LIMO where Nina is waiting. JAY hops into the driver's seat.

152 INT. LIMO - SAME 152

Jay shuts the door.

JAY

(to Nina)

You gotta get out of the car.

NINA

Why?

JAY

I've got some problems and, and you're really not safe with me so you... you...

NINA

I'm not safe with you? What does that mean?

The BLUE PONTIAC MAN comes out of the church, goes toward his car.

JAY

You just gotta get out of the car.

NINA

Are you afraid of somebody?

(CONTINUED)

152 CONTINUED:

152

JAY
(a beat)
Yeah.

153 EXT. LIMO - SAME

153

The limo SCREECHES away from the curb and flies down the street.

154 EXT. FAITH LUTHERAN CHURCH OF PASADENA - SAME

154

The BLUE PONTIAC MAN runs and jumps in his car, taking off after the limo. His path is blocked by a funeral procession.

155 INT. FAITH LUTHERAN CHURCH OF PASADENA - DAY

155

TANYA and CHERYL sing at the top of their lungs as the rest of the group looks on.

156 EXT. STREET IN PASADENA - DAY

156

The limo speeds down the freeway. They've ditched the Blue Pontiac.

157 INT. LIMO - DAY

157

Jay drives as Nina leans forward from the back seat.

NINA
If you so afraid of somebody, why don't you tell me why?

JAY
I can't. I just gotta get a guy to call a guy.

NINA
Why don't you call the guy yourself?

JAY
I don't know how.

NINA
Well, let's go back to the hotel. You like that hotel, right?

JAY
I gotta stay out of sight.

NINA
You'd be outta sight at the hotel.

158 INT. FAITE LUTHERAN CHURCH OF PASADENA ANNEX - DAY 158

Missy lectures Murphy.

MISSY BERLINER

It is worse than arrogance. It is contempt. It is contempt for the press and excuse me if I sound self-righteous, it is contempt for the people.

MURPHY

Have you heard anything about this rumor that Gephardt might be looking for somebody?

159 EXT. SMALL APT DUPLEX - DAY 159

The limo pulls up and moves into the carport under the two apartments. JAY gets out, goes to the door. NINA waits.

160 EXT. FRANKIE'S - DAY 160

VINNIE drives into the entrance of FRANKIE'S.

161 INT. SMALL APT. DUPLEX CARPORT - DAY 161

JAY rings DAVERS doorbell, and finding no one's home, walks back to the limo where NINA is.

JAY

I think I oughta just stay outta sight till he gets back. We can wait in the car.

162 INT. C-SPAN VAN - DAY 162

MURPHY, with GARY C-SPAN trailing behind, opens the door to the C-SPAN truck, as we see --

MIMI and FRED sitting at their consoles...

MURPHY

Hi. We seem to have, um...we seem to have lost our ride to the debate. Is there any chance we can catch a ride with you guys?

MIMI

Be split with the limo?

From outside we HEAR --

(CONTINUED)

TANYA AND CHERYL
What's goin' on? Where y'all going!

MIMI
(calling out of the van)
You ladies like a ride?

TANYA & CHERYL
YEAH!

MIMI
C'mon on in.

FRED is hitting his head up against the wall...

FRED
No, no...

MIMI
We saw you on T.V..

163 INT. SMALL APT. DUPLEX CARPORT - DAY

163

In the limo, JAY'S eyes are filled with liquid nostalgia.

JAY
So, who walks in the room? Huey Newton.
(looking at NINA)
You know who Huey Newton was?

NINA slowly nods her head 'yes'.

JAY
You know a lotta people I talk to -- the
black people at your age, they had no
idea who he was.
(shakes his head)
Huey.
(long beat)
Those people are gone. There's no more
leaders in politics. Why do you think
there are no more black leaders?

NINA
(after a beat)
Some people think it's because they all
got killed. But I happen to think it's
because of the decimation of the
manufacturing base in the urban centers.
An energized optimistic population throws
up energized, optimistic leaders. And
when you shift manufacturing to the Sun
Belt in the Third World, you destroy the
blue collar core of the black activist
population. Higher domestic employment
means jobs for African Americans. World

(MORE)

(CONTINUED)

NINA (cont'd)

War II meant lots of jobs for black folks. That is what energized the community for the civil rights movement of the 50's and the 60's. An energized, hopeful community will not only produce leaders but more importantly it'll produce leaders they'll respond to. Now what do you think, Senator?

Jay is speechless.

JAY

What do I think?

NINA

What do you think my age is?

JAY

Your age?

NINA

You said black people my age.

JAY

Oh. Twenty-three?

NINA

Twenty-six.

JAY

Alright. How old do you think I am? How old?

NINA

Sixty.

(beat)

My mother was a Panther. Huey Newton fed the kids on my block.

He stares at her. Suddenly, at the limo window. It's Davers.

DAVERS

Senator, aren't you getting late for the debate?

JAY

Davers, how are you?

JAY gets out and guides DAVERS away from the limo.

JAY

Davers, Davers, I've been looking for you everywhere. I, uh...we're gonna have to call our friend Vinnie.

164 INT. SMALL OFFICE AT FRANKIE'S UPSTAIRS - DAY 164

VINNIE sits at the desk in front of the black velvet painting of the naked woman, talking on the phone. (It is the same phone and the same desk and the same office that LD and NINA used earlier). He's shoveling down pizza and sweating up a storm.

VINNIE

You know what I get out of this place?
Bupkus -- that's what I get out of this place.

His other phone rings.

VINNIE

Yeah?

NINA

Yo, Vinnie. It's Nina.

VINNIE

What are you, a fucking bimbo?

165 INT. LIMO - DAY 165

NINA

Don't call me a fuckin' bimbo. I couldn't get him up to the room.

166 INT. SMALL OFFICE AT FRANKIE'S UPSTAIRS - DAY 166

VINNIE

You're incompetent. You weren't even the one who was supposed to push him off, for Christ's sake. All you had to do was get him upstairs from the ballroom. I've had it with you.

167 INT. LIMO - DAY 167

NINA

Vinnie, Vinnie, Vinnie. Wait.

168 INT. SMALL OFFICE AT FRANKIE'S UPSTAIRS - DAY 168

VINNIE

Don't Vinnie me. Now you move on to Plan B. You get...

169 INT. LIMO - DAY 169

NINA
No one said nothing about Plan B? What
the fuck is plan B!

170 INT. SMALL OFFICE AT FRANKIE'S UPSTAIRS - DAY 170

VINNIE
You know plan B, and you better get it
done if you know what's good for you.

171 INT. LIMO - DAY 171

NINA
Oh. Look, you told me, get him up to the
room and that's all I had to do and I'll
get the ten G's. Now look...

172 INT. SMALL OFFICE AT FRANKIE'S UPSTAIRS - DAY 172

His other phone rings.

VINNIE
Fuckin' bimbo.

He hangs up on Nina and picks up the other phone.

173 INT. LIMO - DAY 173

NINA
Vinnie!

174 INT. SMALL OFFICE AT FRANKIE'S UPSTAIRS - DAY 174

DAVERS (V.O.)
Vinnie! Davers.

VINNIE
Yeah.

175 INT. DAVERS' APT. - DAY 175

DAVERS
...Listen, I'm with the Senator and he
wants to speak with you.

(CONTINUED)

175 CONTINUED:

175

JAY
Hey, Vinnie, Vinnie, my friend. How are you?

176 INT. SMALL OFFICE AT FRANKIE'S/INT. DAVERS' APT.

176

VINNIE
(eating pizza and drinking beer)
Alright.

JAY
Listen, Vinnie, I'm very relieved to get in touch with you because... we're going to have to call off the Weekend Research Project.

VINNIE
Call it off?

JAY
That's not a problem is it?

VINNIE
Not a problem?

VINNIE sweeps the empty box of pizza off the desk --

JAY
There's been a change of plan, Vinnie. But keep the fee. By all means, keep the fee. That's not a problem, is it?

VINNIE
No, it's not a problem.

JAY
Ooh! Good. Ah, good, good, Vinnie. I'm very relieved.
(laughing)
Listen, let me ask you a favor. I really appreciate this. But -- do you think that we can sorta keep this between the two of us? Between you and me and whoever you got doin' this thing...

VINNIE
We're gonna need a surcharge.

JAY
Surcharge? Fine.

VINNIE
Cancellation fee.

JAY
Ah, okay, good. Just keep the check.

(CONTINUED)

VINNIE

No, no, no...an additional fifty thousand.

JAY

Oh, yeah, an additional fifty th...th...that's good. I'll send Davers over right away with another check. Okay? Shall we consider it done?

VINNIE

Yeah.

JAY

Wonderful. Wonderful.

(laughing)

Good. Good. Wonderful, wonderful. Thanks, Vinnie, thanks, thanks.

VINNIE

You're welcome.

(hanging up phone)

Fuckin' crazy mother fucker.

JAY hangs up.

DAVERS

Senator, what is the Weekend Research Project?

JAY

It's a, it's a, it's nothin'. It's a, it's a -- all off.

177 INT. FRANKIE'S UPSTAIRS OFFICE - DAY

177

VINNIE, gets up from his desk knocking over some things, mumbling to himself.

VINNIE

The guy's nuts. Fuckin' nuts.

Be stops and leans on his desk. Be turns to the 300 pound RUTH.

VINNIE

I don't feel too good.

RUTH

You want something?

Be sits on the couch.

RUTH

Vinnie? You want something?

(CONTINUED)

177 CONTINUED:

177

VINNIE doesn't answer, but slumps to his right as if to take a nap.

RUTE
Vinnie? Vinnie!

No answer.

178 INT. LIMO - DAY

178

Nina sees Jay coming and ends her phone call.

JAY (O.S.)
Alright. Alright.

NINA
(into phone)
I gotta go...I'm out.

JAY enters the garage and hops into the limo.

JAY
Alright. Alright. We're late, we're late, we're late. For a very important debate.

JAY backs the limo out as DAVERS comes out and calls:

DAVERS
Senator, Senator, do you want some fresh clothes?

The limo peels out and is gone.

