

I Love You, Elvira Gulch

by

????????????????

BLACK

ROCKY BURNSIDE's thuggish voice.

ROCKY (V.O.)
Da guys at the post office are
never gonna believe this.

FADE IN:

INT. BEDROOM - DAY

The room is decorated with a feminine touch. The impeccably suited JERRY JOHNSON rummages through bric-a-brac on the dresser top.

JERRY
Sure they are --

He grabs a lipstick tube. Eureka.

JERRY
You just need the right make-up is
all.

He twists tube and coaxes the bright red lipstick from it.

Stubble-cheeked, Rocky looks every bit the big-strong man dressed as a woman. And that blonde curly-haired wig isn't helping the illusion one bit.

ROCKY
Why don't we just roll da joint?

Jerry brings the lipstick up to Rocky's lips and carefully applies it.

JERRY
It'd be too --

Rocky isn't enjoying this make-over, he squirms.

JERRY
Hold still -- suspicious. Elvira
has to pick up that package.

Jerry appraises his work. Rocky just looks pissed-off.

ROCKY
Why do I have ta be Elvira?

JERRY
You're her size. Who'd believe me
if I walked into the post office
with a baggy sack of a dress on me.

ROCKY
This ain't goin' ta work.

JERRY
Oh, it'll work. You look perfect.

Jerry makes kissy faces at Rocky.

ROCKY
Knock it off!

Jerry laughs. Then pats Rocky on the cheek.

JERRY
And you need a shave.

ROCKY
I just shaved!

Jerry grabs a small bottle off of the dresser.

JERRY
Maybe more foundation to cover --

Rocky's eyes widen.

ROCKY
I'm gonna go shave.

Jerry smiles, triumphant, as Rocky storms off.

Rocky's void is filled by a view of the bed. On the bed in a twisted anguished mass is one very dead ELVIRA GULCH and, to give Jerry credit, she does look a bit like Rocky.

Jerry crosses to the bed.

JERRY
You dumb double-crossing bitch, you
got what you deserved.

INT. CAR IN POST OFFICE PARKING LOT - LATER

Jerry sits in the driver's seat. Rocky sits in the passenger's, his hand on the door handle.

JERRY
And don't forget the walk.

Rocky shoots Jerry an irritated look then exits the car. Jerry shakes his head as he watches Rocky wobble for a moment on his high heels and then walk in a masculine manner.

Rocky stops. He adjusts his dress and then continues walking. This time he swings his hips with each step. Jerry raises an eyebrow and smiles.

EXT. POST OFFICE

CLEM MASTERS, an ederly security guard, stands at the door. He watches Rocky as he approaches. Rocky halts under Clem's scrutiny and then he nervously continues.

CLEM
Mornin' ma'am.

Rocky starts. Then Clem nods and smiles. Rocky regains his composure. He returns the nod and smile. He reaches for the door handle.

CLEM
Allow me.

Clem opens the post office door and with a sweeping gesture prompts Rocky to enter. Rocky demurely nods his appreciation, then he walks through the door.

INT. POST OFFICE

It is remarkably uncrowded. Rocky winds through the empty rope guides and finds himself at the front of the queue.

All of the windows are occupied.

AT WINDOW ONE

An OCD GUY counts sheets of stamps. He is being served by MARY PRUNELLA who counts along with him in all of her officiousness.

AT WINDOW TWO

A SEDATE HOUSEWIFE blanky seals a stack envelopes. She is being served by a TIMID MAN who's is entertaining himself by staring down the front of the oblivious housewife's blouse.

AT WINDOW THREE

A RUSHED BUSINESSMAN looks at his watch as he leaves. He was being served by, according to the nameplate, CHRIS KAPINSKI.

There is something peculiar about Chris, it could be the measly few hairs masquerading as a mustache, it could be the greasy stuck down hair, it could be the skinny boyish frame, or it could even just possibly be the look Chris gives Rocky when

CHRIS
Next.

It's more of a leer than a look and Rocky isn't sure it's meant for him. So, Rocky looks over his shoulder but there's no one behind him. Then he looks back at Chris who sports a less than innocent smile as he points a finger at Rocky.

In his best imitation of Blanche Du Bois, Rocky spreads the fingers of his hand over his chest and mouths "Me?".

