

magnolia

a P.T. Anderson picture

11/10/98

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OVER BLACK;

NARRATOR

In the New York Herald, November 26,  
year 1911, there is an account of the  
hanging of three men --

CUT TO:

1. Black and White Lumiere Footage 1.  
Three men hung....bang...bang...bang.

CUT TO:

2. Newspaper Headline 2.  
comes into focus; "Three Men Hung."

QUICK DISSOLVE:

3. Sub Head 3.  
comes into focus; "...for murder of..."

CUT TO:

4. INT. APARTMENT/FOYER - EVENING (Lumiere Footage Contd.) 4.

A man in period dress (1911) walks in the door. CAMERA DOLLIES IN QUICK  
as he takes his hat off, shakes snow, looks off --

NARRATOR

...they died for the murder of  
Sir Edmund William Godfrey --

Sir Edmond is greeted by his WIFE and two CHILDREN.

NARRATOR

-- Husband, Father, Pharmacist and all  
around gentle-man resident of --

CUT TO:

5. EXT. STREET - NIGHT 5.

CAMERA pushes in on the town sign, reads:

"Greenberry Hill, London. Population 1276"

NARRATOR

Greenberry Hill, London. Population as listed.

CUT TO:

6. EXT. PHARMACY - NIGHT

6.

HIGH ANGLE, looking down as Sir Edmond comes out the door, locks up for the evening. CAMERA BOOMS DOWN and PUSHES IN TOWARDS HIM, WHIPS RT TOWARDS:

NARRATOR

He was murdered by three vagrants whose motive was simple robbery. They were identified as:

A COATED MAN standing in the shadows of the alley way nearby.

NARRATOR

...Joseph Green.....

CAMERA WHIPS RT. again, nearby ANOTHER MAN steps closer --

NARRATOR

...Stanley Berry....

CAMERA WHIPS RT. one more time and PUSH IN towards THE LAST MAN --

NARRATOR

...and Nigel Hill...

WIDE ANGLE, ABOVE SCENE.

The three men move in on Sir Edmund and start to knife him to death, stealing his money and jewelry. CAMERA PULLS BACK and up to include the sign of the pharmacy now; "Greenberry Hill Pharmacy."

CUT TO:

7. LUMIERE FOOTAGE REPLAYED.

7.

Three men hung. Bang...bang...bang...

NARRATOR

Green, Berry and Hill.

FREEZE FRAME on the last hanging image.

NARRATOR

...And I Would Like To Think This Was Only A Matter Of Chance.

OPTICAL WIPE OF FLAMES FILL THE SCREEN, CAMERA PULLS BACK;

8. EXT. FORREST/NEAR LAKE TAHOE - NIGHT (35mm/color/anamorphic now) 8.

CAMERA is in the midst of a large FORREST FIRE. CAMERA WHIPS RT TO SEE:

THREE FIREMAN battling the flames. CAMERA PUSHES IN on them as they scream and shout directions at each other;

NARRATOR

As reported in the Reno Gazette, June of 1983 there is the story of a fire ---

HIGH ANGLE, THE TREE TOPS.  
The trees are on fire....moments later....

NARRATOR

--- the water that it took to contain the fire --

WATER FALLS DOWN...  
dropped from a FIRE DEPARTMENT AIR TANKER.

CUT TO:

9. EXT. FORREST/NEAR LAKE TAHOE - MORNING 9.

CAMERA pushes in towards FOUR FIREFIGHTERS as they survey the area. The fire is out and they are walking through. The MAIN FIREFIGHTER steps into a close up and looks;

NARRATOR

-- and a scuba diver named Delmer Darion.

FIREFIGHTER'S POV, THAT MOMENT  
CAMERA dollies in and TILTS up towards the top of the tree to reveal;

There is a MAN IN SCUBA GEAR hanging high in the tree.  
He is wearing his goggles and his tanks and his wet suit.

FIRE FIGHTER (OC)

What the fuck is that?

ANGLE, CU. DELMER DARION.  
He still has his mask and mouthpiece

CUT TO:

10. INT. PEPPERMILL CASINO - NIGHT - FLASHBACK 10.

CAMERA looks down on a blackjack game, BOOM DOWN and TILT UP to reveal: DELMER DARION (40s)

NARRATOR

Employee of the Peppermill Hotel and Casino, Reno, Nevada. Engaged as a blackjack dealer --

CUT TO:

11. INT. CASINO/LOBBY - EARLY MORNING - FLASHBACK 11.

CAMERA pushes in towards Delmer as he leaves for the night, his uniform drapped on a hanger over his shoulder, he nods and motions two fingers to his fellow WORKERS who say "so long."  
(Note: He has a bandage over his forehead.)

NARRATOR

-- well liked and well regarded as a physical, recreational and sporting sort --  
Delmer's true passion was for the lake --

CUT TO:

12. INT. LAKE TAHOE/UNDERWATER - DAY 12.

Delmer SPLASHES in and comes down towards the CAMERA. SOUND drops out, becomes very quiet...

CUT TO:

13. EXT. LAKE TAHOE - THAT MOMENT 13.

The FIRE DEPARTMENT AIR TANKER comes flying in, heading towards the lake, coming directly at CAMERA...

CUT TO:

14. INT. LAKE TAHOE/UNDERWATER - THAT MOMENT 14.

Delmer dives. Silent and peaceful.

CUT TO:

15. EXT. LAKE TAHOE - THAT MOMENT

15.

OVERHEAD ANGLE looks down on the calm lake....beat, then:

THE MASSIVE AIR TANKER FILLS THE FRAME, TOUCHING DOWN ON THE WATER, FILLING IT'S BODY FULL OF WATER FROM THE LAKE. It enters CAMERA RT. and exits CAMERA LFT.

ANGLE, THE AIR TANKER. It heads off full of water towards the raging forrest fire in the distance.

## NARRATOR

-- as reported by the coroner, Delmer died of a heart attack somewhere between the lake and the tree. But most curious side note is the suicide the next day of Craig Hansen --

CUT TO:

16. EXT. RENO MOTEL - DAY - FLASHBACK

16.

Establishing shot. (x3)

CUT TO:

17. INT. MOTEL - THAT MOMENT

17.

CAMERA PUSHES IN SUPER QUICK towards a MAN named CRAIG HANSEN (30s) He shoves a RIFLE under his chin and pulls the trigger, blood and brains splatter the cieling.

CUT TO:

18. INT. AIR TANKER COCKPIT - FLASHBACK - DAY

18.

HANSEN flying the plane. HOLD CU. as he moves towards the lake.

## NARRATOR

...volunteer firefighter, estranged father of four and a poor tendency to drink -- Mr. Hansen was the pilot of the plane that quite accidentally lifted Delmer Darion out of the water --

CUT TO:

19. EXT. LAKE TAHOE - SHOT REPLAYED.

19.

Quick flashback to the footage of the PLANE lifting the water from the lake, SOUND CARRIES OVER....

CUT TO:

20. INT. CASINO - NIGHT - FLASHBACK 20.

The Blackjack table where DELMER is dealing. DOLLY AROUND to reveal a drunk and obnoxious CRAIG HANSEN, screaming about the cards he's been dealt and taunting Delmer

NARRATOR

-- added to this, Mr. Hansen's  
tortured life met before with  
Delmer Darion just two nights previous --

Hansen SPITS and PUNCHES at Delmer Darion's FACE for dealing the cards he's dealt. SECURITY GUARDS attack and pull him to the ground.

CUT TO:

21. INT. MOTEL ROOM - DAY - BACK TO SCENE 21.

CRAIG HANSEN reading the paper, looking at the cover story, that has a photo of DELMER DARION. He's crying and mumbling to himself;

CRAIG HANSEN

...oh God...fuck...I'm sorry...I'm sorry...

NARRATOR

The weight of the guilt and the  
measure of coincidence so large,  
Craig Hansen took his life.

Replay of Craig Hansen's suicide, except this time, right before he blows his head off we hear him say, through tears;

CRAIG HANSEN

...forgive me...

CUT TO:

22. INT. CASINO - NIGHT - BACK TO SCENE 22.

Back to the fight DELMER and CRAIG HANSEN are having; CAMERA DOLLIES IN QUICK TOWARDS Delmer on the ground with blood coming from his nose. FREEZE FRAME.

NARRATOR

And I Am Trying To Think This Was All  
Only A Matter of Chance.

QUICK DISSOLVE TO:

23. INSERT, CLOSE UP - HOTEL EVENTS BOARD. 23.

It reads:           Welcome! AAFS Awards Dinner and Reception  
                          Walnut Room  
                                  8pm

1. INT. HOTEL BANQUET ROOM - NIGHT (1961)

24.

CAMERA pushes in following two GUESTS through some double doors and reveals the DINNER RECEPTION.

ANGLE, MAN BEHIND PODIUM.

CAMERA pushes in quick then blends to 60fps on a man in glasses: DONALD HARPER, forensic scientist as he speaks into the microphone.

NARRATOR

The tale told at a 1961 awards dinner for the American Association Of Forensic Science by Dr. Donald Harper, president of the association, began with a simple suicide attempt --

CUT TO:

25. EXT. ROOFTOP - MORNING - FLASHBACK (1958).

25.

A seventeen year old kid SYDNEY BARRINGER steps up on to the ledge of a nine story building and looks down.

NARRATOR

Seventeen year old Sydney Barringer.  
In the city of Los Angeles on March 23, 1958.

CAMERA DOLLIES towards Sydney landing in a CLOSE UP of his feet on the ledge, they wobble a bit -- he jumps, disappears from FRAME.

BEAT. The following happens very quickly:

ANGLE, looking up towards the sky...Sydney falls past CAMERA....

ANGLE, looking down towards the street...Sydney continues to fall...

ANGLE, a random window on the sixth floor of the building SMASHES....

ANGLE, Sydney's stomach...a BULLET rips into it as he falls...blood splatters and his body flinches....

ANGLE, looking up towards the sky...Sydney's body and some shattered glass FALL directly at the CAMERA...which pulls back a little to reveal; a SAFETY NET in the foreground...Sydney's body falls LIMP into the net...FREEZE FRAME.

NARRATOR

The coroner ruled that the unsuccessful suicide had suddenly become a successful homicide. To explain:

CUT TO:



6. EXT. ROOFTOP - FLASHBACK.

26.

Replay of shot. Sydney steps up on the rooftop. CAMERA pushes in towards him quickly, this time moving into his COAT POCKET --

NARRATOR

The suicide was confirmed by a note left in the breast pocket of Sydney Barringer --

DISSOLVE INTO:

27. INT. COAT POCKET - THAT MOMENT

27.

CAMERA catches glimpses of the note, "...I'm sorry..." "...and in this time..." "...so I will go..." "...and be with God..."

NARRATOR

At the same time young Sydney stood on the ledge of this nine story building, an argument swelled three stories below --

QUICK DISSOLVE TO:

28. INT. BUILDING/HALLWAY - THAT MOMENT

28.

CAMERA pushes in towards the door of ROOM 638. We hear some screaming and yelling coming from behind the door;

NARRATOR

The neighbors heard, as they usually did, the arguing of the tenants --

QUICK DISSOLVE TO:

29. INT. APARTMENT #638 - THAT MOMENT

29.

An ELDERLY COUPLE (early 60s) are savagely fighting and throwing things. The OLDER MAN is backing away from the OLDER WOMAN who is coming at him with a SHOTGUN.

NARRATOR

-- and it was not uncommon for them to threaten each other with a shotgun or one of the many handguns kept in the house --

OLDER MAN

Put it down, put that fuckin' thing down Fay --

OLDER WOMAN

-- I'll fucking tell YOU. I'll shoot you in the face and end this argument and we see who's right --

NARRATOR

And when the shotgun accidentally went off,  
Sydney just happend to pass --

The OLDER WOMAN stumbles a bit on some furniture and the SHOTGUN goes off -- FIRES past the OLDER MAN's head -- and SMASHES the window behind him -- SYDNEY falls past and gets shot in the stomach, then falls out of FRAME -- (They're oblivious to this)

OLDER MAN

You CRAZY FUCKIN' BITCH WHAT ARE YOU DOING?

OLDER WOMAN

SHUT THE FUCK UP.

FREEZE FRAME on the two of them yelling and screaming:

NARRATOR

Added to this, the two tenants turned out to be: Fay and Arthur Barringer. Sydney's mother and Sydney's father.

CUT TO:

30. INT. APARTMENT - DAY - LATER

30.

CAMERA moves through the scene as POLICEMAN and DETECTIVES question the OLDER COUPLE. Neighbors and lookie-loos around.

NARRATOR

When confronted with the charge, which took some figuring out for the officers on the scene of the crime, Fay Barringer swore that she did not know that the gun was loaded.

FAY BARRINGER

I didn't know -- I didn't know --

ARTHUR BARRINGER

She always threatens me with the gun, but I don't keep it loaded --

DETECTIVE

-- and you didn't load the gun?

ARTHUR BARRINGER

Why would I load the gun?

CUT TO:

31. INT. APARTMENT/HALLWAY - THAT MOMENT

31.

CAMERA moves through as OFFICERS are talking to and getting statements from VARIOUS NEIGHBORS...CAMERA closes in on an EIGHT YEAR OLD BOY, speaking with a DETECTIVE.

## NARRATOR

A young boy who lived in the building, sometimes a visitor and friend to Sydney Barringer said that he had seen, six days prior the loading of the shotgun --

The DETECTIVE turns his head and calls to another --

## DETECTIVE

Ricky -- c'mere a minute --

CUT TO:

32. INT. APARTMENT - DAY - FLASHBACK.

32.