179 INT. SPEEDING LIMO - DAY

179

Jay laughs as he drives. Nina rides in the back.

NINA
If you're lookin' to be out of sight...I think I got the place.

JAY
Yeah? You think after all this crap is over Tuesday, that maybe you could actually like, like...hang?

NINA
Hang?

JAY
Hang. Hang out with me.

(CONTINUED)

NINA
Oh, hang? Hang out with you?

JAY
What do you think?

NINA
Yeah.

JAY
Yeah?

NINA
I got the plan. You wanna meet my family tonight?

JAY
That's great. That's great. I gotta whole new slate. I get to meet the family I can hardly wait!

We see the limo cruising down the highway.

180 EXT. ABC STUDIOS PARKING LOT - DAY

180

MURPHY, FELDMAN and MACAVOY are standing outside the C-SPAN van.

MURPHY
I think he's finally recognizing the situation and getting some sleep.

FELDMAN
(pointing)
There's...

The limo is pulling up to the STUDIO.

MURPHY, FELDMAN and MACAVOY are in a huddle.

MURPHY
Okay, listen to me...I'm not gonna let this man go on television until he gives me some sort of explanation for what he's doing. You understand? Say he's got a disease, or stuck in traffic, I don't care. We will stand here and we will block him. Arms akimbo if necessary, to prevent him from entering the building and doing further damage to his, and I might add, our careers.

(whispering)
I'm explicitly authorizing the use of force at this point.

JAY and NINA fly by.

(CONTINUED)

JAY
Murphy, Feldman, Macavoy.

FELDMAN
Hi, boss.

MURPEY
That didn't work.
(beat)
I think he's okay now. Got the electric
razor?

FELDMAN
I got the razor.

MURPEY
Good. See if you can get him to shave.

Murphy and Feldman follow Jay and Nina into the studio.

181 INT. STUDIO GREEN ROOM - DAY

181

MURPEY, JAY and NINA wait in the Green Room. FELDMAN enters
holding an electric shaver.

FELDMAN
They're ready for you, Senator. How
'bout a quick shave?

JAY
Excellent idea. Good chicken wings!

JAY walks right by him and exits the room. The others trail
after leaving NINA.

182 INT. TV STUDIO SOUNDSTAGE - DAY

182

JAY and his challenger, businessman, HUGH WELDIE, 40's, stand at
podiums facing a panel of three TV journalists: JANN CARL,
JAMES HILL and DAVE CLARK.

JAMES HILL
The format agreed to by the two campaigns is
as follows. There will be no opening
statements. Questions will be addressed to
each of the candidates in alternating order.
The candidate to whom the question is
addressed will have two and a half minutes
to answer...

A disheveled but elated Jay adjusts a cue card as Murphy and
Feldman watch, visibly concerned.

(CONTINUED)

182 CONTINUED:

182

JAMES HILL

...The other candidate will then have one minute to reply and the first candidate will then have another thirty seconds for a final comment on that question. After the allotted time for questions each candidate will make a final statement of three minutes. Mr. Weldie won the drawing of lots and he's elected to make his closing statement last.

183 INT. STUDIO GREEN ROOM - DAY

183

NINA is on her CELL PHONE, pacing, as we hear JIM HILL blurt out the debate format agreed to by the two campaigns, from the TV in the background.

NINA

Yo, I was just supposed to set the guy up, not do this shit myself. Now I can't even get Vinnie on the damn phone...

184 INT. TV STUDIO SOUNDSTAGE - DAY

184

JAMES HILL

The first question will be from Jann Carl and is for Senator Bulworth.

JANN CARL

Senator Bulworth, the news today requires us to ask you about the sudden change in your campaign style.

(beat)

Could you explain it?

JAY

(laughing)

C'mon...why are you here? Let's admit it...you're here 'cause you're making a bundle, right?

JANN CARL

I beg your pardon?

JAY

(beat)

Oh? You mean...you're not here 'cause you're getting paid a bundle of money?

Off to the side of the stage, MURPHY slinks by an unhappy CROCKETT.

JAY

C'mon, c'mon, we got three pretty rich guys here, getting paid by some really rich guys, to ask a

(MORE)

(CONTINUED)

184 CONTINUED:

184

JAY (cont'd)
couple of other rich guys, questions about their
campaigns? But our campaigns are financed by the
same guys that pay you guys your money.
(laughs)
So, what are we talkin' about here?

185 INT. STUDIO GREEN ROOM - SAME

185

NINA is talking into her CELL PHONE, as JAY carries on on the
T.V. in the background.

NINA
I'm bringin' the man down there. If they
don't like it, they can kiss my ass.

186 INT. TV STUDIO SOUNDSTAGE - DAY

186

JAY
I could tell you stories about getting
money from these guys that would pin your
ears back.
(laughing)
I mean stories about me. I mean, I don't
know about, Hugh. Do you have...
(beat)
But, uh, I tell ya...

187 INT. TV STUDIO CONTROL ROOM - DAY

187

MURPHY slips into the busy CONTROL ROOM where the TECHNICIANS
focus intently on the debate on monitors or through the front
window.

JAY
We got a club, right? Republicans,
Democrats...what's the difference? Your
guys, my guys, our guys, us guys...it's a
club!
(JAY pulls out a flask)
So, why don't we just have a drink?

Jay laughs, unscrews the cap on a liquor flask.

188 INT. SOUNDSTAGE - DAY

188

Jay chats casually with Weldie.

JAY
Ya know, Hugh...if you win this thing you
really gotta think about where you're
gonna put your kids in school. I mean we
put our daughter in Sidwell-Friends with
the Clintons. And the Gores really like
(MORE)

(CONTINUED)

188 CONTINUED:

188

JAY (cont'd)
Saint Albins. Public school anywhere
around Washington is a disaster.

No response from Weldie. Jay shrugs and drinks from the
flask.

189 INT. TV STUDIO CONTROL BOOTH - DAY

189

Feldman watches, stunned, as MURPHY threads his way to the
front of a panel covered with buttons and slides in.

DAVE CLARK (O.S.)

Excuse me, Senator, if you don't mind, at
the moment I think we're here to ask
about the news...

JAY (O.S.)

(overriding)

The news today...? You guys haven't told the
people the news anymore than I have. C'mon,
the guys you and I get our money from, they
don't want the people to have the news. They
want you to think the corporations are more
efficient than government, right?

190 INT. TV STUDIO SOUNDSTAGE - DAY

190

JAY

You want to know why the health care
industry's the most profitable business in the
United States? 'Cause the insurance companies
take twenty-four cents out of every dollar
that's spent. You know what it takes the
government to do the same thing for Medicare?

Crockett is not happy about Jay's remarks.

191 INT. TV STUDIO CONTROL BOOTH - DAY

191

JAY (O.S.)

Three cents out of every dollar. Now, what is
all this crap they hand you about business
being more efficient than government?

MURPHY begins pushing buttons, trying what's available. This
continues throughout the debate. Then he grabs a key.
Lights go out.

MURPHY

(backing out)

What the hell is going on?

MURPHY exits.

(CONTINUED)

191 CONTINUED:

191

STAGE MANAGER
(over the P.A.)
Gentlemen, if you'll please pardon the interruption, it seems as if we're experiencing some technical difficulties here...

JAY
(looking around)
What's going on?

192 INT. SOUNDSTAGE - DAY

192

TECHNICIANS scurry around, trying to find what's broken. The two CANDIDATES are at the podiums, as JAY sidles up to WELDIE in silhouette trying to hubbub about what just happened.

JAY
(to Weldie, laughing)
Hey, Hugh. Hugh...Wassup, wassup?
What's happenin', baby...?

193 INT. GREEN ROOM - DAY

193

NINA watches the monitor.

NINA
That's all you need to know, god damn it.
I'm here, what I got to do, I'm bringin' him down...
(beat)
Shit.
(beat)
You ain't no nigga. Was.

DAVERS walks in and Nina hangs up.

194 INT. TV STUDIO SOUNDSTAGE CONTROL BOOTH - DAY

194

DIRECTOR
(to no one in particular)
What's going on, guys? Are we gonna do this or not?

TECHNICIAN
Maury, we are doing the best we can in here!

JAY whistles and makes gestures in the air.

195 INT. GREEN ROOM - DAY

195

The monitor is blank. NINA sits. DAVERS sits right across from her, tense. MURPHY pops his head in.

MURPHY

Oh, hi Davers. Power failure.

He exits.

196 INT. ABC STUDIOS TOILET - DAY

196

Murphy talks to Feldman with a vial of coke and a spoon in hand.

MURPHY

If he wants to crash and burn his entire fucking career? Fine.

(snort)

Fuck him...but I'll be god damned if that asshole's gonna take us down with him, am I right?

Feldman reaches for the coke but Murphy hangs onto it.

MURPHY

And it is not like I haven't been completely loyal to that pig fucker. I've had other offers, you know, plenty. I've beat 'em off with a stick.

(snort)

Didn't he have it all though, Bill, didn't he have it all? Looks, brains, more or less enough, classy wife. But Jesus Christ, Bill, for God's sake he had us. The motherfucker had us!

Murphy takes a huge snort. Feldman reaches for the coke again, and once again Murphy does not let him have any.

MURPHY

If he'd just listened to me on welfare reform in '88. If he just chased not quite so much pussy...could have gone all the way.

Murphy is sniffing, while Feldman puts his finger over his other nostril to acquire any of the substance coming his way.

MURPHY

Hey, but we still might -- 2000's wide fuckin' open...but now, with this shit. We are fucked in the

(MORE)

(CONTINUED)

196 CONTINUED:

196

MURPHY (cont'd)
ass man, fucked in the ass with our
pants on.
(coughing and almost choking)
Cocksucker.

197 INT. ABC STUDIOS SOUNDSTAGE - DAY

197

Jay whistles, watching his own shadow on the backdrop as
LARRY KING looks on from the sidelines. Murphy and Feldman,
wired, enter to find Jay whistling and carrying on.

MURPHY
(under his breath)
Fuck.

He sidles over to a concentrated LARRY KING who stands with
his arms folded and nods to him. Murphy shakes his head and
shrugs.