Chris nods, eyes never leaving Rocky for one moment.

Under Chris' unfaltering gaze, Rocky nervously walks up to window three.

ROCKY
 (deep voice)
 I'm here for --
 (coughs, falsetto)
 I'm here for da package.

Chris delights at the smell of Rocky's words.

CHRIS
 No problem ma'am. Uh, Name -- and
 address. Uh, Name and address --
 and telephone number. Name,
 address, and telephone number.

ROCKY
 Elvira Gulch --

Chris looks achingly at Rocky, distracting him.

ROCKY
 Uh, and my address is, uh ...

Uh-oh.

ROCKY
 My address is on da package.

Good going Rocky.

ROCKY
 And my telephone, uh -- My
 telephone's unlisted. I don't give
 it out. A girl like me's gotta be
 careful.

Touchdown! But Chris looks stricken.

CHRIS
 I see.

ROCKY
 Got a problem with that?

CHRIS
 No. No. No problem. It just --

Chris looks both way, then whispers, slightly embarrassed.

CHRIS
I can't call you if I don't have
your phone number.

ROCKY
You want ta call me?

Chris stares at Rocky, straight in the eye.

CHRIS
I've loved you from the minute I
laid eyes on you, Elvira Gulch.

ROCKY
Lemme get this straight. You love
me? And you want ta call me?

Chris' eyes close with fear of rejection. Rocky laughs.

CHRIS
The thought of never seeing you
again after you leave this post
office makes me want to --

Chris looks around the counter for something, anything and
picks up a hand held strapping tape dispenser, a tape gun.

CHRIS
Makes me want to strapping tape my
face until I expire.

Rocky stops laughing. He regards Chris in a new light.

ROCKY
You serious?

Chris' nods with dead seriousness.

CHRIS
Try me.

Rocky softens.

ROCKY
Don't go doin' nothin' rash like
that. There's things you don't
know.

CHRIS
Then teach me, Elvira Gulch. Teach
me everything.

ROCKY
I don't know, kid.

Chris' grip tightens on the tape gun. Rocky pleads.

ROCKY
I ain't never had no one love me
before. So why's it gotta be now?
Why's it gotta be you?

CHRIS
It's called fate.

ROCKY
Fuckin' fate -- But maybe...

Rocky considers. Chris' eyes twinkle with hope.

ROCKY
No! What am I thinkin'? There's no
way I could -- No. Just get da
package.

Chris' upper body flops down on the counter like a limp rag
doll. Rocky feels for Chris, he really does.

ROCKY
Oh jeeze kid! You and me we'd never
work out. We ain't got the right
connections. You just don't see it
yet.

Chris elbows his way up again, angry.

CHRIS
Oh. I see it alright.

Chris snatches the strapping tape dispenser and aims it for
an optimal self-inflicted close-range facial shot.

Rocky's eyes go wide.

ROCKY
No! Kid. Don't do it. Let's talk
about this, ok. Just put the
goddamn tape gun down.

CHRIS
I can't live without you Elvira
Gulch.

And the tape goes across Chris' cheek. ZUZZZZZ! Rocky
panics. He jumps over the counter, his dress flying high in
the air.

Much to Chris' surprise, Rocky knocks Chris down to the
floor.

BEHIND WINDOW THREE

Rocky kneels atop the prone Chris. He grabs the tape
dispenser from Chris' hand.

ROCKY
You got some real problems, kid.
You know that?

CHRIS
Why? Because I want you? Because
I'd do anything to get you? Because
I love you, Elvira --

Rocky gives the tape dispenser a tug and in the process pulls the tape off Chris' cheek. RIIIP!

CHRIS
Ow!

ROCKY
Sorry.

POST OFFICE

The most interesting thing happening at the post office at this moment is behind window three. Those being served strain their necks to get a better look. Those serving seem a bit more put off by the experience. Mary Prunella reaches for a telephone.

INT. CAR IN POST OFFICE PARKING LOT

Jerry drums his open hands on the steering wheel in an imaginary solo. He glances at his watch then over at the post office entrance. He sighs in frustration.

INT. POST OFFICE

Mary Prunella holds the phone to her ear, her arms flutter in agitation as she murmurs into it. Everyone else watches

BEHIND WINDOW THREE

Rocky straddles the amazed looking Chris.