CAMERA moves into a bedroom area where we see a FIGURE from the back sitting on the bed --

## NARRATOR

It seems that the arguing and the fighting and all of the violence was far too much for Sydney Barringer and knowing his mother and father's tendency to fight, he decided to do something --

CAMERA reveals that it is Sydney Barringer who is loading the shotgun. The YOUNG BOY is sitting nearby, watching Sydney mumble to himself as he loads shells into the shotgun.

CUT TO:

33. INT. APARTMENT/HALLWAY - PRESENT

33.

CAMERA moves in on the YOUNG BOY, who looks INTO CAMERA.

## YOUNG BOY

He said he wanted them to kill each other, that all they wanted to do was kill each other and he would help them if that's what they wanted to do --

CUT TO:

34. EXT. BUILDING/ROOFTOP - DAY - FLASHBACK

34.

This is a WIDE ANGLE REPLAY of the whole event. We see the whole building...Sydney starts to jump and the film suddenly slows down...

A diagram is made to reflect the narration...this is done like NFL coverage where the x's and o's and arrows and lines are drawn to indicate placement and moves, etc.)

An X appears on the top of the building over Sydney.

## NARRATOR

Sydney Barringer jumps from the ninth floor rooftop --  
His parents argue three stories below --

An o is marked to indicate their position. Image goes into MOTION with Sydney jumping...an ARROW is drawn that displays the PATH of his fall --

## NARRATOR

Her accidental shotgun blast hits Sydney  
in the stomach as he passes the arguing  
sixth floor window --

Freeze Frame shows Sydney, hanging mid-air -- the glass shattering and starting to fall to the ground -- an X marks the spot where he is hit.

## NARRATOR

He is killed instantly but continues  
to fall -- only to find, three stories  
below -- a safety net installed  
three days prior for a set of window washers  
that would have broken his fall and saved  
his life if not for the hole in his stomach.

A squiggly line with an arrow is drawn from Sydney to the net to indicate the path -- UNFREEZE frame and watch Sydney fall into the net.

CUT TO:

35. INT. APARTMENT - DAY

35.

CAMERA moves in on the PARENTS then over to some DETECTIVES and OFFICERS who are making sense of this, they nod to each other as if to say, "well we know what we have to do..."

## NARRATOR

So Fay Barringer was charged with the  
murder of her son and Sydney Barringer  
noted as an accomplice in his own death...

CAMERA moves towards the little EIGHT YEAR OLD BOY as he watches the older couple CRY and SCREAM as detectives begin to cuff them --

. NARRATOR

...and it is in the humble opinion of this narrator that this is not just "Something That Happened." This cannot be "One of those things..." This, please, cannot be that. And for what I would like to say, I can't. This Was Not Just A Matter Of Chance.

CAMERA pushes in towards the MOTHER as she screams and screams and the officer's fight to regain control of her -- in the scuffle, the apartment door is shut directly in the face of the CAMERA.

CUT TO BLACK.

NARRATOR

Ohhhh. These strange things happen all the time.

Main title que begins, then carries over following until noted:

Title Card: New Line Cinema presents

Title Card: a Joanne Sellar/Ghoulardi Film Company Production

Title Card: a P.T. Anderson picture

CUT TO:

36. CAMERA DOLLIES IN Super Quick on a flower.(time lapse,bud blooms) 36. Freeze Frame, continue w/optical zoom and roate 360 degrees;total blur. Flash title card:

M a g n o l i a

CAMERA keeps moving in further and farther until the image gets incredibly blurry, then:

CUT TO:

7. INT. SUBURBAN HOME - DAY (Present Day, 1998) Sequence A 37.

CAMERA DOLLIES IN QUICK towards a TELEVISION in a living room. It is playing an infomercial, shot on video with a hot shot guy FRANK T.J. MACKEY (30s) looking into the LENS.

FRANK

In this big game that we play it is not what you find and it's not what you deserve - It's What You Take.  
I'm Frank T.J. Mackey, Master of the Muffin and author of the Seduce and Destroy System of audio and videocassettes that will teach you the techniques to have any hard-body blonde dripping to wet your dock!

CAMERA moves INTO THE TELEVISION, QUICK DISSOLVE TO:

38. INT. BAR SET/LOCATION - THAT MOMENT 38.

We are in the video (paneled 1.33) sales pitch/infomercial. Various settings: The bar, a supermarket, a bedroom, a parked car. Each has a few semi-geeks talking to a bunch of sexy young girls.

FRANK (contd.)

Bottom line? Language. The magical key to unlocking any woman's analytical ability and tap directly into her hopes, wants, fears, desires and panties.  
"Seduce and Destroy," creates an immediate sexual attraction in any muffin you meet. Learn how to make that lady - "friend" your sex-starving-servant. Create an instant, money-back guaranteed trance-like state that'll have any little so and so just begging for it.  
I don't care about how you look, what car you drive or what your last bank statement says: "Seduce and Destroy," is gonna teach you how to get that naughty sauce you want - fast!  
(dramatic stop, then:)  
Hey -- how many more times do you need to here the all too famous line of:  
"I just don't feel that way about you."

CUT TO:

19. INT. SMILING PEANUT BAR - NIGHT

39.

CAMERA moves in on a young woman CLAUDIA (20s) sitting alone, bit drunk. A vaguely creepy looking MIDDLE AGED GUY (40s) takes a seat next to her;

MIDDLE AGED GUY  
Hey.

CLAUDIA  
Hi.

CUT TO:

40. INT. CLAUDIA'S APARTMENT - LATER

40.

A series of quick shots where the following happens; CLAUDIA and the MIDDLE AGED GUY stumble into her apartment. CAMERA DOLLIES in quick as she snorts a line of coke from her coffee table....TILT up and PAN over to him....

MIDDLE AGED GUY  
So?

CUT TO:

41. INT. CLAUDIA'S BEDROOM - MOMENTS LATER

41.

CAMERA DOLLIES in quick as they're having sex. He's on top of her, she's below, CAMERA lands in a CLOSE UP of her face as she gets through the experience...CAMERA moves up and past her, finds the reflection of the TELEVISION in a picture frame on her wall....

DISSOLVE TO:

42. INT. TELEVISION IMAGE - CLIP - THAT MOMENT

42.

This is a promo for a game show called, "WHAT DO KIDS KNOW?" featuring the host JIMMY GATOR (60s) We see various clips of him over the years, hosting the show, at various celebrity events, etc. (Director's Note)

PROMO ANNOUNCER  
For over thirty years, America has hung  
out and answered questions with Jimmy Gator.  
An American Legend and a true television icon,  
Jimmy celebrates his 200,000th hour of  
broadcast this week --

CLIP OF JIMMY speaking to an INTERVIEWER.

JIMMY  
God, have I been around that long?

CUT TO:

43. INT. JIMMY GATOR'S OFFICE - DAY

43.

Blind's closed, door locked. Jimmy and a YOUNG SHOWGIRL from some other show are having sex on his couch. CAMERA DOLLIES IN FAST.

## PROMO ANNOUNCER

He's a family man who's been married  
for over forty years -- with two children  
and one grandchild on the way --

44. CU. PHOTOGRAPH.

44.

A family photo of JIMMY, his wife ROSE, his son JIM, JR. and CLAUDIA. This photo is circa 1987. OPTICAL ZOOM INTO photo that isolates Jimmy and Claudia in the picture.

CUT TO:

45. INT. CEDARS SINAI MEDICAL CENTER - HALLWAY - PRESENT DAY

45.

JIMMY and ROSE (50s) walk down a hallway towards a door.

## PROMO ANNOUNCER (contd.)

We've tuned in each day to see the  
human interaction between Jimmy and  
some very special kids over the years --

CUT TO:

46. INT. DOCTOR'S OFFICE - MOMENTS LATER

46.

CAMERA pushes in on JIMMY and ROSE as they enter, WHIPS over to a NURSE who looks up, smiles says "hello."

## PROMO ANNOUNCER (contd.)

-- and we hope there's thirty more years  
of watching that happen.

JIMMY (to Nurse)

...Jimmy Gator...

CUT TO:

47. INT. SUBURBAN HOME - DAY

47.

CAMERA DOLLIES in towards the television again. A quick highlight clip shows a ten year old kid named STANLEY SPECTOR answering question after question on the show, "What Do Kids Know?" in a series of dissolves;

## STANLEY

...Donald W. Winnicott....1911...North America....  
...South America....the answer is four....  
...the answer is 22...the answer is gravity....  
the answer is "The Life of Samuel Johnson."

CUT TO:



18. INT. SPECTOR HOUSE - DAY

48.

CAMERA is HAND HELD and moving around a small apartment, watching a ten year old kid STANLEY SPECTOR (dressed in a suit) as he dumps dog food into two bowls for two dogs yapping around his legs while he simultaneously tries to gather his backpacks -- His father enters: RICK SPECTOR (late 30s) starts barking directions;

RICK

Let's go, let's go, let's go, you shoulda done that ten minutes ago --

STANLEY

We need more dog food --

RICK

-- talk in the car, talk in the car, moves your ass, c'mon --

Stanley grabs two BACKPACKS and puts them over each arm. Rick grabs another bag....heads for the door....Stanley is about to fall over with these two full packs, but reaches for another bag on the floor...

RICK

Cmon, cmon, cmon, that one to?

STANLEY

I need this one.

RICK

Why the hell do you need all four bags of books to go to school each day?

STANLEY

I can't carry all of them.  
I need them. I need my books.  
I need them to go to school.

CUT TO:

49. EXT. SPECTOR HOUSE - MOMENTS LATER

49.

CAMERA pushes in quick as Rick sits in the car, engine running, watching Stanley struggle to get himself and the backpacks in;

RICK

There's no reason for this many backpacks.

CAMERA LANDS IN CLOSE UP of STANLEY as he slams the car door.

CUT TO:

50. EXT. SCHOOL - MOMENTS LATER

50.

CAMERA PULLS BACK from the parked car in a new location as Stanley gets out of the car with his backpacks, Rick watches from the driver's seat;

RICK  
Be ready at two --

STANLEY  
Should be one-thirty.

RICK  
I got an audition, I won't make it here 'till two, c'mon, I'll see you later. Love you.

STANLEY  
Love you too.

Rick drives off real quick. Stanley looks around at his backpacks.

CUT TO:

51. INT. 1960's SUBURBAN HOME - DAY

51.

CAMERA pushes in on an old television set playing a clip from "What Do Kids Know?" (1968) The clip shows a younger JIMMY GATOR asking questions to a ten year old kid named DONNIE SMITH.

JIMMY  
Donnie, you have an answer?

DONNIE  
Promethius.

JIMMY  
It is!

TELEVISION CLIP continues and we see DONNIE and two other KIDS receive a check from the younger JIMMY GATOR in the amount of 100,000 dollars each. CU - Young Donnie Smith as he smiles, accepts check, shakes hands with Jimmy.

TITLE CARD reads: Quiz Kid Donnie Smith - 1968

CUT TO:

52. INT. DENTIST OFFICE/EXAMINING ROOM - MOMENTS LATER

52.

DONNIE SMITH, aged 40, is reclined back in a dentist chair. He has spiky hair, a small stud earring and a bad grey suit.

TITLE CARD reads: Quiz Kid Donnie Smith - Today

DONNIE  
This is really exiting....bet you don't  
get many people my age getting braces --

CU - Donnie opens wide and the pink gook-imprint is placed in his mouth.  
CU - A Nurse holds it in there and smiles, says:

NURSE #1  
You were really cute when you were  
on that show --

NURSE #2  
-- you can't answer any questions right  
now though, huh? He-he-he.

CU - Teeth. The gook imprint is taken out of his mouth.

CUT TO:

53. INT. DENTIST OFFICE/HALLWAY - LATER

53.

CAMERA pulls back as DONNIE and his dentist, DR. LEE (Asian, 40s) exit an examining room, smiling, through with their appointment...

DR. LEE  
So we're all set to go, Donnie.

DONNIE  
Great, great, great, so I'll see you  
tomorrow morning.

DR. LEE  
You're running around like crazy, huh?

DONNIE  
I'm gonna be late for work.

CUT TO:

54. EXT. 7-11/PARKING LOT - NORTH HOLLYWOOD - DAY

54.

CAMERA pushes in towards Donnie as he pulls into the parking lot in his little HONDA ACCORD. He's smiling and singing along to a song\* as he pulls into a parking space....

...but he's going just a bit too fast...and in a flash, he's over the parking stopper and up on the curb....and taps the glass store front just enough to have GLASS FALL AND SEATTER and DISPLAYS FALL OVER ONTO THE HOOD OF THE CAR....

CAMERA pushes in on Donnie and some people running over to see what's happend....

DONNIE

What the hell? What the hell?

PEDESTRIAN

Hey! It's Quiz Kid Donnie Smith.

PEDESTRIAN #2

Quiz Kid Donnie, why'd you drive into the seven eleven?

CUT TO:

55. INT. EARL'S HOUSE - DAY

55.

CAMERA pushes in real fast on the front door as PHIL PARMA (20s) enters. He has a flat top, flip shade sunglasses that he flips up and he's carrying 7-11 coffee and a donut....CAMERA WHIPS LFT to reveal;

In this nice house in Encino, a medical bed has been planted in the middle of the living room. In the bed is EARL PARTRIDGE (70s) He is very thin and bald and he is on his last legs, dying from cancer.

There are four or five MUTT DOGS that sleep on his lap and around the bed and at the sound of the door they are up and BARKING.

A young MEXICAN NURSE sits next to Earl, motions to Phil and his post is relieved. Phil moves in next to the bed, pets Earl's head;

PHIL

How's today then?