MURPHY
Hi, Larry.

LARRY KING
Murphy, Murphy, Murphy. How the hell are
ya?

MURPHY
Have you ever seen anything like this?

LARRY
Let's just say it's very unusual stuff.

MURPHY
I don't know what to say -- but, at the
end of the day, what can you say.

LARRY
Tell ya what I can say. Let's face it,
I'm going to have to do a show on this.

MURPHY
Oh God, Larry. Come on...do you have to?
Are you sure that's the way you wanna go?

LARRY
Are you kidding -- this guy is on a roll.
They want someone like this. People are
sick and tired of all this baloney. I
want him on my show.

MURPHY
(with no hesitation)
You know that's exactly what I've been
telling him. Thank God he's finally
listening to me. I mean, the man's got
this giant vision, thank God we're
finally getting it out! I've been
(MORE)

(CONTINUED)

MURPHY (cont'd)
hammering away at him and finally I gotta
tell you on a personal level it's very
gratifying to me he's listening to me!
it's very gratifying to me, but that's
just between you and me. That's between
you and me that last part. Okay...what
are we talking about tonight? Can we do
it tonight?

ASSISTANT
We've got Clinton tonight.

MURPHY
Bump him! Just kidding.
(beat)
Um, uh...how 'bout tomorrow?

LARRY KING
Book him.

ASSISTANT
We'll call you.

LARRY KING
Call him.

MURPHY
Nobody's seen anything like this for
years. It's very unusual stuff. You've
got insight.

LARRY KING
This is it...your boy is it!

MURPHY
It's kind of historic...and you've got
insight...and you're gonna put it on the
air tonight!

From the side of the STAGE, we see FELDMAN walking away from
DAVERS, but still engrossed in the MURPHY/LARRY KING
conversation, as he passes CROCKETT with a lethal look on
his face.

A PRODUCER walks onto the set.

PRODUCER
Senator, Mr. Weldie...I'm sorry to say,
but we're going to have to cancel this
for today. They don't want to bump Jerry
Springer.
(turns to crew)
I'm sorry, folks. That will be it.

198 INT. HALLWAY OUTSIDE ABC STUDIOS SOUNDSTAGE - DAY

198

An ebullient Jay comes toward the press as Crockett joins him on his left and Feldman trails behind.

CROCKETT

Oh, I'm fine, Senator, how are you?
You're not feeling like you need a
vacation do you? This campaign
getting you down?

JAY

Not really. No. No. No. Why?

Nina joins them.

CROCKETT

(threatening)

I'm telling you. I'm confused. Because
you know I like to play ball, but you're
playing a much rougher kind of ball than
I'm accustomed to.

NINA

(to Jay)

Yo, Jay. I'll be outside.

JAY

Oh. Sorry. Sorry.

CROCKETT

(reaching into pocket)

I have your policy here.

JAY

Oh, the policy, Crockett, thank you.
Forget it. I don't need it.

JAY takes it from him and rips it up. He turns to Davers who joins him on his right.

JAY

Everything okay?

DAVERS

(beaming)

Okay is not the word, Senator. Hong
Kong pork bellies are way down, and
you're back in the chips.

JAY

(laughing)

Good. Good. Did ya give the guy
the check?

(CONTINUED)

DAVERS
No...the poor guy.

JAY
What?

DAVERS
Well, he collapsed.

JAY
What?

DAVERS
They think he had a heart attack.

Jay stops suddenly. Nina walks on.

CROCKETT
Senator, when you get a moment, we have
to sit down...

JAY
(to DAVERS)
Did he cancel the Weekend Research
Project?

DAVERS
I guess so, boss.

JAY
You guess so?

DAVERS
Well, I don't know. He was in a
coma. I left the check.

JAY
Where is he?

DAVERS
Cedars. He's in Intensive Care.

Murphy fulminates on the telephone.

MURPHY
You turned off the electricity because
you knew he was telling the truth. You
could've put that debate back on the air.
But you didn't want the American people
to hear what he had to say, Frank. Don't
bullshit me.

200 INT. HALLWAY OUTSIDE ABC STUDIOS SOUNDSTAGE - DAY

200

Jay gives instructions to Davers.

JAY

(with intensity)

You better go down there, you better sit with him, you better wait 'til he wakes up. When he wakes up, you ask him if he cancelled the Weekend Research Project, okay? And if he didn't, you ask him who's he gotta call? All right?

DAVERS

(taken aback)

Okay, boss.

Jay starts to leave. The homeless man pushes over a piece of scenery which makes a loud NOISE, causing Jay to hit the deck. Crockett and Reporters look on, puzzled. Jay gets up and exits.

201 EXT. ABC STUDIOS - DAY

201

Jay sprints toward the limo, chased by reporters and photographers, when suddenly JAY sees the PONTIAC MAN. He stops short, reverses his field to head for the limo from another direction, and falls into a pond. JAY runs towards the limo where NINA is and looks back at the PONTIAC MAN.

JAY

Get out. You gotta get out of the car.
Get out.

NINA

You a crazy motherfucker, Jay Bulworth.

JAY jumps into the limo and burns rubber out of the lot, breaking a barricade.

Reporters take off after them. The PONTIAC MAN runs to his car and pulls out.

202 INT. ABC STUDIOS - DAY

202

Murphy, still on the telephone.

MURPHY

Larry King's pissed off about it, and he's not the only one! How about the FCC! Have you ever heard of the FC fucking CCC...okay, well now, you listen

(MORE)

(CONTINUED)

202 CONTINUED:

202

MURPHY (cont'd)
to me! You guys are running an election
special tonight!! Guess what --
(calming down)
I would like to have my candidate on it.

203 EXT. LOS ANGELES STREET - DAY

203

The Pontiac Man follows until the limo cuts across several lanes of traffic and makes a hard screeching right. Several photographers and reporters follow.

204 EXT. LOS ANGELES FREEWAY - DAY

204

The limo stops and backs UP THE OFF-RAMP of a freeway, separating oncoming cars. The reporters' cars won't follow.

The limo stops on the freeway and starts forward in the right direction.

The Pontiac Man watches, unable to follow.

205 INT. LIMO - DAY

205

The car is speeding down the freeway.

NINA
Are we hidin' again, cuz I said I gotta safe place.

JAY
Oh. Safe?

206 EXT. STREET IN SOUTH CENTRAL - EVENING

206

A dangerous looking commercial strip. BUGS, GANGSTAS, shady types of all descriptions loiter and scowl. The LIMO cruises by.

207 INT. LIMO - EVENING

207

JAY looks out at the street apprehensively.

JAY
(skeptical)
Safe.

The car phone rings and he punches the speaker phone.

JAY
Hello?

208 INT. ABC STUDIOS/INT. LIMO ON SOUTH CENTRAL STREETS - NIGHT 208

Murphy, on a stage phone.

MURPHY

(talks to Jay)

Senator Bulworth, I think we might be back on track here, sir. You've gotta be back here at 7:30. State of American Politics Special.

The LIMO turns off the commercial drag and onto a residential side street.

MURPHY

It's mostly Dole and Clinton but they're gonna do a piece on you.

(beat)

Five minutes...they'll guarantee us at least five minutes. Live, no delay.

(beat)

What do you mean you don't know, sir? You gotta be in make-up at 7:30...by the way, Senator, this thing of you doing your own driving, I'm surprised by how effective that is, sir.

We HEAR Jay's VOICE over the phone:

JAY (V.O.)

Murphy, we got a problem.

MURPHY

Senator, I assure you, you have no problem.

(waiting to respond)

Jam? You're not in a jam, Senator. People are sick of the baloney!

(beat)

Safe? But I thought you didn't want to play it safe, Senator. You're fearless. Remember? This is not the time to be safe. Where are you anyway, Senator?

209 INT. LIMO - EVENING

209

Murphy is losing Jay on the phone.

MURPHY (V.O.)

Senator? Senator...I'm losing you...sir?
Hello? Hello? Senator Bulworth?
Senator Bulworth?

210 EXT. A SMALL HOUSE - EVENING 210

JAY and Nina arrive and a tarp is pulled down to hide the limo.

211 INT. ABC STUDIOS - EVENING 211

MURPHY
(hangs up phone)
Cocksucker.

212 EXT. SMALL HOUSE - SAME 212

Jay pushes aside the tarp and rushes up the steps after Nina.

NINA
(to Jay)
Wait here.

Jay waits anxiously on the stoop as a THUMPING rapmobile cruises by. Nina opens the door for Jay.

NINA
Come on in.

213 INT. NINA'S GRANDMOTHER'S LIVING ROOM - SAME 213

A chaos of familial activity and conflict: AUNT HARRIET, smartly dressed, 35, and AUNT ALICE, 50's, argue over the details of an old story. Harriet's husband, DAVID, 37, suit and tie, talks on the telephone about a loan. GREAT UNCLE Tyrone, 78, dashiki and an African skull cap, reads a newspaper. UNCLE RAFEEQ, 45, is trying to even out the legs on a wobbly coffee table. His sons -- PAUL ROBESON, 14, and MARCUS GARVEY, 18, listen and bob to separate WALKMEN. Nina's little cousin DENISEA, 9, and Nina's little brother, OSGOOD, 11, are bickering over a GAMEBOY.

In the middle of it all, Nina's great grandmother MOMMA DOLL, 90, stands wearing an apron and holding a sauce spoon trying to remember what she came into the living room for.

As NINA enters with JAY, all activity suddenly stops but the sound of the video game.

NINA
Hey y'all -- HEY!
(the room goes silent)
This is Senator Jay Bulworth.

They all stare at him stone faced...

(CONTINUED)

JAY

Hi.

TYRONE

Well I'm Governor Tyrone Pinkney, and this here is Osgood, my Secretary of State and my Attorney General, Denisha.

NINA

Hey, Momma Doll. We feedin' a Senator.

They all stare again.

MOMMA

Senator?

NINA

You know, you're gonna have to take that suit off and get it cleaned before you go back on TV. Marcus Garvey, get the man some pants.