CHRIS
You saved me.

ROCKY
Yeah. I guess I did. So what?

CHRIS
So I owe you, right?

ROCKY
You don't owe me nothin'.

CHRIS
I do. You could have just let me
kill myself, but you didn't. So I
owe you.

ROCKY
Ok then, you owe me. If you don't
do nothin' stupid like that again,
we're even.

CHRIS
Or if I save you.

ROCKY
I ain't gotta be saved.

CHRIS
Everyone's got to be saved at least
once in their life. I'll be there
when you need me because I know why
you saved me.

ROCKY
Why?

CHRIS
You didn't want me to die because
you love me, Elvira Gulch! You care
about me.

ROCKY
No. That ain't true.

CHRIS
It is and it's the most wonderful,
natural thing in the world. There's
no reason to hide it. I don't care
who knows it. ELVIRA GULCH LOVES
ME AND I LOVE ELVIRA G --

Panicking, Rocky covers Chris' mouth with his hand. Chris
mumbles beneath it. Rocky leans in real close, he drops the
falsetto.

ROCKY
Listen kid, there's a couple of
things you don't understand.

Chris' eyes open wide.

INT. CAR IN POST OFFICE PARKING LOT

Jerry sleeps in the car but the approaching siren wakes him.
Lights flash outside the car and he is alert. Two policemen
OFFICER HILL and OFFICER DALE, ignore the alarmed Clem as
they hop out of their cruiser run into the post office.

Shocked, Jerry faces forward then lets out a long winded whistle. He thinks for a moment and then starts the engine. After one last glance at the police cruiser, he drives away.

INT. POST OFFICE

Officer Hill and Officer Dale, revolvers aimed, stand in front of window three. The rest of the post office patrons back away.

OFFICER HILL
Move away from the clerk with your
hand's up.

BEHIND WINDOW THREE

Rocky, his hand still over Chris' mouth, and Chris turn their heads toward the voice.

OFFICER HILL (O.S.)
Now!

Rocky slowly lifts his hands above his head and stands.

POST OFFICE

The policemen aim their revolvers a bit more securely in Rocky's direction.

OFFICER HILL
Back away from the clerk.

Rocky obeys.

OFFICER HILL
You, clerk, you ok down there?

No answer. Officer Hill doesn't want to look away from Rocky.

POLICEMAN #1
You ok down there?!

Chris hops up from behind the counter, tape dispenser aimed at the Officer Hill.

CHRIS
NOBODY MOVE!

Officer Hill doesn't falter. BANG! Chris in the gun shoulder. BANG! Chris in gun side. Chris jerks around with impact of the bullets.

Rocky watches the scene in horror. Then Chris falls but Rocky catches Chris and guides Chris' limp body to the ground

BEHIND WINDOW THREE

Chris lies in Rocky's arms and smiles up at him.

CHRIS
I saved you.

ROCKY
What a stupid thing to do.

CHRIS
Were even, right?

ROCKY
Shhh! Save your strength. Somebody
call an ambulance!

CHRIS
It wasn't stupid, if we're even.

ROCKY
Ok kid, we're even. We're even.

CHRIS
I-I love you, Elvira Gulch.

Chris' eyes close, Rocky's fill with tears.

ROCKY
And I --

OFFICER HILL (O.S.)
Where's the gun? He had a gun.

Rocky, his eyes full of hatred and sorrow, looks up at the
policemen, their heads visible above the counter.

OFFICER DALE
Looks like a tape dispenser to me.

OFFICER HILL
Shit! I thought it was a gun.

OFFICER DALE
Easy enough mistake to make.

A hand touches Rocky's shoulder, Mary Prunella's.

MARY
An ambulance is on it's way.

Rocky nods, more tears well in his eyes.

MARY
She was a very good clerk. Were you
two very close?

Rocky shakes his head. Then stops.

ROCKY
She?

MARY
Yes. Christine.

Rocky is confused.

ROCKY
Christine?

MARY
Naturally, I assumed the two of you
were, um, I mean the way you were
carrying on...

Rocky looks down at Chris. He holds her tightly. A tear from his eye drops onto her cheek. He turns back to the Mary.

ROCKY
I loved her.