EARL

Fuckin' bullshit is what this is.

PHIL

Fuckin' bullshit is right, in'it?

CAMERA MOVES INTO A CLOSE UP ON EARL, MOVES INTO HIS THEROAT, QUICK DISSOLVE INTO:

56. INT. EARL'S THEROAT - THAT MOMENT

56.

CAMERA moves around his throat and through his body, looking at his BLOOD STREAM and watching, like a MEDICAL FILM, the cancer as it eats away at his body...as we see it at work we hear a WHISPER that is EARL'S VOICE:

EARL'S WHISPER VOICE

...fuckin regret, move through this life....

..and we do these things...get that back...

...forget, forget....fuck....fuck.....

...make it right....and we do these things....

QUICK DISSOLVE TO:

57. INT. EARL'S LIVING ROOM - THAT MOMENT

57.

CAMERA PULLS BACK from Earl's throat to his MOUTH and his EYES and he looks to Phil says;

EARL  
I'm onna need your help, Phil.  
...you gotta help me something today...

CAMERA PANS over quick to PHIL.

PHIL  
I'll take care of anything, Earl.

CAMERA PANS/DOLLIES away and TILTS up to the cieling;

QUICK DISSOLVE TO:

58. INT. EARL'S HOUSE/UPSTAIRS BEDROOM - THAT MOMENT

58.

CAMERA dollies in on LINDA PARTRIDGE (30s) as she paces around in her nightgown, pops a pill, talks on the phone;

LINDA  
Well, you're his doctor and that's  
why -- well tell me something -- tell  
me something --

XCU, She sees the the bottle of pills she is popping from is empty.

LINDA (contd.)  
And he needs more pills, then.  
(beat)  
Fuck it, I'm coming to see you,  
I need to come see you to get him more  
pills and I need some answers so you  
better just talk to me, I'm coming  
to see you, I'm coming to see you --

She SLAMS down the phone.

CUT TO:

59. INT. EARL'S HOUSE - LIVING ROOM - MOMENTS LATER

59.

CAMERA moves with Linda as she comes down the stairs, walks over towards Earl's bed, trying to hide her state. Phil stands up and looks to her.

PHIL  
Hi, Linda.

EXTREME CLOSE UP 2-SHOT. Linda and Earl. He opens his eyes just a bit. She bends in and gives him a kiss on the forehead.

LINDA  
I love you, my darling.

She turns quickly, speaks as she walks out;

LINDA  
I'll be back in a while, Phil.  
I have to go get some things and  
I have to see something and I'll be back....

She continues to talk as she walks out the door.

CUT TO:

60. INT. GARAGE/LINDA'S MERCEDES - PARKED - MOMENTS LATER 60.

CAMERA DOLLIES IN real quick as she gets behind the wheel. She SMASHES her fists on the steering wheel and cries and cries and cries.

CUT TO:

61. INT. JIM KURRING'S APARTMENT - DAY 61.

A very straight ahead apartment in Reseda where JIM KURRING (30s) lives. SOUND of a 1-900 PERSONAL DATING SERVICE plays over following quick shots of Kurring getting ready for his day;

-Jim is sipping his morning coffee, reading the paper.  
-Jim in the shower.  
-Jim doing push ups.  
-Jim watching and laughing a bit with the Today Show.  
-Jim kneeling down by his bed, praying.

PHONE SERVICE VOICE  
...Press One to hear this person's personal  
description of themselves and Two to leave a  
a personal message of your own --

The SOUND of touch-tone phone pressing "1."

JIM KURRING'S VOICE  
Well, hello. This is Jim. I work in  
Law Enforcement. I am an officer for  
the L.A.P.D. and I work out of the Van Nuys  
district. I love my job, and I love to go to  
the movies. I try to stay physically fit,  
my job demands it, so I'm in pretty good shape.  
I'm gettin' up there, though: I'm 32 years old  
and I'm six feet two inches tall and I weigh about 160.  
I'm really interested in meeting someone special  
who likes quiet things....my life is very  
stressful and I'd hope to have a relationship  
that is very calm and undemanding and loving --

The SOUND again of the touch-tone phone cancels Jim's description.

- PHONE SERVICE VOICE  
If you would like to hear more personal  
descriptions from other men in your area,  
press two now --

CUT TO:

62. INT. VAN NUYS POLICE STATION - DAY 62.

CAMERA observing the officers at a morning role call, DOLLIES and BOOMS DOWN towards JIM KURRING, sitting off to the side a bit by himself.

POLICE CAPTAIN (OC)  
...so much violence...but that's the way of the  
world...good luck, as always...Serve and Protect  
and all that other blah-blah-blah on the  
side of the car it says --

CUT TO:

63. INT. POLICE GARAGE - MOMENTS LATER 63.

CAMERA DOLLIES w/Jim Kurring as he walks to his squad car.  
All the cops walk with partners, except him. Kurring throws on  
a pair of Oakley sunglasses and gets in the car --

CUT TO: .

64. INT. POLICE CAR - MOVING - LATER 64.

CAMERA holds a CU. of Jim as he drives. He speaks to someone unseen;

JIM KURRING  
This is not an easy job. I get a call  
from Shirley on the radio: Bad News.  
It's never good news. She tries to  
be cheerful, tries to say something  
nice, but uh-huh, it's just Bad News.  
And It Stinks. But this is my job.  
And I Love It. Because I want to do well.  
In this life and in this world I want  
to do well. And I want to help people.  
And I may get twenty bad calls a day.  
But one time I help someone, I Make A Save?  
I correct a wrong or right a situation;  
Then I'm a happy cop. And We Move Through  
This Life We Should Try And Do Good.

WIDER ANGLE reveals that he is talking to himself. BEAT. HOLD.

JIM KURRING (sotto, to himself)  
...Do Good. And If We Can Do That...And  
Not Hurt Anyone Else....Well, Then....

CUT TO:

65. EXT. MAGNOLIA BOULEVARD - DAY

65.

CAMERA looks straight down on an intersection. Jim Kurring's POLICE CAR drives past....a little SUNLIGHT that hits the intersection goes away as if covered very quickly by a grey cloud...End Title One and Sequence A.

CUT TO BLACK.

TITLE CARD reads: Partly Cloudy, 75% chance of rain

FADE IN:

66. INT. APARTMENT COMPLEX/NORTH HOLLYWOOD - DAY

Sequence B

66.

CAMERA (STEADICAM) follows behind JIM KURRING. He walks through a courtyard, past some young mexican and black kids playing, up a staircase and arrives at a door that is half open;

JIM KURRING

Hello?

He knocks, pushes the door open a bit, steps in: A very, very large black woman, MARCIE (40s) appears, coming at him, ranting and raving;

MARCIE

What? What? What now?

JIM KURRING

Quietly, slow down, whoa --

MARCIE

You can't just come in here.

JIM KURRING

The door was open, I got a call --

MARCIE

You're not allowed to just come in --

JIM KURRING

Calm down.

MARCIE

I am calm.

JIM KURRING

I got a call to this apartment, report of a disturbance --

MARCIE

There's no disturbance.



JIM KURRING

I got a call of a disturbance, you're door was open, I just wanna see what's goin' on --

MARCIE

There's no disturbance.

JIM KURRING

Then you've got nothin' to worry about.

MARCIE

You don't tell me, I know my rights, just come right in, you can't --

JIM KURRING

Don't test me, you wanna talk about what the law book says, we can do that, push me far enough and I'll take you to jail -- now calm down.

MARCIE

I AM CALM.

JIM KURRING

You're not calm. You're screamin' and yellin' and I'm here to check on a disturbance that was reported and that's what I'm gonna do - now are you alone in here?

MARCIE

I don't have to answer your questions.

JIM KURRING

No you don't: But I'm gonna ask you one more time: Are you alone in here?

MARCIE

What does it look like?

JIM KURRING

No one else in here?

MARCIE

You're here.

JIM KURRING

OK. That's true. Is anyone else, besides me and besides you in this house?

MARCIE

No. I said that.

JIM KURRING

Are you lyin' to me?

MARCIE

I live alone.

JIM KURRING

Maybe so, but I'm gonna ask you one more time: Is Anyone Else In This House Right Now?

MARCIE

No I Said.

JIM KURRING

Ok. What's your name?

MARCIE

Marcie.

JIM KURRING

Ok. Marice why don't you take a seat for me?

MARCIE

I prefer to stand.

JIM KURRING

I'm not askin', Marcie.

Marcie sits down.

MARCIE

I didn't do anything.

JIM KURRING

Maybe you didn't, but I'm here to find out about a disturbance. Some neighbors called said they heard screaming and a loud crash.

MARCIE

I don't know a loud crash.

JIM KURRING

And what about screaming?

MARCIE

I said: I DON'T KNOW. You can't just come in here and start pokin' around --

JIM KURRING

What's this, how did this happen?

INSERT, ECU. THE FLOOR.

An ashtray has fallen on the floor, cigarette butts all around.

MARCIE

An ashtray fell, I don't know, maybe last night, I just woke up.

JIM KURRING

You just woke up. And what'd you have a party last night, the way this place looks?

MARCIE

I went out last night.

JIM KURRING

Ok. Marcie. Starting now I want you to have a new attitude with me. The more you play games, the more suspicious I'm gonna become that you've been up to something.

MARCIE

It's a free country, you can think anything you want.

JIM KURRING

Yes I can, Marcie. And until you start givin' me some straight answers: I'm gonna assume that some mishchief has been goin' on here.

MARCIE

Mischief? What the fuck you talkin' about, mischief?

JIM KURRING

Bad and illegal behavior. That's what I mean. Ok? Mischief. Now have you been doin' some drugs today?

MARCIE

No.

JIM KURRING

You on any medication?

MARCIE

No.

JIM KURRING

Been drinkin' today?

MARCIE

It's ten o'clock in the morning --

There's a small THUMP noise OC. Jim turns his head quick and looks and Marcie freezes.

JIM KURRING  
--- what was that?

MARCIE  
I didn't hear anything.

Marcie stands up.

JIM KURRING  
No. No. Stay down, Marcie, sit  
back down on that couch --

MARCIE  
I don't have to do a god damn thing.

Kurring gets his handcuffs out and handcuffs her wrist to the couch, she goes crazy, screaming and yelling the whole time;

MARCIE  
WHAT'S THIS? WHAT'S THIS? GOD DAMN  
BULLSHIT. BULLSHIT. DON'T PUT THOSE --

JIM KURRING  
Marcie - CALM DOWN. CALM DOWN  
and don't do this. I want you to stay --

Continue with that until he's got her cuffed to the couch.  
He removes his REVOLVER from his holster and starts to move  
slowly down the hall to the back bedroom --

MARCIE  
WHAT THE FUCK IS THIS BULLSHIT?  
WHAT THE FUCK ARE YOU DOING, MOTHERFUCKER?  
MOTHER-GOD-DAMN FUCKER. WHERE ARE YOU GOIN'?  
DON'T GO IN MY GOD DAMN BEDROOM.

Kurring keeps moving slowly, gun drawn, CAMERA behind him;

JIM KURRING  
This is the LAPD. If anyone is  
back here I want you to come out  
and I want you to show yourself  
to me with your hands in the air --

MARCIE  
THERE'S NO ONE IN THERE. STAY OUT  
OF MY MOTHERFUCKIN BEDROOM.

Kurring moves into the BEDROOM now and sees that the CLOSET is  
closed and probably the only place for someone to be hiding;

JIM KURRING

This is the LAPD, if anyone is in the closet I want you to come out and show yourself to me, slowly and with your hands up --

MARCIE (OC)

THERE'S NO ONE IN THERE!

JIM KURRING

Marcie - quiet down! Now if anyone is in the closet, come out now --

MARCIE (OC)

THERE'S NO ONE IN MY MOTHERFUCKIN CLOSET AND STAY OUT OF MY BEDROOM, STAY OUT OF MY GOD DAMN BEDROOM.

JIM KURRING

-- do not do this -- my gun is drawn and If I Have To Open That Closet you will get shot -- Step Out Now.

Jim inches towards the closet, flips it open real quick and stands back, ready for something to jump out -- nothing.

MARCIE

I told you there was no one in there!

Jim looks down the hall at Marcie who has physically dragged the large couch handcuffed behind her;

JIM KURRING

Marcie - Do not drag that couch any further!

JIM'S POV, CAMERA DOLLIES IN SLOWLY TOWARDS THE CLOSET. He pushes some sheets aside and burries around to reveal:

A DEAD SKINNY WHITE MAN (50s) curled up in a ball on the floor of the closet. He'd dead and he's been covered in dirty laundry. He has a gag around his mouth.

HOLD on Jim for a moment, he panics a little and swings his REVOLVER towards Marcie:

JIM KURRING

What the hell is this Marcie?

MARCIE

THAT'S NOT MINE.

Jim swings the aim of his gun back at the dead body.

CUT TO:

67. INT. EARL'S HOUSE - LIVING ROOM - DAY

67.

Earl in bed, pretty out of it, but once in a while a couple clear moments. Phil sits next to the bed, paper and coffee nearby.

EARL

...n'I dowanna do this...sit here,  
I can see the things, y'know...it's gettin'  
there that's the cocksucker...like...I see  
that pen...I see it, I know it's there,  
I reach out for it -- no --

He mimes the action, gets nowhere near the pen.

EARL

...no...no goddamn use.  
(beat)  
I have a son, y'know?

PHIL

You do?

EARL

...ah...

PHIL

Where is he?

EARL

I don't know...I mean, he's around,  
he's here, in town, y'know, but I  
don't know...he's a tough one...very....  
Do you have a girlfriend, Phil?