MARCUS GARVEY

Huh?

NINA

(picking at food on the dining room table)
Get the man some pants.

DAVID

(to Jay)

How you doin'?

214 EXT. CEDARS SINAI - NIGHT

214

Establishing shot.

215 INT. CEDARS SINAI HOSPITAL ROOM - NIGHT

215

VINNIE lies in a COMA, as an ANNOUNCER'S VOICE is HEARD on the TV in his room.

ANNOUNCER (V.O.)

Bulworth unveiled a new strategy at a fundraising brunch which sources from within the campaign said raised a million and a half dollars. Major contributors were non-committal when asked how they felt about Bulworth's anti-business remarks.

Davers, sitting on one side of VINNIE, is glued to the T.V., while on the other side of VINNIE, RUTHIE sits also glued to the TV.

216 INT. KITCHEN/DINING ROOM - NIGHT

216

MOMMA DOLL is in the kitchen finishing work on dinner and singing the "Sheik of Arabee".

In the background, on the porch, NINA talks on her CELL PHONE.

In the dining room the family discusses the FAMILY:

ALICE

Momma Doll is me and Tyrone's momma.

HARRIET

Rafeeq there, is Tyrone's son by Vanetta. She died in '83.

ALICE

Paul Robeson and Marcus Garvey are Rafeeq's boys by Anita, who lives in North Carolina.

HARRIET

Nina and Darnell's momma passed. She was the baby.

ALICE

We called her Baby Doll.

TYRONE

Now that's Momma Doll.

ALICE

Now Harriet is Elsa's daughter. That's my younger sister, Momma Doll's third child, and she lives in Oakland. Now David is married to Harriet.

JAY, wearing baggy shorts and an oversized red and black shirt, sits at the table with Nina's family, eating ravenously.

HARRIET

(to PAUL ROBESON)

Boy. Would you stop playing with that food.

RAFEEQ

Be ain't doin' no harm, Harriet, and if he is, I'll be the one to tell him.

NINA walks in the dining room.

NINA

I'm going to go check on the suit.

(CONTINUED)

HARRIET

I don't see anything wrong with the boy showing some manners.

TYRONE

Nothing wrong with the boy's manners.

DAVID

Relax, Tyrone. Harriet doesn't mean any harm.

RAFEEO

Ain't nobody talking to you, David. No need for this family to get all bourgeoisie.

JAY

Where you goin'?

After locking eyes with JAY luringly for a moment, Nina slips out of the house.

NINA

Cleaners.

Momma Doll enters from the kitchen.

MOMMA DOLL

How you like the greens, General? Senator?

JAY

I love collard greens. Love 'em.

MOMMA DOLL

That's kale!

217 EXT. NINA'S GRANDMOTHER'S HOUSE - NIGHT 217

Nina walks down the block towards the cleaners.

218 INT. CEDARS SINAI HOSPITAL ROOM - NIGHT 218

Vinnie lies in a coma. Davers is on the cell phone. Ruthie sits beside him shaking her head.

DAVERS

Not a peep. Doctor says there's no telling.

219 INT. NINA'S GRANDMOTHER'S LIVING ROOM - NIGHT 219

The FAMILY watches TV. DENISHA plays jacks on the floor.

(CONTINUED)

219 CONTINUED:

219

JAY
(on telephone)
Davers, just wait there till he wakes up.

He hangs up.

JAY
(to Tyrone)
Where did you say that cleaners was? Two
blocks down, one block over?

DAVID
You goin' outside in this neighborhood?

As we see:

JAY opening the screen door attired in a cap, sunglasses and
a B-BOY outfit.

220 EXT. SOUTH CENTRAL STREET - NIGHT

220

JAY walks down the block toward the cleaners.

A crew of 9 and 10 year old B-BOYS swagger down the block
menacingly and head in the direction of the CONVENIENCE STORE
with a BOOM BOX.

The B-BOYS and JAY cross paths somewhere in the vicinity of
the CONVENIENCE STORE.

JAY
Yo.

KEALIL
Hey, motherfucker, you buyin'?

TONY
You buyin' or what?

JAY
No, I'm going to the cleaners.

MALIK
Fuck you.

JAY
Fuck me?

Nina watches from an alcove across the street.

MALIK
We doin' business here, cracker.

(CONTINUED)

220 CONTINUED:

220

JAY
(pause)
Wouldn't you rather have some ice-cream.
I'm buying.

KENNETH pulls his SHIRT back slightly to show JAY that he's carrying a GUN, which he takes out to his side.

221 INT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

221

Harriet stands in the middle of the living room.

MOMMA DOLL
You let that man go out on the street by himself?

UNCLE RAFEEQ
The man grown. I go out there everyday.
If I could go, he could go.

TYRONE
(wryly)
U.S. Senator ought to be okay among his own constituents.

222 EXT. CONVENIENCE STORE - NIGHT

222

Nina can now see the LITTLE GANGSTAS with ICE-CREAM, walking out of the CONVENIENCE STORE with JAY. The LITTLE GANGSTAS are RAPPING.

JAY, eating ice cream, crosses the street toward the cleaners. Behind him a POLICE CAR pulls around and stops in front of the LITTLE GANGSTAS.

The COP confronts the kids.

COP #1 (MARK)
Hey! You little spooks find some extra cash today?

MALIK
Fuck you.

The COP gets out of the car, takes Malik's ice cream and throws it into the street.

COP #1
(to Malik)
You little black piece of shit! Did you say "fuck you" to me?

(CONTINUED)

MALIK
(quiet and contrite)
No, sub.

Cop #1 gets back in the squad car.

MALIK
(under his breath)
I said "fuck you mamma".

Furious, Cop #1 bursts out of the car and goes for Malik.

Behind the COPS, JAY walks back across the street just in time to see the FIRST COP take a cone from KHALIL'S hand and shove it into MALIK'S face.

JAY
Hey!

The FIRST COP turns to look at him. Jay shoves his own ice cream into the cop's face and throws him down on the street.

The SECOND COP draws his gun. So does the FIRST, from the ground.

SECOND COP
Everybody freeze!

LD's lowrider pulls up the street. Nina notices.

LD looks on from the LOW RIDER, not believing JAY'S in this predicament.

COP #1
(getting up shrieking)
Get on the ground! Freeze.
(to JAY)
You chicken hawk faggot mother fucker,
get on the fucking ground or I'm going to
blow your fucking brains out!

JAY
Could I have your badge number.

The SECOND COP looks closely at JAY. On a wall behind Jay are some Bulworth campaign posters.

COP #1
Kiss my fuckin' ass, now get on the
ground, or you'll get one right in the
fucking head.

JAY takes off the sunglasses.

JAY
I think you oughta give me your name.

(CONTINUED)

COP #1

Go fuck yourself cocksucker, on the fucking ground right now or you're a dead motherfucker.

SECOND COP

(interrupting)

Mark.

COP #1

Get on the fucking ground, or I'm gonna blow your fucking brains out...you motherfucker!

SECOND COP

(recognizing)

Mark...that's Jay Bulworth.

(to COP #1)

This is Jay Bulworth. Mark. Senator Jay Bulworth,

COP #1

I don't give a f...

MALIK

Senator?

SECOND COP

Senator Bulworth, this is my partner, Mark.

JAY

Hi, Mark.

COP #1

(he sees his mistake)

All right, what the fuck is going on here...Sir?

JAY

I think if you two got in your car, there's a chance I wouldn't be able to pick you out of a line-up. C'mon, let's go.

(stopping cops)

I think it would be a good idea to say you're sorry.

TONY

Oh man...I've waited my whole life for this moment.

COP #1

I'm Sorry.

(CONTINUED)

JAY
(to MALIK)
Say, "no problem officer".

MALIK
(to officer)
Go fuck your ~~momma~~ you fuckin' pig
cocksucker.

JAY
That's good enough.
(to officer)
Take off.

The COPS jump in the car, while LD sits in the LOW RIDER with his RENDEZVOUS.

As the COPS pull away, LD pulls up across the street from JAY and the LITTLE GANGSTAS. They swarm toward the LOW RIDER.

LITTLE GANGSTAS
Look, it's LD.
(making way to LD)
Yo, yo, that mother fucker kicked ass.

LD
(to JAY)
You lookin' for Nina?

JAY
Yeah.

LD
Get in the car, man.

Jay gets in and the car drives off as Nina watches.

23 EXT. ABC STUDIOS PARKING LOT - NIGHT

223

MURPHY dials a number on his phone. FELDMAN leans next to the van as MACAVOY sits inside it.

MURPHY
Everything's all lined up. Everything's all perfect and in sync, the guy stumbles over his dick into the biggest fucking opportunity of his life, so what does he do? He decides he might not want to show up. Well, why you might ask. Why the fuck don't you want to show up? Well, I have a few problems. What kind of problems you might ask? Well, I don't want to talk about it. You don't want to talk about it? You were on a fucking roll.

(CONTINUED)

223 CONTINUED:

223

Feldman shakes his head. CHERYL comes out of the van and sits on the stairs. MURPHY shuts up.

FELDMAN

(to Cheryl)

You wanna see me balance a spoon on my nose?

MURPHY

Shit.

224 INT. LD HEADQUARTER'S - NIGHT

224

JAY and LD are in LD's Headquarters with LD's HENCHMEN.

JAY

Where's Nina?

LD

You lookin' out for the shorties and all. It ain't every day that a white man comes to the aid of my little soldiers like that. I just want to tell you I appreciate...

JAY

Little soldiers?

LD

(laughs)

Um...uh, what exactly do you know about it? Your ass live up in Beverly Hills somewhere, right? Am I right? Beverly Hills? I provide for these little brothers right here.

The boys sit silent.

LD

These little brothers is my first line of defense. They my little eyes and ears out there.

JAY

Where's Nina?

MALIK counts packets filled with different substances in the background.

LD (CONT'D)

I'm givin' them entry level positions into the only growth sector occupation that's truly open to them right now; that's the substance supply industry.