Mary nods uncomfortably, she touches Rocky on the shoulder.

MARY
I'm so very sorry for your loss..

Rocky stares at Chris with tear filled eyes.

ROCKY
Christine.

POST OFFICE - LATER

Rocky watches as the PARAMEDICS carry Chris from the building. Rocky pats his eyes with a lacy handkerchief.

OFFICER DALE (O.S.)
That's all we need from you at the
moment Miss Gulch. You're free to
go.

Rocky nods at Officer Dale who scribbles in a small pad.

ROCKY
Thank you, Officer.

Officer Dale smiles at Rocky, Rocky feigns a smile back. Then Rocky strides purposefully toward the front door.

MARY (O.S.)
Oh, Miss Gulch!

Rocky rolls his eyes and turns toward the Mary Prunella. Mary has a big brown paper wrapped package sitting in front of her on the counter.

MARY
You forgot your package.

Rocky glances over at Officer Dale, then back at Mary.

ROCKY
Keep it. I don't need it no more.

Mary looks confused. Rocky turns and opens the post office door.

EXT. POST OFFICE PARKING LOT

The ambulance leaves and Rocky watches it with a bittersweet smile. Then with grim determination he sets out across macadam.

INT. HOSPITAL ROOM - DAY

Chris lay in bed. Tubes come from her nose and arms. Monitors bleep near her bedside.

Her eyelids flutter and her eyes open tentatively. With blurred vision she sees Elvira Gulch sitting before her.

Chris smiles. That is until her vision clears and Elvira is replaced by an overjoyed Rocky.

ROCKY
You're awake!

Chris becomes guarded and confused. She pulls up her sheet but winces at the pain.

CHRIS
Who are you?

Rocky lifts himself slightly off of his chair with concern.

ROCKY
Stay still, ok.

CHRIS
I'll stay still, if you tell me who the hell you are?

ROCKY
Ok. Ok.
(Falsetto)
A girl like me's gotta be careful.

CHRIS
Elvira?

Chris laughs. Rocky nods.

CHRIS
You're a guy?

More laughter. Rocky blushes. Chris coughs.

ROCKY
Easy there, kid. You ain't whole yet. You was hurt pretty bad and they had a time of it stitching you up.

CHRIS
I can't believe your a guy.

ROCKY
Somethin' ain't it?

CHRIS
Last thing I expected.

Rocky nods, thoughtful.

ROCKY
I guess that means you ain't gonna love me no more.

Chris bites her lip. Rocky lowers his head.

CHRIS
Elvira?

Rocky looks up.

CHRIS
What's your real name?

ROCKY
Rocky. Rocky Burnside.

CHRIS
Well Rocky Burnside, I appreciate your visit. I really do.

ROCKY
I heard they brought you here and --

CHRIS
It was more than I deserve.

ROCKY
It was da least I could do. you saved me, remember?

Chris nods.

CHRIS
So we're even.

Tears well in Rocky's eyes.

ROCKY
Yeah. We don't owe nothin' to each other.

Rocky turns away, wipes his eyes on his sleeve.

ROCKY
I better go. you need your rest.

Rocky stands and heads toward the door. Chris watches him with sadness and concern.

CHRIS
Rocky?

Rocky stops.

CHRIS
When the light hits you just right,
I can see Elvira inside you.

A tear streams down his cheek. He fights against others, then

ROCKY
Elvira Gulch fell in love with you,
Chris Kapinski.

Chris' eyes fill with tears.

CHRIS
I love her too.

Rocky turns toward Chris.

ROCKY
She knows.

They stare in each other's teary eyes for a moment. Then Chris wipes hers on the bedsheet.

CHRIS
This is all so confusing. Why can't things ever be simple? Why did Elvira have to be a man?

ROCKY
It's called fate.

CHRIS
Fuckin' fate.

Rocky nods then he smiles.

ROCKY
I love you, Chris Kapinski.

CHRIS
I know. I'm sorry --

ROCKY
And you love me.

CHRIS
I don't -- I can't!

ROCKY
You do. And I'm gonna prove it.

Rocky turns to leave.

CHRIS
How?

ROCKY
Get some rest. Get stronger.
Because da next time I visit, I'm
bringin' da tape gun.

Rocky smiles a big smile and exits.

FADE OUT.