PHIL

No.

EARL

Get a girlfriend.

PHIL

I'm trying.

EARL

And do good things with her...share  
the thing...all that bullshit is true,  
y'know...find someone and hold on all  
that...Where's Linda?

PHIL

She went out. She said she went  
out to run some errands. She'll be back.

EARL

She's a good girl. She's a little  
nuts, but she's a good girl I think.  
She's a little daffy.

PHIL  
She loves you.

EARL  
...ah...maybe...yeah...she's a good one...

PHIL  
When was the last time you talked  
to your son?

EARL  
....I dunn...o....maybe ten...five,  
fuck, fuck...that's another thing  
that goes --

PHIL  
-- memory?

EARL  
Time lines, y'know? I remember things  
but not so -- right there -- y'know?

PHIL  
Yeah.

EARL  
"yeah." the fuck do you know?

PHIL  
I've seen it before.

EARL  
Other fuckin' assholes like me.

PHIL  
There's no asshole like you.

EARL  
...cocksucker....

PHIL  
How come every word you say is either  
"cocksucker," or "shitballs," or "fuck?"

EARL  
Do me a personal favor --

PHIL  
Go fuck myself?

EARL  
You got it.

EARL gets hit with something and starts to MOAN a bit. Sharp  
pain hitting him and he touches his hand to his face....

EARL

...I can't hold onto this anymore...

PHIL

I'll get you another pain pill.  
Another morphine pill --

EARL

...gimme that fuckin' phone...

PHIL

Who are you gonna call?

EARL

I wanna see this...where is he,  
do you know?

PHIL

Who?

EARL

Jack.

PHIL

Is Jack your son?

Earl doesn't answer. He's drifting a bit more now.

PHIL

You wanna call him on the phone?  
We can call him, I can dial the  
phone if you can remember the number --

EARL

-- it's not him. it's not him.  
He's the fuckin' asshole...Phil..c'mere...

Phil leans in closer to Earl.

EARL

This is so boring...so goddamn...  
and dying wish and all that, old  
man on a bed...fuck...wants one thing:

PHIL

It's ok.

Earl hallucinates a bit, cries a little, tries to form the sentences;

EARL

...find him on the...Frank. His name's  
Frank Mackey --

PHIL

Frank Mackey. That's your son?



EARL  
that's not my name...find Lily, gimme that,  
give it --

Earl tries to grab something near Phil's head that is not there.  
He's hallucinating more now, falls asleep a bit, mumbling;

EARL  
ifyougimmethat....overonthe....fuck....  
I can't hold onto this anymore...

He gives Phil make an imaginary object and falls asleep. BEAT.  
Stay with Phil a moment as he turns his head, looking around the  
house a moment, looks back to Earl.

CUT TO:

68. INT. BURBANK HOLIDAY INN/BANQUET ROOM - THAT MOMENT

68.

FRANK steps into a CLOSE UP and holding a mic, says:

FRANK  
Respect the cock and tame the cunt, boys.

REVERSE, THAT MOMENT. The crowd of fifty GUYS who are taking the  
"Seduce and Destroy Seminar" that Frank is teaching today laugh and  
play along;

Frank is on a slightly elevated stage. Behind him a huge banner for,  
"Seduce and Destroy," whose logo is a scared pussycat and a large wolf  
with a big buldge in his fur. It reads: "No Pussy Has Nine Lives"

FRANK  
And you did hear me right. Tame it.  
Take it on, head first -- with your  
skills at work and say, "No. You will  
not control me. You will not take my  
soul and you will not win this game."  
'cause it is a game, guys, you wanna  
think it's not -- go back to the schoolyard  
and have a crush on Mary Jane -- respect  
the cock -- you are embedding this thought:  
I'm in charge. I'm the one who says yes,  
no, now or here. Shit, man. Sad but true.  
Sad But True. And you wanna know what?  
It must be the way.  
The thing about chicks and the thing  
about this course that we're going  
through today is how universal the whole  
thing is. I mean: I wish I could sit here  
and say that it's not -- because the reality?  
If each chick had something new, something  
really new that I'd never seen before?  
Fuckin' hell: I'd be in the money! Because  
I'd have to create a hundred new cassettes,  
a hundred new books, a hundred new seminars  
(MORE)

FRANK (contd.)  
 and hundred new videos just to deal with each  
 and every situation a chick could create -  
 but that is just not the case. They are universal.  
 They are sheep. They are to be studied and  
 watched -- they have patterns that must be stopped,  
 interrupted and resisted. I'd be makin' a fuckin'  
 butt load if they were actually as much of  
 a challenge as they want you to think they are!  
 Reality: They Are All The Same.  
 Each and every one of them. And once you learn  
 these methods: You're Set. You Don't Have To Come Back.  
 That's it. In solid. Boom. Done. Over. Why?  
 Because all women are the same. Period.  
 End of discussion. Sorry. It's true. Sad But True.  
 And anyone who wants to say that these methods  
 we work by are "unfair?" Yes, they are.  
 Guilty as charged. And so's the world.  
 It's a harsh, hard unfair place, but it's not  
 gonna stop me from getting my fair shair of hair pie --  
 Period. Sorry. End of discussion.

CUT TO:

69. INT. HOLIDAY INN/LOBBY - THAT MOMENT

69.

Sliding doors open in the lobby and a young woman GWENOVIER (30s)  
 enters, takes off her sunglasses and looks around.

There's a bunch of Posters and Signs for the "Seduce and Destroy  
 Seminar with Frank TJ Mackey," etc. Frank's two sidekicks: DOC (20s)  
 and CAPTAIN MUFFY (40s) approach;

CAPTAIN MUFFY  
 You're Gwenovier?

GWENOVIER  
 Yeah.

CAPTIAN MUFFY  
 I'm Captain Muffy, I'm Frank's personal  
 assistant. This is Doc --

DOC  
 Hello.

GWENOVIER  
 Hello.

CAPTAIN MUFFY  
 We can go right in here. He started  
 about thirty five minutes ago, but  
 it's all getting pumped up now --

CUT TO:

70. INT. HOLIDAY INN/BANQUET ROOM - THAT MOMENT

70.

Captain Muffy, Doc and Gwenovier enter and head for some seats, CAMERA swings a 180 and moves down the aisle, towards the stage as Frank speaks --

FRANK

Number One: Get a calendar. I cannot stress this enough. This is a simple item guys. It's 99 cents at your corner store: Go And Get One. Fuck it, if you reach into your packet, you'll see I've been nice enough to include one, 'cause that's the kind of prick I am --  
 You're gonna need this calendar and I know it sounds like a small thing, but having it makes all the difference in the world:  
 If you meet a girl and you're gonna work an A-3 Interruption -- let's say an eight day waiting period before the next call -- how you gonna know when those eight days are up? Buy a calendar.  
 Next move? Mark the calendar.  
 Yeah, yeah, yeah. What did I pay my eight hundred dollars for? To hear Frank tell me to buy a calendar and mark it? Just stick with me and stick by the calendar. Mark it up -- use it to set goals -- If you wanna make that "friend" something else -- you gotta be hard on yourself, set goals:  
 (beat, to audience)  
 You, there: And What's Your Name? \*

CUT TO:

71. INT. EARL'S HOUSE/OFFICE - THAT MOMENT

71.\*

Phil flips through a little address book, finds a number. XCU - It reads, "Frank 8/509-9027" He picks up a phone and dials;

FEMALE VOICE

Hello?

PHIL

Hi. Is Frank there?

FEMALE VOICE

I think you have the wrong number.

PHIL

I'm looking for Frank Mackey.

FEMALE VOICE

No.

PHIL

Is this 509-9027?

FEMALE VOICE

Yeah. You have the wrong number.  
There's no one named Frank here.

PHIL

Alright. Thank you.

FEMALE VOICE

Yep.

Phil hangs up the phone.

CUT TO:

72. INT. HOLIDAY INN/BANQUET ROOM - THAT MOMENT.

72.

CAMERA with Gwenovier as she walks quietly over to the side of the crowd to a VIDEO CREW that's been set up and is recording Frank's seminar. She speaks sotto to a CAMERAMAN;

GWENOVIER

Sorry I'm late --

CAMERAMAN

-- we're all set upstairs.

GWENOVIER

Thanks.

She moves towards a row and takes a seat next to Captain Muffy and Doc, speaks sotto again;

DOC

You have everything you need?

GWENOVIER

I'm set, thanks.

CAMERA moves away, Frank is kneeling down to a GUY in the audience, interacting, speaking compassionately;

FRANK

Denise?

GUY

That's right --

FRANK

-- and she hurt you didn't she?  
I know, I know. I know how that  
can be brother, but let me tell you loud  
and clear what we will be teaching  
Denise when we put our calendars to work and  
set goals:

Frank hops back up on the stage;

FRANK

Little Denise, I say this: I mark it  
up and I write it down and you've been warned:  
"By the end of May, you will know I'm not gay."  
"On the fourth of June, Denise, you're  
gonna be lickin' my spoon."  
"And Come August, You Suck My Big Fat  
Sausage." I've SET GOALS FOR MYSELF.  
And what? I've said "enough is enough."  
Because why? She's not gonna be your pal.  
She's not gonna be your friend. You think  
she's gonna be there for you the second  
you need something? Think again - this fuckin'  
bitch Denise!

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

(audience cheers)

- . But: Listen up: That is not to say that we don't  
all need women as friends, 'cause we're gonna  
learn later on in Chapter 23 that having a couple  
of chick-friends laying around can come in  
real handy in setting Jealousy Traps.  
But we'll get to that. Number One (this is page 18  
in your booklets, blue cover - go to it and  
follow along with me.)

The guys flip open their little blue booklets and follow along.

FRANK

Create a crisis -- simple and clean,  
and if done properly can be quite  
effective in getting some bush.  
Here we go: Set a date with your so-called  
"friend." Let's say you make it 7:30.  
You call her on the phone --

FLASH ON:

73. INT. GIRL'S APARTMENT - NIGHT

73.

CAMERA DOLLIES AROUND a young GIRL (20s) on the phone.

GIRL

That sounds like fun, Frank.  
I love seafood.

CUT TO:

74. INT. FRANK'S APARTMENT - NIGHT

74.

Frank on the phone.

FRANK

So I'll see you about 7:30?  
Great, then. Bye-bye, Cindy.

He hangs up.

CUT TO:

75. INT. GIRL'S HOUSE - ANOTHER NIGHT

75.

CAMERA (HAND HELD) follows behind the GIRL as she walks from the kitchen to the front door, shaking her head, huffing and puffing....

FRANK (VO)  
You wait until about nine o'clock  
and you ring the doorbell.

She opens the door and sees FRANK, crying and hysterical.

FRANK (VO)  
She opens it up, pissed as hell, but  
finds you sobbing your eyes out --

Frank looks up at her and says:

FRANK  
...I can't believe what happened...

Frank and the Girl sit down on the couch together.

FRANK (VO)  
You explain between sobs that you hit  
a dog on the way over to pick her up  
and you had to rush it to the animal  
hospital but by the time you got there --

FRANK  
...and it's paw was sticking out...  
and it was too late. It was too late.

She moves in and hugs him.

GIRL  
Ohhh, shhhh...shhh...Frank...

CUT TO:

76. INT. HOLIDAY INN/BANQUET ROOM - THAT MOMENT

76.

Frank is cracking himself up. He continues.

FRANK  
I can't believe I'm telling you guys this,  
but the truly terrifying part is that: THIS WORKS.  
Any girl that calls herself your friend is not  
gonna let you be alone in a situation like that.  
Technique #2: Staging a fight.  
This is not knock down, drag out, crying  
screaming, yelling -- this is a simple,  
direct and subtle way of planting confusion  
into a girl's mind. Remember we are using  
reinforcement technique "G" with these women.  
Here's how:

CUT TO:

77. INT. GIRL'S HOUSE - NIGHT 77.

The Girl picks up her phone and presses some numbers...

FRANK (VO)  
One day, she calls you up on the phone...

CUT TO:

78. INT. FRANK'S HOUSE - NIGHT 78.

Frank picks up the phone.

FRANK  
Hello?

GIRL  
Hey, Frank. It's Cindy. I'm wondering  
if you wanna grab a bite and see a movie?

FRANK (VO)  
You very directly say:

FRANK  
"I don't think I have anything to say  
to you, Cindy."

Frank hangs up the phone.

CUT TO:

79. INT. GIRL'S HOUSE - THAT MOMENT 79.

The Girl gets the dial tone. She looks completely confused and hurt.

CUT TO:

80. INT. HOLIDAY INN/BANQUET ROOM - BACK TO SCENE . 80.

Frank speaking to the group:

FRANK  
Let her wonder what she did wrong.

CAMERA DOES A SLOW DOLLY IN. Frank's tone changes a bit, gets darker:

FRANK  
This is the way...because they will  
always wonder, "What did I do?"  
"What could I have done different?"  
"How should I behave to get this back?"  
And if they think that way -- then they  
are asking for you to hurt them and  
That Is What You Must Do. That is what  
you must do which is punish them many,  
many times over.

81. INT. CEDARS SINAI MEDICAL CENTER - HALLWAY - DAY

81.

CAMERA pushes in as LINDA walks towards us, down the same hallway we saw Jimmy Gator walking down earlier, she heads into an office --

CUT TO:

82. INT. DOCTOR'S OFFICE/RECEPTION AREA - MOMENTS LATER

82.

CAMERA pushes in on Linda as she enters, WHIPS over to a RECEPTIONIST who looks up;

\*  
\*

RECEPTIONIST  
Mrs. Partridge --

\*  
\*

LINDA  
I'm here and I need to see him.