(beat)

They gonna run this shit some day, they

(MORE)

(CONTINUED)

LD (cont'd)

gonna have the whole empire. Man, you don't give a fuck about it, you greedy ass politicians. That's what you tell me every time that y'all vote to cut them school programs, everytime y'all vote to cut them funds to the job programs. What the fuck. How a young man gonna take care of his financial responsibilities workin' at mother fuckin' Burger King? He ain't. He ain't. And please, don't even start with the school shit? There ain't no education going on up in that mother fucker. 'Cause y'all mother fucking politicians done fucked the shit up. So what they gonna do. What's a young man s'pose to do then? Right. What's he gonna do?

(beat)

He's gonna come to me that's what he's gonna do, why? 'Cause I'm a businessman. And as a businessman you've got to limit your liabilities, and that's what these shorties are for me, limited liabilities. Because of their limited vulnerability to legal sanctions, man.

(beat)

It's the same fuckin' thing in politics, dog. You find a edge, you got to exploit that shit. That's why y'all send all the mother fuckin' teenagers to Iraq to die over some mother fuckin' oil money. Send the mother fuckin' C.I.A. up in the hood with all the fuckin' ye yo's slingin' in the hood, man. It's the same shit in politics.

LD takes another swig of Cristal.

JAY

(a garbled sound)

Blah..bl.bblblblblblblblllll...

(JAY stands up)

There's a time when every homey got to risk his neck and fight. For the thing that he believe in and he got to preach it right.

(beat)

If he don't got shit to die for, and he's afraid to shed the light, then he ain't got shit to live for, scumbag.

JAY walks out. The HENCHMEN are nonplussed. Speechless.

JAY eyes LD's low rider, gets in and takes off.

225 CONTINUED: 225

A moment later, JAY bounces along in the low rider. Music at top volume.

226 EXT. NINA'S GRANDMOTHER'S CARPORT - NIGHT 226

NINA walks to the back of the limo and pulls up the trellis, as she looks up and sees TYRONE.

TYRONE

You gonna hang with this man? Ain't it enough that your momma's life was ruined by a white man? You know how I feel 'bout this.

NINA

You been like a daddy to me, Tyrone. But I ain't my momma.

TYRONE

I just hate to see you get involved in what I see you gettin' involved in.

NINA

You got no idea what I'm involved in.

Nina backs the car out.

227 INT. LD HEADQUARTER'S - NIGHT 227

LD and his HENCHMEN are watching T.V. in the midst of drug paraphernalia.

A Promo mentions - Bill Clinton, Bob Dole, Jay Bulworth, Alan Simpson and Pat Buchanan; to appear on an Election Special.

LD looks at the TV in disbelief.

228 EXT. ABC STUDIOS PARKING LOT - NIGHT 228

The "GANG" waits outside the C-SPAN van. TANYA is talking to GARY C-SPAN...

TANYA

What do you think?

GARY C-SPAN

What do I think?

229 EXT. SOUTH CENTRAL STREETS - NIGHT 229

Jay cruises in LD's lowrider. It BOUNCES out of control at a red light...MUSIC TRUMPING.

230 INT. TV CONTROL BOOTH - NIGHT

230

Through the window we see that CONNIE EVANS is sitting at an "American Politics '96" set desk, checking over last minute notes.

CONNIE

Uh, excuse me. Bart, do we have any idea where Bulworth is?

DIRECTOR

We'll give him two more minutes, Connie. Irving, do we have Forbes and Buchanan both?

231 INT. LD HEADQUARTER'S - NIGHT

231

The LITTLE GANGSTAS rush in.

KHALIL

LD...Hey, yo...LD, that muthafucka took yo car.

LD

Dude took my car?

KHALIL

That shit is gone.

LD takes TUMS and picks up a GUN which he loads.

LD

Y'all go get everybody.

(beat)

Let's get on the news, baby!

232 EXT. STREETS - LIMO - NIGHT

232

Nina cruises...BLASTING her own rap tunes.

233 EXT. ABC STUDIOS PARKING LOT - NIGHT

233

GARY C-SPAN is still talking to TANYA.

GARY C-SPAN

Ebonics...it sounds like hooked on phonics or something like that.

As GARY C-SPAN continues to verbalize, JAY comes bouncing along in the LOW RIDER.

(CONTINUED)

233 CONTINUED:

233

GARY C-SPAN

This is what it is...I'll tell you what Ebonics is, okay? Ebonics is a stab in the dark at a chance to get a little bit more money flowing into the system so the people in the inner city can finally have a chance to learn how to compete in this environment. And that's the bullshit. It's a trick. It's a lie. Affirmative action is just absolutely ridiculous, And I just think that it's about time that people started sayin'...Ebonics. All right, great...

JAY struts up the walk in his B-BOY outfit and passes the group.

After a moment, FELDMAN realizes who passed and follows JAY, picking up MURPHY along the way.

MURPHY

Excuse me, sir? Senator Bulworth, is that you, sir? Senator Bulworth?

234 INT. ABC STUDIOS CORRIDOR - NIGHT

234

Murphy chases Jay down the hallway.

MURPHY

Do you think you want to get into a coat and tie, sir?

JAY

(to George)

Ey...What's happenin' my man? I'm gonna have to get that tan.

They pass GEORGE HAMILTON in the hallway.

235 INT. ABC STUDIOS SOUNDSTAGE - NIGHT

235

The campaign Special is being televised as Jay and company enter.

NEWSWOMAN, CONNIE EVANS fidgets with a pen. The 2ND PRODUCTION ASSISTANT runs onto the set, with JAY, in B-BOY outfit, followed by MURPHY and FELDMAN. A MIKE is pinned on JAY, as CONNIE sits, nonplussed.

MURPHY

...As a matter of fact, the shorter pants have a sort of urban youthful quality, but I really want to see your eyes. And the hat's wonderful, I do like the hat...

236 EXT. ABC STUDIOS PARKING LOT - NIGHT 236

GARY C-SPAN is ranting to TANYA.

GARY C-SPAN

Budweiser on the blimp..They're selling get drunk and fly around. It's a little bit safer because there aren't stop lights. And I'll tell you something else that's corrupt in this society...

237 INT. ABC STUDIOS SOUNDSTAGE/CATERING TABLE - SAME 237

A hand drops something into a cup of coffee.

238 INT. ABC STUDIOS SOUNDSTAGE/CATERING TABLE - SAME 238

MURPHY

Senator, the glasses...

Bulworth ignores him.

MURPHY (CONT)

That's the style, isn't it? That's the style...

Murphy moves off as the coffee with the substance in it is handed to a production assistant who places it on the stage next to Jay.

239 INT. TV STUDIO CONTROL BOOTH - DAY 239

We see MONITORS in the BACKGROUND.

Missy follows Murphy upstairs. Murphy watches from the booth.

240 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME 240

Connie begins her interview with Jay.

CONNIE

Welcome back. In our Los Angeles studio we have incumbent Democratic Senator Jay Bulworth of California. Good evening, Senator.

Senator, why this new campaign style? Why this new manner of dress and speech... your ethnic manner of speech, your clothes...this use of obscenity?

(CONTINUED)

240 CONTINUED:

240

JAY
Obscenity? How 'bout my buddies on the
monitors jus' playin' to win.
Playin' politics like it's a game.

241 EXT. ABC STUDIOS / INT. LIMO - NIGHT

241

GARY C-SPAN keeps ranting to Tanya in the parking lot as NINA
pulls a gun out of a bag.

GARY C-SPAN (OS)
...Dominican... I know I don't look
Dominican...

242 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME

242

Connie continues the interview.

CONNIE
Senator...

JAY
They know the rich is gettin' richer, an
richer, an richer
While the middle class is gettin' more
poor.

Jus makin' billions and billions and
billions and billions and billions and
billions of bucks?
Well my friend if you weren't already
rich at the start,
That situation sucks.

'Cause the richest muthafucker in five of
us
is gettin' ninety-fuckin' eight percent
of it.
And every other muthafucker in the world
is left
To wonder where the fuck we went with it.
Obscenity?

243 EXT. ABC STUDIOS PARKING LOT - NIGHT

243

NINA walks up to the T.V. Studio, and slinks around to the
side.

244 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME

244

Jay keeps rapping as Crockett watches from the audience.

(CONTINUED)

244 CONTINUED:

244

JAY

Obscenity? I'm a senator. I got to raise \$10,000 a day every day I'm in Washington.

I ain't gettin' it in South Central,
I'm gettin' it in Beverly Hills.
So I'm votin' in the Senate
how they wanted me to
Then I been sendin' 'em my bills.

But we got babies in South Central
Dyin' as young as they do in Peru.
We got public schools that're nightmares
We got a Congress that ain't got a clue.

245 INT. ABC STUDIOS SOUNDSTAGE - NIGHT

245

From the side of the set, the Pontiac Man notices a SHADOWY FIGURE climbing up to a catwalk.

246 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME

246

Jay keeps right on rapping...

JAY

We got kids with sub machine guns
We got militias throwin' bombs.
We got Bill just gettin' all weepy
We got Newt Blamin' teenage Moms.

We got so many factories closin down
Where'd all the good jobs go?
My contributors make more profits
Makin... makin... makin...
Hiring kids in Mexico.

247 INT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

247

TYRONE looks at MOMMA DOLL as the family watches TV.

JAY (ON TV)

Oh a brother can work in fast food
If he can't invent computer games
But what we used to call America
That's going down the drains.

248 INT. ABC STUDIOS SOUNDSTAGE - SAME

248

ID watches from the side of the set as a SHADOW passes behind him.

(CONTINUED)

248 CONTINUED:

248

JAY (O.S.)

How's a young man gonna meet his
financial responsibilities workin' at a
mutha fuckin' Burger King? He ain't.
And PLEASE don't even start with that
school shit. There ain't no education
goin' on up in that muthafucker.

249 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME

249

Jay keeps right on rapping...

JAY

Obscenity? We got a million brothers in
prison
I mean the walls are really rockin'.
But you can bet your ass they'd all be
out if
They could pay for Johnnie Cochran.

250 INT. ABC STUDIOS SOUNDSTAGE - NIGHT

250

From the side of the set, CHERYL walks passed a stern looking
CROCKETT.