\*  
\*

CUT TO:

83. INT. DOCTOR'S OFFICE - MOMENTS LATER

83.

Quick shots get them in the room: DR. LANDON (40s) sits across from LINDA, who's in semi-hysterics, pacing;

LINDA  
-- he's fucking dying, he's dying  
as we're sitting here and there  
isn't a fucking thing -- jesus,  
how can you tell me to calm down?

DR. LANDON  
I can help you through this the  
best I know how but there are certain  
things you are gonna have to be  
strong about and take care of, now  
we can go over them, but I need to  
know that you're listening to me, ok?

LINDA  
I just, I just -- I just -- I'm just  
in a fucking state, I know he's  
going and it's like I don't know how  
-- just tell me practical things --  
What the fuck do I do with his body?  
What happens when he dies? That next moment:  
What? What do I do? Then What?

DR. LANDON  
Well that's what Hospice will take care of  
for you. They will send a nurse, someone  
who can take care of all of that for you --

LINDA  
He has Phil right now.



DR. LANDON  
Phil's one of the nurses from the service?

LINDA  
Yeah.

DR. LANDON  
If you're happy with Phil taking care of him and helping you, that's fine, but contact Hospice to arrange for the body --

LINDA  
-- you don't understand: it's more pain than before and the fucking morphine pills aren't working, he's -- past two days it's like he can't really swallow them and I don't know if they're going down -- I can't see inside his mouth anymore -- I'm up all night staring at him and I don't think the pills are going down and he moans and he hurts --

DR. LANDON  
We can fix that, because I can give you -- are you listening?

LINDA  
I'm listening I'm getting better.

DR. LANDON  
Do you wanna sit down?

LINDA  
I need to sit down.

DR. LANDON  
Ok. Linda: Earl is not gonna make it. He's dying. He is. He is dying very, very rapidly --

She breaks a bit more.

DR. LANDON  
Now the thing here is making that experience as painless and easy as possible for him, you understand? Now you need to get in touch with Hospice care because they can take care of all those practical things that you're asking me about -- they are who you call when he dies.

He writes a number on his bussiness card, hands it over as they speak;

DR. LANDON

This is the number for Hopsice.  
 Ok. Now. As far as the morphine pills go,  
 there is something else to consider that  
 can take the pain away that he is in,  
 there is a very strong and very potent solution  
 of liquid morphine....it's a little bottle,  
 with an eye dropper and it's easy to get in  
 his mouth and drop on his tounge and  
 it will certainly diminish the pain that  
 he is in but you have to realize that  
 once you give it to him; there really  
 is no coming back, I mean, it will certainly  
 cure his pain, but he will float in and  
 out of consciousness, even worse than he  
 is now, Linda. I mean, any sign of the  
 recognizable Earl will pretty much go away --

LINDA

I -- how the fuck can I say anything  
 to that -- I don't know what to say to that --

DR. LANDON

The job here is to make him as comfortable  
 as possible -- right now -- our job is to just  
 try and make it as painless as possible.  
 Right? You understand?

CAMERA pushes into an EXTREME CLOSE UP on Dr. Landon's hands writing  
 the perscription for the liquid morphine....hands it to Linda....

CUT TO:

84. INT. JIMMY'S JAGUAR - PARKED - DAY 84.

CAMERA holds a CU on Jimmy sitting behind the wheel. He hesitates  
 a moment, exits the car.

CUT TO:

85. EXT. CLAUDIA'S APARTMENT/STAIRWELL - MOMENTS LATER 85.

CAMERA holds looking down a staircase. Jimmy enters FRAME, walks  
 up to the second floor, stands a moment, then knocks.

CUT TO:

86. INT. CLAUDIA'S BEDROOM - THAT MOMENT 86.

CAMERA DOLLIES in on the bed. Claudia's asleep. The MIDDLE AGED GUY is  
 lying next to her in his underwear. He hears the door, wakes.

CUT TO:

87. EXT./INT. CLAUDIA'S APARTMENT - THAT MOMENT

87.

Jimmy knocks again....after a BEAT...the door is opened by the MIDDLE AGED GUY. He stands in his underwear.

MIDDLE AGED GUY  
Hello?

JIMMY  
Hello. Is Claudia here?

MIDDLE AGED GUY  
She's asleep.

BEAT.

JIMMY  
Are you her boyfriend?

MIDDLE AGED GUY  
You're Jimmy Gator, right?

JIMMY  
Yes. What's your name?

MIDDLE AGED GUY  
I'm Bob.

JIMMY  
You're her boyfriend?

MIDDLE AGED GUY  
No, I'm just a friend. What are you doing here, I mean...you know Claudia?

JIMMY  
I'm her father.

The Middle Aged Guy looks a bit confused.

JIMMY  
Can I come in?

MIDDLE AGED GUY  
Yeah. She's sleeping now, I mean --

Jimmy steps inside, looks around the place, sees the coke and some pot and pills sitting out on the coffee table.

MIDDLE AGED GUY  
Want me to wake her up?

JIMMY  
I'll go....is it...back here?

The Middle Aged Guy points Jimmy to the back bedroom.

38. INT. CLAUDIA'S BEDROOM - THAT MOMENT

88.

Claudia is asleep. Jimmy enters, stands near the edge of the bed. After a moment, Claudia's eyes open, look over and see Jimmy.

CLAUDIA  
...what the fuck is this...?

JIMMY  
It's me. Claudia. It's me.

She sits up a bit, covers herself, looks past him and sees the Middle Aged Guy, sitting in his underwear in the living room, watching them. She looks back to Jimmy;

CLAUDIA  
What do you want? Why are you here?

JIMMY  
I'd like to talk to you. Your boyfriend let me in, I just knocked on the door --

CLAUDIA  
He's not my boyfriend.

Jimmy hesitates a beat, then:

CLAUDIA  
Wanna call me a slut now, something?

JIMMY  
No. No.

She starts to move towards tears, nervousness;

CLAUDIA  
What the fuck do you want?

JIMMY  
I want to sit. I want to talk to you.

CLAUDIA  
Don't sit down.

JIMMY  
...I want to....I want so many things, Claudia. Maybe we can just talk to straighten our things out....there are so many things that I want to tell you --

CLAUDIA  
I don't wanna talk to you.

JIMMY

Please. It doesn't have to be now.  
Maybe we can make a date to sit down,  
I didn't mean to walk in on you like this --

CLAUDIA

Why are you here, why are you doing this?  
Coming in here -- you wanna call me a whore?

JIMMY

I don't want you to think that I'm that  
way to you -- I'm not gonna call you  
a slut or something --

CLAUDIA

Yeah, yeah right -- what the fuck are  
doing? WHAT THE FUCK ARE YOU DOING IN MY HOUSE?

JIMMY

Don't yell, honey. Please don't go crazy --

CLAUDIA

I'M NOT CRAZY. Don't you tell me I'm crazy.

JIMMY

I'm not saying that, I'm sorry --

CLAUDIA

I'M NOT CRAZY. You're the one. You're  
the one who's wrong. You're the one --

JIMMY

I have something, so much -- I'm sick, Claudia.  
I'm sick.

CLAUDIA

Get out of here, get the fuck out of  
my house --

JIMMY

Now STOP IT and LISTEN to me right now.  
I AM DYING, I GOT SICK...now I fell  
down and I'm Not...DON'T --

CLAUDIA

GET THE FUCK OUT.

JIMMY

I'm dying, Claudia. I have cancer.  
I have cancer and I'm dying, soon.  
It's metastasized in my bones and I --

CLAUDIA

FUCK YOU. FUCK YOU, YOU GET OUT.

JIMMY

I'm not lying to you, I'm not --

CLAUDIA  
FUCK YOU. YOU GET THE FUCK OUT OF HERE.

JIMMY  
baby, please, please --

CLAUDIA  
I'M NOT YOUR BABY, I'M NOT YOUR GIRL.  
I'm not your fuckin' baby --

She moves up in the bed, exposes a bit of her breast, tries to cover herself --

JIMMY  
Please put your clothes on, please --

CLAUDIA  
YOU BURN IN HELL. You burn in hell  
and you deserve it -- YOU GET THE FUCK OUT.

JIMMY  
Honey.

CLAUDIA  
GET OUT.

BEAT. He stands a moment.

JIMMY  
Your mother wants to hear from you --

CLAUDIA  
GET THE FUCK OUT OF HERE.

He walks out of the bedroom, past the MIDDLE AGED GUY, who's sitting on the couch.

JIMMY  
I'm sorry.

MIDDLE AGED GUY  
It's alright.

Jimmy exits. Claudia is shaking and crying and holding herself in the covers of the bed.

The Middle Aged Guy snorts a line of coke, looks into her;

CLAUDIA  
Can you get your shit and leave, please?

CUT TO:

89. INT. SOLOMON AND SOLOMON ELECTRONICS - DAY

89.

CAMERA pushes in as Donnie Smith runs in the door, brushes his hair back, etc. This is a "Good Guys" type electronics place. He rushes towards the back.

ANGLE, DOOR TO BACK ROOM.

CAMERA pushes in real quick and tilts down as Donnie reaches to his belt and his KEY HOLDER (one of those attached to string on the belt) He inserts the KEY.

CUT TO:

90. INT. BACK HALLWAY - SOLOMON AND SOLOMON - THAT MOMENT

90.

Donnie enters, walks swiftly down the hall to another door. Just before he reaches it, AVI SOLOMON (30s) appears at the end of the hall.

AVI

Don.

Donnie stops short, looks. Avi gives him the "follow me" finger.

DON

Hey, Avi. I'll be right there.

Avi goes back in the room he came from. Donnie does the KEY and CODE thing now on this door.

CUT TO:

91. INT. DRESSING ROOM/EMPLOYEE LOUNGE - MOMENTS LATER

91.

Donnie is changed into his Solomon and Solomon Electronics vest and name tag. He brushes himself up, sweating a bit. (Note:ON HIS BACK)

DONNIE

This is going to be ok. This is. This is.

CUT TO:

92. INT. SOLOMON'S OFFICE - MOMENTS LATER

92.

Donnie sitting across the desk from SOLOMON SOLOMON (40s) owner of the store. Avi, his brother, stands nearby.

DONNIE

...please...

SOLOMON

Don't Donnie. Don't do it.

Donnie swells up a bit, about to cry.

DONNIE

This is so fucked, Solomon.  
I don't deserve this.

SOLOMON

Don't get strong, Donnie. This is making sense, this making a lot of sense. You are not doing the job, the job I ask you to do, a job I give you. Over and over and over and I'm sorry. But I'm not gonna say I'm sorry that much more.

DONNIE

Solomon: I am in the middle of so much. So much in my life and this is -- If you do this, if you fire me: I Am Fucked. I can't really explain much, but please, please, I've worked here for four years, four years I've given you and I'm, I'm, I mean what? I'm sorry I was late. I had a car accident. I accidentally drove into a seven-eleven. It was not my fault.

AVI

Who's fault was it, Don?

SOLOMON

Avi, please, shut the fuck up for one second. Don, how much further do you want me to go in showing you, showing you what I've done for you in four years and what you've done back? Do you want me to do it? I can. The loans I've given, how much your sales are, how late you are, over and over, loosing the keys to the Covina store --

DONNIE

I don't have any money, Solomon.  
If you fire me --

SOLOMON

-- I give you money, I give you a paycheck. Your sales suck, Don. I give, I give. When I find you, when I meet you, what? I put you on the billboard, I put you in the store, my salesman, my fucking representation of Solomon and Solomon Electronic, Quiz Kid Donnie Smith from the game show --

DONNIE

I lent my name, my celebrity. Exactly --



SOLOMON

FUCK YOU. I pay you, I paid you.  
I give you a fucking chance and  
a chance and over and over, over you  
let me down. I trust you with so much.  
The keys to my store, the codes to my locks,  
the life, the blood of my bussiness and  
return is smashing in seven-eleven, late,  
always late, loans -- I loaned you money  
for your kitchen that you never did --

DONNIE

I paid you back.

SOLOMON

Two years! Two years later and out of your  
paycheck, I never charge interest --

DONNIE

Solomon, please. Please. I am so fucked  
here if you do this. This is the worst timing.  
The worst timing I could ever imagine.  
I need to keep working. I have so many  
debts, so many things, I have, I have,  
I have -- I have surgery -- I have my  
oral surgery coming --

AVI

What surgery?

DONNIE

Oral surgery. Corrective teeth surgery.

SOLOMON

What is that?

DONNIE

Braces.

SOLOMON

Braces?

DONNIE

Yes.

SOLOMON

You don't need braces.

DONNIE

Yes I do.

SOLOMON

Your teeth are fine.

AVI

Your teeth are straight.

DONNIE

I need corrective oral surgery.  
I need the braces.

AVI

Don, you got hit by lightning that  
time in Tahoe, you went on vacation,  
I don't think braces is a good idea --

DONNIE

I can't believe you're gonna do this  
to me, the situation I'm in, I don't --  
Avi: You know what? Being hit by lightning  
doesn't matter for getting braces, ok?  
Now Solomon, let me just ask you once:  
Please. Please. Don't do this.

AVI

How are you paying for the braces, Donnie?

DONNIE

I don't know.

SOLOMON

And how much is braces?

DONNIE

It's...doesn't matter....

AVI

It's like five thousand dollars,  
I've seen it, I know --

SOLOMON

You're pissing me off, Don. This is  
so unbelievable -- so fucking stupid,  
you're gonna spend five thousand dollars  
on braces you don't need --

DONNIE

I've been a good worker --

SOLOMON

Don't do this, Don.

AVI

No need for braces, Donnie.