JAY (O.S.)

The Constitution sposed to give 'em an
equal chance
But that ain't gonna happen for sure.
Ain't it time to take a little from the
rich mutha fucka
And just give a little to the poor?

251 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME

251

Jay keeps right on rapping as the TV monitors are seen above
the stage...

JAY

Those gentlemen there on the monitor
They want the government smaller.
Weak.
They'll be speakin' for the richest 20
per cent
While pretendin' they defendin' the meek.

Aww, shit, fuck, cocksucker.
That's the real obscenity black folks
Livin' with everyday.
Is tryin' to believe a mutha fuckin' word
Democrats and Republicans say.

(MORE)

(CONTINUED)

251 CONTINUED:

251

JAY (cont'd)
(standing)
Obscenity? I'm Jay Billington Bulworth
and I've come to say.
The Democratic Party has got some shit to
pay.

Jay holds the coffee cup as a stunned Murphy and Missy watch
from the side of the set.

JAY
They gonna pay it in the ghetto
They gonna pay it in the street
They gonna...

CONNIE
(after a moment)
Senator, are you saying the Democratic
Party doesn't care about the African
American community?

JAY
(sitting and picking up cup)
Isn't that obvious? Some people say
there're no black leaders anymore because
they all got killed but I happen to think
it's because of the decimation of the
manufacturing base in the urban centers.

Nina reacts to Jay's comments.

JAY
...Don't you think so?
(sotto voce, to Connie)
What do you think my age is?

LD looks on, as does Nina. Murphy watches.

252 INT. ABC STUDIOS CONTROL BOOTH - SAME

252

The engineer gets instructed to pull the plug.

MAN IN BOOTH
He's had his time, Connie. Flush him.

253 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME

253

Connie gets the message.

JAY
(lowering it)
You know the guy in the booth who's
talkin' to you
On that tiny little earphone.
He's afraid the fuckin' network's
Gonna tell him he's through,
(MORE)

(CONTINUED)

253 CONTINUED:

253

JAY (cont'd)
If he let's a guy keep talkin'
Like I'm talkin' to you.

The FIGURE overhead moves onto a catwalk hanging over JAY and CONNIE.

JAY
Corporations got the networks
and so they get to say
Who gets to talk about the country, who's
not crazy today.

You better cut to a commercial
If you still want this job,
You might not be back tomorrow with this
corporate mob.
Cut to commercial,
Cut to commercial...

254 INT. TV STUDIO CONTROL BOOTH - NIGHT

254

MAN IN BOOTH
Flush him...

255 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME

255

JAY
(not sipping)
Cut to commercial,
Cut to commercial.

O.K. I got a simple question that I'd
like to ask,
For the network who pays you for
performing this task.
How cum they got the airwaves?
They're the people's aren't they?

256 INT. TV STUDIO CONTROL BOOTH - NIGHT

256

The shadowy figure moves around on the catwalk.

JAY (O.S.)
Wouldn't they be worth 70 billion to the
public today
If a money grubbin' Congress didn't give
'em away
For big campaign money?
It's hopeless, you see.
If you runnin' for office Without no
TV.
If you don't get big money you get a
defeat.
Corporations and broadcasters
make you dead meat.

257 INT. CEDARS SINAI HOSPITAL ROOM - NIGHT 257

Davers and Ruth sit on either side of Vinnie's bed, watching Jay on TV. Vinnie remains in a coma.

JAY (O.S.)

You been taught in this country
There's speech that is free.
Well free will not get you no
spots on TV.

258 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME 258

Connie can't get Jay to stop.

JAY

If you want to have Senators
Not on the take,
Then give them free air time.
They won't have to fake

259 INT. TV STUDIO CONTROL BOOTH - NIGHT 259

Murphy watches, amused...then not so amused.

260 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME 260

As Jay continues, the figure watches from the catwalk.

JAY

Telecommunications is the name of the
beast,
That's eating the world from the West to
the East.

The movies, the tabloids, TV and
magazines,
They tell us what to think and do
And make our hopes and dreams.

All this information makes America fat,
But if the company's out of the country,
how American is that?

261 INT. TV STUDIO CONTROL BOOTH - NIGHT 261

We SEE Jay on the stage from the catwalk POV.

JAY

We got Americans with families
Can't even buy a meal.

(MORE)

(CONTINUED)

- 261 CONTINUED: 261
JAY (cont'd)
Ask a brother who's been
downsized, if he's gettin' any deal.
- 262 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME 262
Jay is still on a roll...
JAY
Or a white boy bustin' ass, till they put
him in his grave
He ain't gotta be no black boy to be
livin' like a slave.
- 263 INT. ABC STUDIOS SOUNDSTAGE - SAME 263
LD watches.
- 264 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME 264
Jay keeps right on rapping...
JAY
Rich people've stayed on top dividing
white people from colored people. But
white people've got more in common with
colored people than rich people. We're
just gonna have to eliminate 'em.
CONNIE
Eliminate?
JAY
Eliminate.
CONNIE
Who? Rich people?
JAY
White people.
CONNIE
Eliminate white people?
- 265 NINA'S GRANDMOTHER'S HOUSE - NIGHT 265
DAVID
Damn!

266 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME 266

JAY
Black people, too. Brown people, yellow
people. Get rid of 'em all.

CONNIE
Get rid of them all?

JAY
We need a voluntary, free spirited,
compatible, open ended program of
procreative racial deconstruction.

CONNIE
Uh...

JAY
Everybody just got to keep fucking
everybody till we're all the same color.

267 NINA'S GRANDMOTHER'S HOUSE - NIGHT 267

MOMMA DOLL
Damn!

268 INT. ABC STUDIOS SOUNDSTAGE - ON STAGE - SAME 268

JAY
(he leans forward and picks up
the coffee)
It's gonna take a while but...

A light CRASHES to the ground near Jay. He puts down the cup
and looks around.

CONNIE
(startled)
Thank you, Senator Bulworth. We'll
return with former Governor Lamar
Alexander after this message.

69 INT. ABC STUDIOS SOUNDSTAGE - NIGHT 269

JAY stands and sees the PONTIAC MAN.

JAY moves quickly toward the opposite side of the stage and
out a side door as the MAN WITH DARK GLASSES quickly follows.

Murphy and Feldman look for Jay.

- 270 EXT. ABC STUDIOS - NIGHT 270
Jay runs to a scene dock building and enters.
- 271 INT. SCENE DOCK - NIGHT 271
Smithee enters and looks for Jay.
- 272 INT. CORNER OF THE SCENE DOCK - SAME 272
Jay hides as Smithee looks for him.
- 273 INT. JAY'S HIDING PLACE - SAME 273
Jay sees Smithee coming closer and involuntarily bounds away.
- 274 JAY'S POV 274
Smithee moves slowly towards Jay. Jay sees what he thinks is Smithee's gun and is terrified!
- 275 INT. SCENE DOCK - SAME 275
Nina sneaks in a different entrance but Smithee sees her, turns and swiftly moves away. Nina sees Smithee and goes in the opposite direction.
- 276 INT. JAY'S HIDING PLACE - SAME 276
Jay can't take it anymore and decides to talk to Smithee.
- JAY
I am very very sorry. But I don't get it. Didn't Vinnie call you? The thing is off. Do you hear me. The Weekend Research Project is off. Vinnie had a heart attack. He's in a coma. He's at Cedars. I am the guy who hired him to hire you... hello?
- 277 INT. NINA'S HIDING PLACE - SAME 277
Nina strains to hear but she's too far away. She moves closer, still hidden.

278 INT. CORNER OF THE SCENE DOCK - SAME 278
Smithee listens.

279 INT. SCENE DOCK - SAME 279

JAY

I'm talking about a chance to think, my friend, in case you've had a change of heart about this line of work. Maybe you love doing this sort of thing. Maybe we can find something for you in the military. Ask how much. Just gimme a number. We stand on the doorstep of a...

Jay begins to laugh hysterically.

JAY (CONT)

I've lost interest in dying.

280 INT. CORNER OF THE SCENE DOCK - SAME 280

Nina, moved, comes out from behind a set piece and, in full view of Smithee, crosses the space toward Jay's VOICE. Smithee, his "gun" cradled in his arm, watches her cautiously. Confused.

NINA

Bulworth. I think you should get some sleep.

JAY

What are you doing here? This is the guy! He's the killer. He's got a gun.

MISSY

(heated)

Ian, what are you doing? Shoot 'em together!

When Smithee raises his "gun" and shoots, the "gun" begins to FLASH. Jay hurls himself at the shooter who steps aside. Jay goes flying and Smithee keeps shooting. The "gun" isn't a gun. The "gun" is a camera!

MISSY

Get 'em in a two shot. The funny costume doesn't count for shit unless you get 'em in a two shot...

Nina keeps her distance from Jay as Smithee attempts to photograph from every angle.

(CONTINUED)

280 CONTINUED:

280

MISSY
(impatient)

Did you get 'em in a two shot?

From behind Missy, Nina signals to a bewildered Jay that she's going to the parking lot.

MISSY

Get 'em back over there. Right here, right here... you're not getting the shot...

SMITHEE

Will you get off my case?

Smithee and Missy continue to argue as Jay follows Nina.

281 EXT. ABC STUDIOS PARKING LOT - NIGHT

281

Jay runs for the limo and gets in. The limo takes off as a photographer runs after, snapping pictures.

282 INT. LIMO - NIGHT

282

Nina drives, Jay sits next to her.

NINA

Now what?

JAY

That wasn't the guy.

They drive on in silence.

283 EXT. DOWNTOWN STREETS/LIMO - NIGHT

283

The limo drives with the L.A. skyline in the background.

284 EXT. SHED BEHIND NINA'S GRANDMOTHER'S HOUSE - NIGHT

284

NINA leads JAY to the shed.

285 INT. SHED BEHIND NINA'S GRANDMOTHER'S HOUSE - NIGHT

285

JAY sits on the bed.