SOLOMON

Where are you getting the money for this?

DONNIE

I don't know.

SOLOMON

You were gonna ask me weren't you?

DONNIE  
I've been a good worker, Solomon.  
A hard and loyal --

AVI  
No need for braces, Donnie.

DONNIE  
THAT'S NONE OF YOUR BUSSINESS.  
I HAVE BEEN A GOOD WORKER, A GOOD AND  
LOYAL WORKER FOR YOU, YOU FUCKING ASSHOLE.

AVI  
HEY FUCK YOU DON WATCH IT NOW.

SOLOMON  
Give me your keys, Don.

DONNIE  
PLEASE DON'T DO THIS!

SOLOMON  
GIMME YOUR FUCKIN' KEYS.

BEAT. Donnie tries to calm himself, hold back tears, stands up.  
He struggles with his KEY CHAIN and finally after a bunch  
of moments, hands over six or seven keys.

CU. INSERT, KEYS. placed on the desk.

CUT TO:

93. INT. APARTMENT COMPLEX/NORTH HOLLYWOOD - THAT MOMENT

93 \*

CAMERA hangs inside bedroom w/Detectives and Investigators and  
County Coroner folks as we go through in a series of quick shots.  
(Director's Note: Very technical here. Snapshots, ECU's on body,  
procedure, etc.) \* See County Coroner videotape.

94. IN THE LIVING ROOM

94 \*

CAMERA pushes in past DETECTIVES and OFFICERS who are exchanging  
information...CAMERA moves towards Jim Kurring, standing off a bit  
now, useless to the investigation as far as everyone else is concerned,  
but listening carefully to what they say:

OFFICER  
Identified as Porter Parker, aged 59.  
Better known as the dead guy in the closet.  
So says the building guy, this is her  
husband --

\*  
\*  
\*  
\*  
\*

DETECTIVE #2  
-- he's doesn't live here, but he comes  
around, raises shit, screaming, yelling,  
something or other --

\*  
\*  
\*  
\*

OFFICER  
There's a son, apparently. And a kid.

DETECTIVE #1  
Her son?

OFFICER  
Her son, that's right...and the kid.  
And they were here and around and  
from late last night and through the  
morning, it's screaming and yelling --

DETECTIVE #1  
And Where Are They?

DETECTIVE  
-- they are not to be found.

CORONER WOMAN  
-- she's got six hundred dollars and  
a large box of condoms next to the bed --

OFFICER #1  
And three wedding rings.

DETECTIVE #1  
Ok.

CORONER WOMAN  
-- guys come in, out and around all day,  
this is the building guy talking --

OFFICER  
The building guy says The Son and The  
Closet guy are always goin' at it --

CORONER WOMAN  
That's right.

DETECTIVE #1  
And what is she saying?

OFFICER  
Not a god damn thing.

CAMERA lands CU on Jim Kurring.

95. ANGLE, COURTYARD AREA - THAT MOMENT

95 \*

Another set of Detectives/Officers/Investigators are standing over Marcie, who sits handcuffed. She has her best, "I'm not saying anything" face on. Again, they're OC throughtout;

OFFICER #2 \*  
Why did you kill him, Marcie? \*

DETECTIVE #3 \*  
Did you kill him? \*

OFFICER #2 \*  
Did he hurt you, did he do something? \*

DETECTIVE #4 \*  
How long's he been in there? \*

DETECTIVE #3 \*  
You're hurting yourself, Marcie. \*

OFFICER #3 \*  
You have the dead body of your husband  
in the closet of your apartment, Marcie. \*

OFFICER #2 \*  
That Is Not Good. \*

DETECTIVE #3 \*  
You hit him with the ashtray,  
you strangled him -- \*

DETECTIVE #4 \*  
-- tell us he fell and hit his head,  
but tell us something, Marcie. \*

OFFICER #2 \*  
Why did you kill him? \*

The Main Detective from previous steps into FRAME, says: \*

DETECTIVE #1 \*  
-- Marcie: Where's your son? Marcie? \*  
Marcie? Marcie tell us where your Son is now. \*  
Marcie tell us where your son is. \*

CAMERA arrives CU on Marcie.

MARCIE  
I wanna talk to my motherfuckin' lawyer.

96. ANGLE, STREET OUTSIDE APARTMENT COMPLEX - LATER

96 \*

The investigation is wrapping up now and CAMERA (STEADICAM) moves with Jim Kurring as he heads towards his squad car, talking into his WALKIE TALKIE. (Dir. Note: technical info re: disturbance at adress/Jim takes call/etc.)

WALKIE VOICE  
...4277 Tujungang...

JIM KURRING  
10-4.

Out of the group of neighborhood lookie-lo's comes a little black kid who starts walking alongside Jim Kurring as they head away from the scene -- this is DIXON, age 10. He's very small for his age and he carries one of those boxes filled with Candy Bars he's trying to sell. They walk/talk;

DIXON  
How much you pay me for my help?

JIM KURRING  
I think it's more complicated than that little man.

DIXON  
Put me on the payroll, find out, find out wassup --

JIM KURRING  
You don't just sign up to be a police officer -- it's about three years of training -- ok?

DIXON  
I'm trained, I'm ready to go, you wanna buy some candy to help underprivileged youth in the --

JIM KURRING  
Sorry, little man.

DIXON  
You wanna take my statement, I'll perform for you, gotta get paid though, gotta get PAID.

JIM KURRING  
Why the hell aren't you in school?

DIXON  
No school today. My teacher got sick.

JIM KURRING

They don't have substitute teachers  
where you go to school?

DIXON

Nope. So what'd they find out in there?

JIM KURRING

That's confidential information, little man.

DIXON

Tell me what you know, I'll tell you  
what I know --

JIM KURRING

No Can Do.

DIXON

Leave this one to the detectives,  
they ain't gonna solve shit, I can  
help you, make you the man with a plan,  
give you the gift that I flow -- think  
fast -- you wanna know who killed that guy?

Jim Kurring stops at his Squad Car, turns to Dixon;

JIM KURRING

Ok. Listen. You: c'mere.

DIXON

No.

JIM KURRING

You wanna disrespect an officer of the law?

DIXON

I can help you solve the case,  
I can tell you who did it.

JIM KURRING

Are you a joker? huh? Tellin' jokes?

DIXON

I'm a rapper.

JIM KURRING

Oh, you're a rapper, huh? You got a  
record contract?

DIXON

Not yet -- "give you the clue for  
the bust if you show me some trust -- "

JIM KURRING

Have you ever been to Juvenile Hall?

DIXON  
I ain't fuckin with you --

JIM KURRING  
Hey. Watch the mouth. Watch it.

DIXON  
C'mon, man, just watch me, watch  
and listen --

JIM KURRING  
Go. Hurry up. Let's go.

Dixon places his box of candy down and starts dancing around.  
Jim Kurring stands beside his squad car.

DIXON  
Presence - with a double ass meaning  
gifts I bestow, with my riff, and my flow  
but you don't hear me though  
think fast, catch me, yo  
cause I throw what I know with a  
Resonance - fo'yo'trouble-ass fiend in  
weenin yo-self off the back of the shelf  
Jackass crackas, bodystackas  
dicktootin niggas, masturbatin' yo trigga  
butcha y'all just fake-ass niggas --

JIM KURRING  
-- watch the mouth, homeboy, I don't  
need to hear that word --

DIXON  
-- livin' to get older  
with a chip on your shoulder  
'cept you think you got a grip,  
cauze you hip gotta holster?  
Ain't no confessor, so busta, you best just  
Shut The fuck up, try to listen and learn --

JIM KURRING  
Alright, alright, cut it, coolio.  
That's enough with the mouth and  
the language.

DIXON  
I'm almost done.

JIM KURRING  
Finish it up without the lip.



DIXON

Check that ego - come off it -  
 I'm the profit - the proffesor  
 Ima teach you 'bout The Worm,  
 who eventually turned to catch wreck  
 with the neck of a long time oppressor  
 And he's runnin from the devil, but the  
 debt is always gaining  
 And if he's worth being hurt, he's worth  
 bringin' pain in  
 When the sunshine don't work, the Good Lord  
 bring the rain in.

HOLD ON KURRING.

DIXON

Now that shit will help you SOLVE the case.

JIM KURRING

Whatever that meant, I'm sure it's  
 real helpful Ice-T.

Kurring gets behind the wheel, Dixon hustles over;

\*

DIXON

Did you listen to me?

\*

\*

JIM KURRING

I was listening --

\*

\*

DIXON

-- I told you who did it and you're not  
 listening to me.

\*

\*

\*

JIM KURRING

-- and I'm through playin' games.

\*

\*

Kurring closes his door and drives off...(Director's Note: Reference  
 notes for SOUND design here, carries over cut...)

CUT TO:

MUSIC QUE starts, builds over the following cut and through sequence;

17. INT. SCHOOL LIBRARY - DAY

Sequence C

97.

CAMERA PUSHES IN SLOW on STANLEY as he sits at a desk...piles of books spread out in front of him....

OVERHEAD ANGLE, LOOKING STRAIGHT DOWN ONTO:

All the books he has in front of him, we catch glimpses of things:

"How Things Work" "Forensic Studies" "The Guinness Book of World Records" "The Natural History of Nonsense" "Weather" "Learned Pigs..."

INSERT, CU. IMAGES of the book about weather. CAMERA scans, dissolves and moves around various images of ancient BAROMETERS, HYGROMETERS from the 1700's. We see 16th Century French comic strips regarding weather as cartoon characters. Aristotle pointing to the sky. Scan past the words, "...our quest to understand and predict the weather reaches back to the Stone Age..."

CU - Stanley's face as he reads. SLOW ZOOM IN.

CU - School Bell RINGS.

CU - He grabs his books.

CUT TO:

98. EXT. SCHOOL - PICK UP AREA - MOMENTS LATER

98.

CAMERA (STEADICAM) follows behind Stanley as he heads, with all his backpacks, towards Rick, who's waiting in the car --

RICK

C'mon, man.

STANLEY

You're late, not me.

RICK

You coulda been in front --

STANLEY

-- I didn't see you from the window.

Rick helps him get the bags in the car. CAMERA stays real TIGHT following STANLEY'S FACE....he sits in the car....OC we hear Rick getting in the driver's seat and starting the engine...little droplets of RAIN start to fall on the windshield....

RICK (OC)

You ready to keep winning?

STANLEY

Sure.

STANLEY is driven away, OUT OF FRAME.

CUT TO:

99. EXT. SKY - DAY

99.

CAMERA looking straight up. It starts POURING RAIN real hard right INTO CAMERA....SLOW ZOOM IN....hold until it's just a WASH OF WATER.

Title Card reads: Temperature/Percipitation reading/  
wind direction/weather info/humidity/etc

QUICK DISSOLVE TO:

100. EXT./INT. TELEVISION STUDIO - SECURTY ENTRANCE - MOMENTS LATER

100.

CAMERA (STEADICAM) follows behind Stanley and Rick as they run in from the rain, through some sliding glass doors, past a SECURITY GAURD who buzzes them into another set of doors --

They enter a hallway with a bunch of production offices, walking swiftly, shaking their wet clothes....the contestant coordinator comes walking towards them: CYNTHIA (30s)

CYNTHIA

There you are, there you are.

RICK

Sorry we're late, Cynthia.

CYNTHIA

Nothin' to it, no problem.  
How you doin' Stanley?

STANLEY

I'm fine. Yes. I'm fine.

CYNTHIA

Ready to go,go,go?

STANLEY

Where's Richard and Julia?

CYNTHIA

They're here, they're fine.  
In the dressing room.

(to Rick)

See you later --

Rick gives Stanley a pat on the head;

RICK

Go to it, handsome.

STANLEY

See you.

CAMERA holds with Rick, does a 180 around him, he turns his back to us now, walks a bit, enters a door, into --

101. THE PARENTS GREEN ROOM

101.

Rick greets the other two kids parents: RICHARD'S MOM (overhweight, 50s) and RICHARD DAD (same) JULIA'S DAD and JULIA'S MOM (50s)

RICK  
Who's ready to beat the record?

RICHARD'S MOM  
Jesus you scared us!

JULIA'S DAD  
That was close.

RICK  
It's fuckin cats and dogs out there --

JULIA'S DAD  
Cats and Dogs, indeed.

CAMERA picks up with a young PRODUCTION KID who drops some coffee off for JULIA'S MOM...follow him back out into the hallway -- CAMERA branches off from him -- moves down another corridor and picks back up with STANLEY and CYNTHIA as they walk and talk;

STANLEY  
Where's the news department at this studio?

CYNTHIA  
It's upstairs.

STANLEY  
Have you ever been there?

CYNTHIA  
Sure, why?

STANLEY  
I'm wondering about the weather department. I'm wonderin' wether or not the weather people use outside meteorological services or if they have in-house instruments?

CYNTHIA  
I can check on that for you, maybe we can take a tour --

STANLEY  
Ok.

They pass CAMERA which picks up now with a woman MARY (40s) This is Jimmy Gator's assistant...she walks to his dressing room door and knocks --

JIMMY (OC)

Come in.

Mary enters the room. Jimmy is getting dressed in his outfit for the show\* and starting to take shots of Jack Daniel's.

MARY

Rose is on the phone and here's the cards for today --

JIMMY

Fifteen minutes ago, where were those cards?

MARY

I'm sorry.

JIMMY

I need you to get me Paula --

MARY

You want her right now?

JIMMY

Yes. Now. Find her. She's somewhere in the building --

MARY

We're on the air in twenty minutes, Jimmy.

JIMMY

Find her, get her and tell her I want to talk to her, Mary. Fucking hell.