JAY

(a long moment)

A few days ago I made a deal with a guy for

(MORE)

(CONTINUED)

JAY (cont'd)
a lot of life insurance. And then I, I
paid a guy to hire a guy to get rid of me.

JAY puts his head in his hand and NINA sits.

JAY
I tried to call it off. But the guy I
paid had a heart attack. He's in the
hospital in a coma so there's absolutely
no way to get in touch with whoever the
guy was that he hired to do the job and
tell him it's off.

(beat)
You know there's a lesson here, which is
never try to make life or death decisions
when, uh...you're feeling suicidal.

NINA pulls out the GUN. JAY is frozen. She hands him the
gun.

NINA
Vinnie too cheap to hire a hit man. All
I had to do was get you upstairs. He was
the one who was going to push you off the
balcony. When I didn't get you up there,
he told me if I wanted the money, I was
gonna have to do it myself. Here...

She slides the gun towards Jay, then puts her arm around him.

NINA
I changed my mind.

JAY
Abba..hubba...

NINA
What?

JAY continues mumbling. They get close and then kiss. They
ease down onto the bed.

NINA
So, you get it? Ain't nobody gonna kill
you? You get it?

JAY is SNORING.

NINA
Jay...?

NINA gently crawls out from under the SLEEPING JAY and covers
him with a blanket. She sits and watches him.

DISSOLVE TO:

286 INT. NINA'S GRANDMOTHER'S HOUSE - NINA'S BEDROOM - NIGHT 286

NINA enters her bedroom and lies down as her family in the livingroom still watches T.V. where they're discussing JAY. She turns off light and goes to sleep.

287 INT. LD'S HEADQUARTERS - NIGHT 287

LD's shorties rap while LD watches a news recap of Bulworth's remarks on TV.

LITTLE GANGSTAS

(rapping from the living room)
...Like a witch on a broom. So give me
room, give me room -- it's my debt nigga.
A weed smoke 'n, 'yack' drinkin' nigga,
messin' around with a Texas gorilla...

LD

(to the LITTLE GANGSTAS)
Shut up, Tony!

288 INT. CAMPAIGN HEADQUARTERS - MORNING 288

MURPHY and FELDMAN are handling phones. VOLUNTEERS are running in and out. Murphy is on two phones at once.

MURPHY

(on the phone)
This morning the Senator is conferring
with top advisors.

(beat)

Yes I know I'm a top advisor, and guess
what, I'll be conferring with him too.

(into other phone)

Good morning.

(on the phone listening)

Ei Sandy.

(listens)

Of course I know where he is.

(listens)

Advisors. He's conferring with advisors.
Yeah. Okay. Bye.

He hangs up. Several other AIDES enter and say their GOODMORNINGS.

MURPHY

(to FELDMAN)
Where the fuck is he?

- 289 EXT. NINA'S GRANDMOTHER'S HOUSE - DAY 289
A dog walks down the street.
- 290 INT. SHED BEHIND NINA'S GRANDMOTHER'S HOUSE - DAY 290
JAY is fast asleep. NINA tip-toes in with JAY'S clean suit. She hangs it quietly on a hook. She places a can of shaving cream, a razor, a bar of soap and a toothbrush by the sink.
We HEAR continuous CAMPAIGN UPDATES in VOICE OVER.
Nina looks at Jay and leaves a glass of orange juice on the night stand, then tip-toes out and closes the door behind her.
- 291 INT. HOTEL ROOM - DAY 291
CONSTANCE, uninterested, watches a news clip of JAY RAPPING at the hotel, while in bed with her boyfriend, EDGAR, who's absolutely mesmerized.
- 292 EXT. CEDARS SINAI HOSPITAL - NIGHT 292
Establishing.
- 293 INT. CEDARS SINAI HOSPITAL ROOM - NIGHT 293
DAVERS and RUTHIE are glued to the TV next to the comatose VINNIE.
- 294 INT. LD HEADQUARTER'S - NIGHT 294
LD sits, watching yet another report on TV.
- 295 INT. CAMPAIGN HEADQUARTERS - NIGHT 295
MURPHY is pacing around the office. FELDMAN, MACAVOY, TANYA, CHERYL and the VOLUNTEERS are sitting or standing about and watching him.

FELDMAN
Should we call the police?

MURPHY
Do you think putting an A.P.B. out on the Senator the night before the election is the kind of press we're looking for?

(CONTINUED)

295 CONTINUED:

295

TV NEWS (V.O.)
(continues over following:)
Where is Senator Jay Bulworth? Where is
Senator Jay Bulworth?...

296 EXT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

296

Establishing.

TV NEWS (V.O.)
(continues over following:)
...Where is Senator Jay Bulworth...That's
the question everyone's asking this
election day. After the Senator
astounded the political establishment by
making no election appearances,
Bulworth's campaign chief Dennis Murphy
said the Senator was behind closed doors
and would probably meet with the press
later today...

DISSOLVE TO:

297 EXT. NINA'S GRANDMOTHER'S HOUSE - DAY

297

Establishing.

298 INT. NINA'S GRANDMOTHER'S HOUSE - DAY

298

MOMMA DOLL irons and watches clips of JAY on TV while TYRONE,
OSGOOD, DENISEA WATCH TV. Nina drinks coffee and watches.

299 INT. SHED BEHIND NINA'S GRANDMOTHER'S HOUSE - DAY

299

Jay is still fast asleep.

300 EXT. BULWORTH CAMPAIGN HEADQUARTERS - NIGHT

300

Jubilant Bulworth campaign supporters dance around on
election night as the NEWS REPORT continues:

NEWSCASTER (V.O.)
Good evening this election night. The
polls are closed and nobody's seen
anything quite like it.

301 INT. HOTEL ROOM - NIGHT

301

CONSTANCE and EDGAR make love. Something on T.V. about JAY
makes them stop and pay attention to the election update:

(CONTINUED)

301 CONTINUED:

301

COMMENTATOR (V.O.)

The big surprise is Senator Jay Bulworth. Bulworth appears not only to have won the Democratic senatorial nomination with a whopping 71% of the vote...

302 INT. LD'S HEADQUARTERS - NIGHT

302

LD watches the election results.

COMMENTATOR (V.O.)

...He has also received on the Democratic ballots a 15% write-in vote for President..

303 INT. HOTEL ROOM - NIGHT

303

As the election results continue, Constance recaptures Edgar's attention and they resume having sex.

COMMENTATOR (V.O.)

...And on the Republican ballots an 8% write-in vote for President...

304 EXT./INT. SHED BEHIND GRANDMOTHER'S HOUSE - NIGHT

304

Jay sleeps like a baby as the News Report continues.

COMMENTATOR (V.O.)

(continues over following:)
...He has never declared himself to be a candidate for President nor has he ever so much as discussed the possibility publicly. Experts warn it would be wrong to assume...

305 INT. CAMPAIGN HEADQUARTERS - NIGHT

305

They've been up all night. The phones are ringing. Ashtrays are overflowing. The GROUP is eating Chinese food.

CHERYL

Nina's no idiot, and if she was gonna hide the Senator...then she just...

Everyone looks at her.

MURPHY

What? If she was gonna hide the Senator, what?

306 INT. NINA'S GRANDMOTHER'S LIVINGROOM - NIGHT 306

Nina gets more coffee and watches the election on TV.

MOMMA DOLL
Is he still sleepin'?

NINA
Still sleepin'.

The family watches the news.

307 EXT. NINA'S GRANDMOTHER'S HOUSE - NIGHT 307

An agitated Murphy searches the crowd of REPORTERS and CAMERAS for Feldman.

MURPHY
Feldman? Feldman!

308 INT. NINA'S GRANDMOTHER'S HOUSE - NIGHT 308

The FAMILY, watches the news report about JAY that's literally happening outside the front door.

REPORTER (ON T.V.)
This was an overwhelming margin of victory for him...

NINA and DARNELL play with ASSATA. The FAMILY, watching the news report, hears a KNOCK at the door. TYRONE goes to answer the door.

REPORTER (ON T.V.)
At this hour, Dennis Murphy, the campaign manager for Senator Bulworth has just arrived at this house in South Central now. We understand...

Tyrone opens the door to find Murphy.

MURPHY
Hey man. It's very important that I speak with Senator Bulworth, sir. Is he here?

TYRONE
Would you mind waiting in the street?

MURPHY
I can't wait in the street. I, I'm totally cool. I'm the Senator's Chief of Staff, sir...

(CONTINUED)

308 CONTINUED:

308

MOMMA DOLL (O.S.)
Don't mess with my flowers out there!

TYRONE
And Momma Doll say don't mess with her
flowers.

TYRONE SLAMS the door. MURPHY, FELDMAN and MACAVOY walk off
the porch.

REPORTER
Sir, can you tell us when we might expect
a statement from the Senator?

MURPHY
Shortly, very very shortly I promise.

309 EXT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

309

MISSY BERLINER intercepts MURPHY, coming from the house past
a crowd of reporters clamoring for information.

MISSY BERLINER
It is worse than arrogance, it is
contempt. It is contempt for the press.
He's been missing for two days. Who do
we call, Robert Stack? What possible
explanation could possibly satisfy me?
None. Is he in that house?

310 INT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

310

Nina's family watches the news. REPORTERS and CAMERAS are in
front of their house!

REPORTER (ON T.V.)
What's going on gentlemen. Can you tell
us what's happening? Where is the
Senator? Gentlemen?

DAVID
Uh-oh, we got a problem.

LD walks through the screen door. He is with two AIDES.
NINA and DARNELL see who it is.

NINA
(to DARNELL)
Just sit tight.

UNCLE DAVID crosses to the dining room, trying to intercept
LD.

(CONTINUED)

DAVID
Wassup, LD.

LD
(sitting next to DARNELL)
This brother right here owe me money,
that's what's up.

DAVID
You gonna get your money.

LD
I don't want the money no more.

DAVID
What?

DARNELL
The man say he don't want the money.

LD
Look at me.
(beat)
Look at me, brother.

Darnell looks at LD.

LD
(to DARNELL)
You gonna work it off.

NINA
Work it off? What's he gonna be doin'?

LD
We got some things we need to do in the
hood, alright. And you gon' help me do
'em. And if you don't help me do 'em,
Darnell.
(to one of his HENCHMEN)
Come here, Snag.
(he pulls two casts from a bag)
Now look here, I've got a reputation to
protect, you understand that? So you're
gonna have to wear these casts here,
partner. And you got a choice whether or
not we gonna break your legs. Now, if
you gonna be down with us, we gonna let
you wear the casts without breaking your
legs, alright. Because I'm about to flip
this whole power shit in a whole
different way. And for the sake of your
beautiful little daughter right here I
hope you make...

LD suddenly looks over into the kitchen...

(CONTINUED)

The rest of the family turns and sees:

JAY standing there, clean-shaven in his freshly pressed suit.

NINA
Hi.

JAY
Hi.

NINA
Good sleep?

JAY
(beat)
Yes. I had a very good sleep. Thank
you. Thank you. Thank you. It's good
to see you.

He puts out his hand to MOMMA DOLL.

JAY (CONT'D)
(to MOMMA DOLL)
Good to see you. How are you? Good to
see you.

MOMMA DOLL
How ya doin', Senator?

JAY
I'm very well, thank you. I must tell
you, you have a very comfortable guest
room out there. You've been very kind.
(to TYRONE)
How are you? Good to see you.

TYRONE
They been talkin' 'bout you on TV.

NINA is PUZZLED by JAY'S demeanor.

JAY
Have they? I wonder if I could borrow
your telephone for a second? I think I'm
a little late to my headquarters.

TYRONE
Oh, sure.

RAFEEO sees MURPHY and FELDMAN on TELEVISION outside. He
goes to the door. JAY looks at the TV.

JAY
I can't thank you enough for your
hospitality. I only hope I can
reciprocate in some way.

(CONTINUED)

NINA is SILENT. She puts ASSATA down.

- MOMMA DOLL

General, you wanna stay for supper? We got kale.

TYRONE

The man don't like kale. He like collard greens.

As JAY GAZES at the TV, TYRONE hands him the telephone.

MOMMA DOLL

He like kale. He thinks they collard greens.

LD

Bey, Senator, congratulations.

JAY

(turns to LD)

Oh. Bey. We met not that long ago.

MURPHY and FELDMAN enter.

LD

Yeah.

JAY

At your office.

LD

(perplexed)

At my office.

JAY

Good to see you. Good to see you.

MURPHY

Senator! Senator Bulworth! Is this great? This is great.

JAY turns to see MURPHY and FELDMAN.

MURPHY (CONT'D)

Senator, congra...

(stops)

What are you wearing, Sir?

JAY

What do you mean?

MURPHY

No, no, no, we've got to get you in the old clothes. The numbers on this thing are astounding. I think the clothes are definitely a part of it.

(CONTINUED)

FELDMAN

Murphy thinks it's the clothes. I don't.

MURPHY

I didn't say it's the clothes. I said it was a part of it.

FELDMAN

Well I am saying it's not the clothes.

MURPHY

(interrupting confidentially)
Senator, I have a fourteen state strategy where...if you run as an independent, I'm confident we could go all the way...

JAY looks at the TV as TANYA and CHERYL walk up to the house.

MURPHY drones on. At the same time, LD is still sitting at the table with NINA and DARNELL.

LD

What I'm sayin' is we've got to take advantage of this crazy motherfucker while he's still crazy. So, you've got to decide right now. Are you with it?

DARNELL

I'm down.

TANYA and CHERYL enter.

TANYA

HEY!! How 'bout that write-in vote? Are we runnin' for president or what?!

CHERYL

You my nigga. You my nigga. You won. I love you. I love you right now so much I swear to god.

MURPHY

Plant the thought in their heads, right Sir?

MACAVOY enters.

MACAVOY

Congratulations, Senator.

JAY nods to MACAVOY.

MURPHY

If we take the Santa Monica we can get to the Beverly Wilshire in twenty-three minutes. We'll make Nightline.

(CONTINUED)

FELDMAN
Olympic's better.

MURPHY
It's not better.

FELDMAN
Sure it's better.

MURPHY
We're taking the Santa Monica. And I
think we dump the limo, don't you, sir?

DAVERS is on TV walking up to the entrance of the house.

MACAVOY
Does anyone know where the limo is?

MURPHY
We'll find an old car.

FELDMAN
The limo's paid for.

MURPHY
We're an insurgent campaign. Thank you.

MACAVOY
I got a taxi outside.

TANYA
(yelling from dining-room)
Yo, Senator.

MURPHY & FELDMAN (TOGETHER)
A taxi? A taxi's a good idea. Good.

TANYA
Your boy Macavoy. He really been lookin'
out for you.

JAY
Thanks, Macavoy.

DAVERS has entered.

DAVERS
(to JAY)
Well. The man of the hour. How 'ya
feelin'?

FELDMAN
Pretty good. Thanks, pretty...

DAVERS (O.S.)
You're back in the chips, Senator.

(CONTINUED)

310 CONTINUED: (6)

310

MURPHY
(to FELDMAN)
Moron.

DAVERS
(to JAY)
C'mon, they're waiting for us.

JAY and his entourage start for the front door.

JAY puts the phone on the endtable. NINA watches.

MURPHY (CONT'D)
So Senator, when you get outside you say:
"Our fight is just beginning," a couple
of questions, then we're off to the
hotel. Just give me two seconds.

JAY looks at NINA. He moves closer to the door and turns.
She looks at him.

JAY
(a long beat)
Are you comin' or not?!

Everybody looks at NINA.

311 EXT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

311

Reporters crowd Murphy as he emerges from the house.

MURPHY
Senator Bulworth will be out momentarily,
he will make a brief statement and then
he will take a few questions.

12 INT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

312

JAY is at the door with his entourage. He looks at NINA and
motions her to join him. Finally, Jay turns to go outside
and face the press.

13 EXT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

313

MURPHY is trying to appease the PRESS.

Jay Bulworth followed by the GROUP begins to file out of the
house. The PRESS goes crazy.

A HELICOPTER with a search light is hovering over the
commotion. Reporters fire questions at the Senator.

(CONTINUED)

MISSY
Senator Bulworth, Senator Bulworth, have
you committed adultery?

REPORTERS
Have you, Sir?

DARK GLASSES MAN steps onto the scene, mingling with the
crowd. The homeless man is there, too.

NINA steps out of the front door, down the porch steps.

CHERYL
(to NINA on the steps)
Yo, Nina!

JAY turns around to see NINA standing there. JAY'S about
ready to say something, then...

They begin to walk down the SIDEWALK. The homeless man
observes. Crockett looks on from an overpass above the
scene.

JAY
(to NINA)
Let me ask you a simple question. Why'd
you do that?

NINA
Do what?

JAY
You just sat there and...

NINA
Sat there?
(beat)
What was I suppose to do?

JAY
You just sat there. You made me feel
insecure.

NINA
I made you feel insecure?

JAY
Of course I felt insecure.

NINA
Why did I make you feel insecure?

JAY
Why? Are you kidding. First of all I'm too
old for ya...and, and, and also, ya know I,
I...

(CONTINUED)

313 CONTINUED: (2)

313

NINA
And and what?

JAY
I...I'm white.

NINA
You white? You insecure because you
white?

JAY
Yes, and you just sat there.

NINA
Ah, c'mon. You know you my nigga.

They kiss as, over to the side, the MAN WITH DARK GLASSES
snaps photos continuously, as a HELICOPTER hovers overhead.
The Homeless Man celebrates.

MAN WITH DARK GLASSES
(as he's taking pictures)
Aah...Baby!

The HELICOPTER'S search light catches a figure standing on
the HIGHWAY OVERPASS, half hidden by a LAMP POST.

HOMELESS MAN
For my man, it's your inside and
outside...

314 EXT. OVERPASS - SAME

314

Crockett watches from above.

315 EXT. NINA'S GRANDMOTHER'S PORCH - NIGHT

315

Momma Doll and Davers watch.

MOMMA DOLL
If the party's getting rough, I'm going
home as soon as I find my panties.

Davers looks at her.

16 EXT. NINA'S GRANDMOTHER'S HOUSE - NIGHT

316

JAY and NINA hold each others gaze, then walk towards
the CAB.

317 EXT. STREET IN FRONT OF NINA'S GRANDMOTHER'S HOUSE - NIGHT 317

A SHOT rings out and JAY falls. The CROWD scatters.

JAY'S face down on the pavement. SHOT.

318 EXT. STREET IN FRONT OF NINA'S GRANDMOTHER'S HOUSE - NIGHT 318

Nina watches, terrified, from inside the cab. The Dark Glasses Man continues FLASHING photos.

LD and MARIO have GUNS pulled and are crouched over JAY with the HOMELESS MAN standing nearby.

LD

Where the fuck that shot come from?

HOMELESS MAN

(pointing at the HIGHWAY OVERPASS)

Over there. Right over there.

LD, MARIO and the HOMELESS MAN look up at the HIGHWAY OVERPASS and the LAMP POST. They see darkness.

MUSIC PLAYS OVER THE DARKNESS.

Then...in the DARKNESS the homeless man appears.

HOMELESS MAN

And we don't need no more ghosts. No more ghosts. We need a song... You got to sing, Bulworth! You can't be no ghost...but you got to be a spirit, Bulworth! You got to be a spirit!! And the spirit will not descend without... song.

DISSOLVE TO:

319 EXT. CEDARS SINAI HOSPITAL - NIGHT

319

The IMAGE of the Homeless Man is SUPERIMPOSED OVER the entrance to the hospital.

HOMELESS MAN

We need a spirit, Bulworth. Not a ghost! Not a ghost! Ghosts drug us down here before, Bulworth.

The IMAGE of the Homeless Man FADES.

CUT TO:

320 EXT. STREETS IN FRONT OF CEDARS SINAI - NIGHT

320

The Homeless Man walks toward camera and stops for a moment

 HOMELESS MAN
You got to be a spirit. Can't be no
ghost...

He turns and slowly walks away.

FADE TO BLACK.