He picks up the phone.

JIMMY

Hello?

INTERCUT:

102. INT. JIMMY'S HOUSE - THAT MOMENT

102.

CAMERA PUSHES in on ROSE (Jimmy's wife) as she sits in the kitchen on the phone to him. A MAID does some work in the b.g.

ROSE

How you doing?

JIMMY

I'm drinking.

ROSE

Slowly or quickly?

JIMMY

As fast as I can.

ROSE  
Come home soon after the show.

JIMMY  
I went to see her -- some fuckin'  
asshole answers the door in his  
underwear, he's fifty years old,  
there's coke and shit laid out  
on the table --

ROSE  
-- did she talk to you?

JIMMY  
She went crazy. She went crazy, Rose.

ROSE  
Did you tell her?

JIMMY  
I don't know. I have to go, I don't  
have time and I have more drinking  
to do before I go march --

ROSE  
I love you.

JIMMY  
Love you too..

ROSE  
Bye.

HOLD with Rose.

CUT TO:

103. EXT. CLAUDIA'S APARTMENT - THAT MOMENT

103.

CAMERA holds a moment on the building. JIM KURRING pulls his squad  
car INTO FRAME, looks at the building.

CUT TO:

104. INT. CLAUDIA'S APARTMENT - THAT MOMENT

104.

CAMERA dollies in quick on Claudia as she snorts a line of coke.  
She has some music BLASTING.

CUT TO:

105. EXT. CLAUDIA'S APARTMENT - THAT MOMENT

105.

CAMERA (STEADICAM) follows behind Jim Kurring as he heads up the  
pathway, up the stairs and lands at her door. He knocks.

06. INT. CLAUDIA'S APARTMENT - THAT MOMENT

106.

Claudia jumps -- turns her head to the door. She sniffs a bit, yells over the blasting music;

CLAUDIA  
...Hello...?

JIM KURRING (OC)  
LAPD. Open the door.

She looks through her peep-hole, sees Jim Kurring. She turns looks at her coffee table: It's full of coke, pills and pot, etc.

CLAUDIA  
uh...uh...What is it?

JIM KURRING  
It's the LAPD, can you open the door, please?

Claudia rushes over to the table of drugs and starts to scoop things up in her arms --

CLAUDIA  
Just a minute....just a...I have  
to get dressed -- (fuck,fuck,fuck)

CUT TO:

107. EXT. MEDICAL BUILDING/SHERMAN OAKS - THAT MOMENT

107.

CAMERA pushes in on LINDA'S MERCEDES as it pulls into a parking structure. The RAIN is pouring down. She steps out of the car --

CUT TO:

108. INT. MEDICAL BUILDING - MOMENTS LATER

108.

CAMERA pulls back as Linda exits some elevators, heads down a hall --

CUT TO:

109. INT. OFFICE/WAITING ROOM - MOMENTS LATER

109.

She enters a psychologist's waiting room. Three or four chairs and a LIGHT SWITCH that has a doctors name next to it.

ECU - She flips the switch and a red light goes on.

JUMP CUT TO:

110. INT. PSYCHOLOGIST'S OFFICE - MOMENTS LATER

110.

A small, comfortable office space. Linda is crying, talking, pacing. The psychologist is a middle aged woman, DR. DIANE. As they talk, Dr. Diane writes a perscription;

LINDA

I hate doing this, coming here  
and not being able to talk --

DR. DIANE

I understand, it's fine --  
I wish the circumstance was better.

LINDA

I don't know what's gonna happen,  
I really don't -- I'm so fucking,  
I feel so over the top with everything.

DR. DIANE

Mmm..Hmm. Running out of your  
medication at all, let alone at  
a time like this could be drastic,  
I'm glad you came in to see me,  
as short as this has been --

She hands over the perscriptions (x2) and is about to say another word -- but Linda SNATCHES the two small pieces of paper from her hand and heads for the door --

LINDA

Thank you Doctor Diane --

SERINK

Good luck with everything.

ECU - Door slammed.

CUT TO:

111. INT. EARL'S HOUSE - DEN - THAT MOMENT

111.

CAMERA holds on PHIL. SLOW ZOOM IN as he stands in front of the television, flipping stations.

ANGLE, THE TELEVISION.

It's plays all sorts of various things. Phil stops a few beats on each thing that looks vaguely like an infomercial.

He puts the remote down, exits the room. CAMERA stays a moment, catches a glimpse of a promo for, "What Do Kids Know?"

It's VARIOUS IMAGES of Stanley and the other kids answering questions, with a calendar showing they've been at it for over seven weeks and total winnings moving towards \$450,000.00



## PROMO ANNOUNCER

Can they do it? Tune in live at three o'clock and see if Stanley Spector and his brilliant friends Richard and Julia can defeat today's adult challengers Mim, Luis and Todd -- they're moving towards A Half A Million Dollar Team Total and a "What Do Kids Know?" record --

CUT TO:

112. INT. EARL'S HOUSE/KITCHEN - MOMENT LATER 112.

Phil enters and picks up the phone. Dials a number. (Director's Note)

INTERCUT:

113. INT. PINK DOT - THAT MOMENT 113.

A young/Mexican GIRL (20's) takes orders for delivery at Pink Dot, sits in front of a little computer.

PINK DOT GIRL

Pink Dot.

PHIL

Hi. I'd like to get an order for delivery.

PINK DOT GIRL

Phone number.

PHIL

818-753-0088.

PINK DOT GIRL

Partridge?

PHIL

Yeah.

PINK DOT GIRL

What would you like?

PHIL

I'd like to get an order of...um...peanut butter.

PINK DOT GIRL

Mmm.Hmmm.

PHIL

Cigarettes. Camel Lights.

PINK DOT GIRL

mmm.hmm.

PHIL

Water.

PINK DOT GIRL

Bottled Water?

PHIL

Um, no, y'know what? Forget the water,  
just give me a loaf of bread...white  
bread.

PINK DOT GIRL

Ok.

PHIL

And um....do you have Swank magazine?

PINK DOT GIRL

Yeah.

PHIL

Ok. One of those. Do you have Ram Rod?  
The magazine, Ram Rod?

PINK DOT GIRL

Yeah.

PHIL

Ok. One of those. And...um...Barely Legal?

PINK DOT GIRL

yeah.

PHIL

Do you have that?

PINK DOT GIRL

yeah, I said. Is that it?

PHIL

That's it.

PINK DOT GIRL

Do you still want the peanut butter,  
bread and cigarettes?

PHIL

Yes. What? Yes.

PINK DOT GIRL

Total is \$15.29. Thirty minutes or less.

PHIL

Thank you.

Phil hangs up, looks to Earl. CU - EARL. He's asleep, uncomfortably.  
CAMERA moves inside his chest.

QUICK DISSOLVE TO:

114. INT. EARL'S BODY - THAT MOMENT

114.

CAMERA roams around a bit, watching the CANCER eat away at Earl's lungs.  
CAMERA MOVES BACKWARDS, pulling out;

QUICK DISSOLVE TO:

115. INT. HOLIDAY INN/BANQUET ROOM - THAT MOMENT

115.

CAMERA pulls back from Frank, who heads offstage. The AUDIENCE is  
applauding him. The sidekick, DOC takes the mic and makes an  
announcement about the one hour break/snacks served in lobby/etc.

Frank hops offstage, greets Captain Muffy and Gwenovier;

CAPTAIN MUFFY

Chief, this is Gwenovier from the show,  
"Profiles," for the interview --

FRANK

Hello, hello, I'm a bit out of breath  
from all this work --

GWENOVIER

That's fine. It's nice to meet you.

FRANK

Are we gonna tape some stuff now?

GWENOVIER

If you're up to it, I've got us  
set up in a suite upstairs --

FRANK

You got us a room so quick?

Frank and Captain Muffy laugh at the joke.

FRANK

I'm kidding of course.

CUT TO:

116. INT. HOTEL SUITE - MOMENTS LATER

116.

Frank is getting his mic put on, Gwenovier has a small VIDEO CREW with her. They both get touched up for the interview, Frank's talking away;

FRANK

I swear to fucking-god, I do one-a-my seminars, I'm Superaman! I'm Batman! I'm like a fucking action hero the way I feel afterwards, like I could walk out this door, down the street, pick up any fuckin' pootie I see that has even one second to stop --

Gwenovier gives a little snap and finger gesture to her CAMERAMAN to start rolling;

GWENOVIER

All it takes is one second?

FRANK

Just one look, one hesitation, one subtle gesture for me to know -- And Bing-Bam-Boom I'm away on a tangent -- I get so fuckin' amped at these seminars and lemme tell you why: Because I Am What I Believe. I am what I teach, I do as I say, I live by these rules as religiously as I preach them: And you wanna know what? I'm gettin' pussy left, right, up, down, center and sideways.

GWENOVIER

I'm gonna start rolling --

FRANK

-- go, go, go. I'm givin' pearls here. And I'll tell you somethin' else: I'm not succeeding in the bush because I'm Frank TJ Mackey. If anything, there are women out there that want to destroy me -- it makes it twice as hard for me, I run into some little muffin, knows who I am, knows my schemes and plans -- shit, she's gonna wanna fuck around, prove to her friends, say, "Yadda-yadda-yadda, I saw that guy, he wasn't anything, didn't get me." So me? I'm runnin' on full throttle the whole fuckin' time. Dodging bullets left and right from terrorist blonde beauties. But I'll tell you this: The battle of the bush is being fought and won by Team Mackey. Can I have a cigarette?

GWENOVIER  
Ok. So, lemme just ask you a couple  
questions to start --

Captain Muffy hands Frank a cigarette, lights it for him.

VIDEO CAMERA'S POV - It's zooms in to close up of Frank. He exhales;

FRANK  
What do you want to know?

CUT TO:

117. EXT. SMILING PEANUT BAR - THAT MOMENT

117.

CAMERA BOOMS DOWN and PUSHES IN on Donnie Smith's Honda Accord, with damaged front end, as it pulls into a parking space. It's POURING RAIN. (dir.note)

CAMERA lands in close. Donnie sits a moment. He plays his tape, "Dreams," sings along a bit, pep talks himself, does some deep breathing, says;

DONNIE  
Make it happen, make it happen and go,go,go.

He gets out of the car real quick --

CUT TO:

118. INT. SMILING PEANUT BAR - THAT MOMENT

118.

CAMERA (STEADICAM) pushes in as Donnie enters this dark little bar. It's not too crowded. He takes off his wet coat, brushes his hair back a bit and walks to an empty corner table --

Donnie takes his seat and looks over to the bar -- CAMERA swings a 180, heads away from him -- it moves to the bar area and into:

A young, handsome BARTENDER BRAD (20s) is pouring drinks.

CAMERA picks up with a COCKTAIL WAITRESS (30s) who walks over and brings us back to Donnie's booth --

COCKTAIL WAITRESS  
Hello. You're back again, huh?

DONNIE  
yeah, yes, hi, hello.

COCKTAIL WAITRESS  
-- can I get you?

DONNIE  
Diet Coke.

She exits. Donnie lights a cigarette -- CAMERA blends from 24fps to 40fps -- he looks across the room -- CAMERA swings 180 back towards the bar and pushes in towards --

Bartender Brad takes the order from the Cocktail Waitress. He nods, turns from her and smiles to reveal a full set of BRACES.

ANGLE, DONNIE. CAMERA pushes in slow and he smiles, touches his hand to his mouth.

DONNIE'S POV - The Bartender pours the coke, turns his attention towards an old-freaky looking Thurston Howell/Truman Capote/Dorothy Parker type guy (60s) at the end of the bar, who raises his glass, motions as if to say, "Another one of these, please," while waving some money and smiling/flirting with Brad the Bartender.

Donnie's face drops. CAMERA DOLLIES back a little bit and blends from 40fps to 24fps. The Cocktail Waitress arrives back;

COCKTAIL WAITRESS

Diet Coke.

DONNIE

I want a shot of tequila too.

COCKTAIL WAITRESS

-- what kind?

DONNIE

It doesn't matter.

Donnie GLARES across the bar at BRAD and THURSTON as they flirt.

CUT TO:

119. INT. TELEVISION STUDIO/HALLWAYS - THAT MOMENT

119.

CAMERA leads/follows the kids from the show; STANLEY, RICHARD (overweight, 12) and JULIA (child-star-type 11). They're led by CYNTHIA, down the corridors towards the main set --

JULIA

Do you still have to do homework?

RICHARD

Not as much as I used to. Ever since we started, I haven't really gone in to school that much because I've been getting more and more auditions --

STANLEY

I don't have regular classes anymore.

RICHARD

What do you do?

STANLEY

They just let me have my own study-time,  
my own reading time in the library.

RICHARD

That's pretty cool.

JULIA

Do you have an agent, Stanley?

STANLEY

No.

JULIA

You should get one, I'm serious,  
you could get a lot of stuff out of this --

STANLEY

Like what?

RICHARD

What do you mean, "like what?"  
-- you could get endorsements and shit --

CYNTHIA

-- Richard.

RICHARD

Bite it, Cynthia. You could get free  
things from people that want you to  
endorse their products.

JULIA

Commercials, a sitcom, an MOW or something.

STANLEY

What's MOW?

JULIA

Movie Of The Week. I went up for  
one this morning with Alan Thicke  
and Corey Haim --

RICHARD

Was it a call back?

JULIA

No. But I probably will get a call back.

RICHARD

If we beat the record, you might get  
a call back --

JULIA

I'll get it because I'm a good actress, Richard.

RICHARD  
Saucy-saucy.

CYNTHIA  
C'mon guys, settle down --

STANLEY  
Cynthia?

CYNTHIA  
What?

STANLEY  
How much time do we have?

CYNTHIA  
Not enough, what do you want?

STANLEY  
I should maybe go to the bathroom.

CYNTHIA  
Can you hold it?

STANLEY  
I don't know.

CYNTHIA  
Just hold it, you'll be fine.

They arrive and enter onto the stage -- CAMERA swings around, branches away from them and BOOMS UP to reveal the set;

There is a LIVE STUDIO AUDIENCE that's being settled into their seats.

It's a three-camera set up with a FLOOR DIRECTOR roaming around, shouting orders, etc.

There's a spot for the announcer, an old-pro named DICK JENNINGS (60s) Dick is in the middle of doing bad-comedy warm up for the studio audience. He's had a few drinks, etc.

The STAGE itself is a cross between JEAPORDY/NEWLEYWED GAME/PRICE IS RIGHT. There's a podium for Jimmy Gator. One panel holds "The Kids," and one panel holds, "The Adults." There are chaser-lights all around and some of the design feels left over from the early days of the show.

CAMERA hangs out with the KIDS as they are ushered into their panel, which at this moment faces away from the audience and is behind a curtain. Julia turns her head, sees something:

JULIA  
Here they come --

The ADULT CHALLENGERS are brought out by an assistant type and loaded into their panel. The Adult Challengers are:



Black woman named MIM MacNEAL (40s)  
 White guy with glasses TODD GERONIMO (20s)  
 Puerto Rican guy named LUIS GUZMAN (40s)

The Adults give a couple small glares over to the Kids.

RICHARD (sotto)  
 Yeah, yeah, yeah, keep lookin'  
 tough-old folks.

STANLEY  
 They look pretty smart, I think.

JULIA  
 No they don't --

RICHARD  
 What are they gonna do -- beat us?

STANLEY  
 Maybe.

JULIA  
 We're not going out two days before  
 we set the record, it's not gonna happen.

RICHARD  
 When they want us done, they'll call  
 in the Harvard S.W.A.T team or some shit.

CAMERA lands in CU on Stanley. HOLD. BEAT. THEN:

CUT TO:

120. INT. JIMMY'S OFFICE - THAT MOMENT

120.

Jimmy and a woman named PAULA (30s) sit in his office. SLOW DOLLY IN  
 ON EACH thru scene;

JIMMY  
 You look great.

BEAT.

PAULA  
 What the fuck is this, Jimmy?

JIMMY  
 ...you know...

PAULA  
 Did your wife find out?

JIMMY  
 No.

PAULA

Then what?

JIMMY

It's just...too late for me to be fuckin' around. I gotta stop. I gotta clean my brain of all the shit I've done that I shouldn't have done --

PAULA

-- that you shouldn't have done? That you regret, what? This? What's this? Fuck, man, c'mon. Treat me like an asshole, but treat me like an asshole.

JIMMY

I don't wanna have to lie to anyone. I don't want to hurt anyone else, anymore.

She doesn't respond. BEAT. THEN:

JIMMY

Thirty fuckin' years I've been with Rose, don't -- y'know -- with this, and I know what you think --

PAULA

All your other fluzzies?

JIMMY

Yeah. Yes.

PAULA

You're making me feel so dirty and shitty. I feel like a big piece of shit right now.

BEAT.

PAULA

Are you gonna tell her what you've done?

JIMMY

Yes.

PAULA

Will you say my name?

JIMMY

If she asks me any question I want to tell her. I want to tell her everything I've done.

PAULA

Well can you do me one favor and don't do that.

Jimmy doesn't answer.

PAULA

Come and tell me it's over and I'll walk away, Jimmy. I've fucked you behind your wife's back for three years, and you've fucked teenage girls behind mine for the same amount of time -- I'll walk away, you need something for your life, for your conscience, but don't put me in the middle --

JIMMY

I won't.

PAULA

What happend to you?

JIMMY

I got in trouble at school.

She stands and walks over to him, moves to give him a hug.

PAULA

Are you ok?

JIMMY

Fuck no.

There's a KNOCK at the door and then it's opened by BURT RAMSEY (60s) He's the producer of the show; (WHIP TO HIM)

BURT

Ready to run. Paula.

PAULA

Burt.

Jimmy takes a quick shot, moves to Paula, gives her a tap on the cheek and says;

JIMMY (to Paula)

You're a good one arentcha?

CUT TO:

121. INT. TELEVISION STUDIO/HALLWAY - MOMENTS LATER

121.

Burt and Jimmy walking and talking (STEADICAM);

BURT  
You smell like trouble --

JIMMY  
I'm fuckin' hammered, Burt.

BURT  
You ok?

JIMMY  
ooohhhhhh no.

BURT  
(re: cards)  
Good. You look these over?

JIMMY  
It's been the same fuckin' thing for  
thirty years, Burt --

BURT  
These adults are tough enough, I think  
you'll be surprised -- the Mexican's  
a bit of a question mark --

Jimmy FALLS STRAIGHT TO THE FLOOR.

BURT  
Fuck - fuck - fuck - Jimmy -

CUT TO:

122. INT. CLAUDIA'S APARTMENT - THAT MOMENT. \*\*

122.

Claudia finishes throwing her drugs into a dirty t-shirt and throwing that dirty t-shirt into her laundry basket. Jim Kurring bangs away at the door.

JIM KURRING (OC)  
OPEN THE DOOR.

CLAUDIA  
I'm coming!

She runs towards the door, takes a small fall on the way, recovers, opens up;

CLAUIDA  
Yeah. Hi. Hello.

REVERSE, CLOSE UP - JIM KURRING - 40fps.  
CAMERA pushes in on him a little bit at his first sight of Claudia.

JIM KURRING  
...yeah...

CLAUDIA  
I'm sorry, I had to get dressed.

Wider Angle reveals Jim Kurring, in a bit of a daze, standing with his BILLY CLUB removed and at the ready. He stands back...they have SHOUT above the music;

JIM KURRING  
-- you the resident here?

CLAUDIA  
Yes.

JIM KURRING  
You alone in there?

CLAUDIA  
Yes.

JIM KURRING  
No one else in there with you?

CLAUDIA  
No, what's wrong?

JIM KURRING  
You mind if I come in, check things?

CLAUDIA  
For what?

JIM KURRING  
Ok. For one thing, we're gonna  
need to turn that music down so  
we can talk, ok?

CLAUDIA  
I'm sorry.

She turns and Jim Kurring moves to replace his billy club, but misses the holster and it FALLS straight to the floor, slides down the steps --

Claudia turns the music down, turns back and sees that he is gone.

Jim Kurring grabs his billy club from the bottom of the steps and bounces back up and into the apartment as if nothing happend;

JIM KURRING  
You live alone?

CLAUIDA  
Yes.

JIM KURRING  
What's your name?

CLAUIDA  
Claudia.

JIM KURRING  
Claudia What?

CLAUIDA  
Wilson.

JIM KURRING  
Ok. Claudia Wilson: You tryin' to go deaf?

CLAUIDA  
What?

JIM KURRING  
Did you hear what I said?

CLAUIDA  
Yeah, but I don't know --

JIM KURRING  
-- listenin' to that music so loud:  
You Tryin' To Damage Your Ears?

CLAUIDA  
No.

JIM KURRING  
Well if you keep listenin' to the  
music that loud you're not only  
gonna damage your ears but your  
neighbors ears.

CLAUIDA  
I didn't realize it was that loud.

JIM KURRING  
And that could be the sign of a damaged  
ear drum, you understand?

CLAUIDA  
Yeah.

JIM KURRING  
You got the TV on too, keep those  
on at that same time usually?

CALUDIA

I don't know -- I mean. What is this?

JIM KURRING

Have you been drinkin' today,  
doin' some drugs?

CLAUDIA

No.

JIM KURRING

I got a call of a disturbance, screaming  
and yelling, loud music. Has there been  
some screaming and yelling?

CLAUDIA

Yes. I had someone come to my door,  
someone I didn't want here and I told them  
to leave -- so -- it's no big deal.  
They left. I'm sorry.

JIM KURRING

Was it a boyfriend of yours?

CLAUDIA

No.

JIM KURRING

You don't have a boyfriend?

CLAUDIA

No.

JIM KURRING

Who was it?

CLAUDIA

I was...he's gone...I mean it's not.  
It's over, y'know --

Jim Kurring snoops a bit, she rubs her nose, nervous. Jim Kurring  
heads closer to bedroom --

JIM KURRING

You mind if I check things back here?

CLAUDIA

It's fine.

Jim Kurring heads into the bedroom, looks around, stands by the  
laundry basket --

CLAUDIA

What are you looking for?

JIM KURRING  
 Claudia: Why don't you let me  
 handle the questions and you handle  
 the answers, ok?

CLAUDIA  
 ok.

JIM KURRING  
 You just move in here?

CLAUDIA  
 About two years ago.

JIM KURRING  
 Bit messy.

CLAUDIA  
 Yeah.

JIM KURRING  
 I'm a bit of a slob myself.

CLAUDIA  
 Yeah.

JIM KURRING  
 You and your boyfriend have a party  
 last night?

CLAUDIA  
 I don't have a boyfriend.

BEAT. Jim Kurring looks at Claudia and she looks back. HOLD.

CUT TO:

123. INT. SMILING PEANUT BAR - THAT MOMENT.

123.

Donnie sits in his booth after two tequila's. He's slightly fucked up. He gets up, stumbles over to the bar and takes a seat uncomfortably close to Thurston, who's now holding court among three or four other PATRONS. Brad the Bartender is washing glasses, keeps half an eye on things...Donnie to Thurston;

DONNIE  
 You look like you've got money  
 in your pocket.

THURSTON  
 Maybe I'm just happy to see my  
 friend, Brad there.

The PATRONS laugh a bit, Brad nods, Donnie doesn't laugh or look anywhere but Thurston;



DONNIE

Just throw some money around.  
Money, money, money.

THURSTON

This sounds threatening.

DONNIE

Do you have love in your heart?

THURSTON

I have love all over. I even have  
love for you, friend.

DONNIE

Is it real love?

THURSTON

Well --

DONNIE

-- the kind of love that makes you feel  
that intangible joy. Pit of your stomach.  
Like a bucket of acid and nerves running  
around and making you hurt and happy and  
all over you're head over heels....?

THURSTON

Well you lost me with the last couple  
of cocktail words spoken, m'boy, but  
I believe it's that sort of love.  
Sounds nice to me.

DONNIE

I have love.

THURSTON

A very chatty-kind, you do, indeed, it seems.

DONNIE

No. I mean, I'm telling you:  
I'm telling you that I have love.

THURSTON

And I'm listening avidly, fellow.

DONNIE

My name is Donnie Smith and I have  
lots of love to give.

BEAT.

CUT TO:

124. EXT. SHERMAN OAKS PHARMACY - THAT MOMENT 124.

CAMERA holds wide angle on a pharmacy. It's still POURING RAIN. LINDA'S MERCEDES comes driving real fast into FRAME and slams it's brakes on, parks.

CUT TO:

125. INT. SHERMAN OAKS PHARMACY - THAT MOMENT. 125.

CAMERA pushes in on Linda as she enters, heads to the back for the perscription counter and a YOUNG PHARMACY KID behind the counter;

YOUNG PHARMACY KID

Hello.

LINDA

Hi.

She hands over her three perscriptions. The Young Pharmacy Kid takes a long look at them, gives her a suspicious glance.

YOUNG PHARMACY KID

Wow. Lot-o-stuff here, huh?

Linda nods. He goes to the back to the old-guy PHARMACIST and says a few words, points to Linda. Another suspicious look or two from the both of them...the PHARMACIST guy gets on the phone.

ANGLE, LINDA. SLOW ZOOM IN. Blend from 24fps to 40fps. She just holds her breath and temper, looks down.

CUT TO:

126. INT. TELEVISION STUDIO/STAGE - THAT MOMENT 126.

CAMERA PUSHES in on a oversized STOPWATCH and the FLOOR DIRECTOR nearby;

FLOOR DIRECTOR

Thirty Seconds.

CAMERA with the announcer DICK JENNINGS who walks to his post.

CAMERA with the ADULT CHALLENGERS who talk a bit amongst themselves, CAMERA moves over to the KIDS. Richard looks over to Stanley;

RICHARD

The fuck is wrong with you?

STANLEY

I gotta go to the bathroom.

JULIA

Jesus Christ, Stanley.

CUT TO:

127. INT. PARENT'S GREEN ROOM - THAT MOMENT

127.

CAMERA pushes in on the Parents;

RICK

-- you cannot do that. You have to tone it. Don't be real aggressive, just subtly abusive. You must say, "No. You are not leaving this house until that room is cleaned."

JULIA'S MOM

Julia's room is the same way.

JULIA'S DAD

Like a pig sty. But it's the outfits that we're getting into now --

JULIA'S MOM

You should have seen what she had on walking out the door --

JULIA'S DAD

-- all dolled up.

JULIA'S MOM

I said: "No. No. No. We are not going to a fashion show. You are going to school."

RICHARD'S MOM

-- It's not a fashion show, it's school.

JULIA'S MOM

It is not a fashion show.

CAMERA lands over on Rick, who's flipping through a brochure for a new MERCEDES.

RICK

Let's make some fuckin' money, folks.

They all look to the Monitor.

WHIP TO:

128. INT. TELEVISION STUDIO/STAGE - THAT MOMENT

128.

CAMERA pushes in on JIMMY and BURT, behind the curtain. Jimmy drunk;

BURT

You okay? huh? Jimmy?

JIMMY

And the book says: "We may by through with the past, but the past ain't through with us."

BURT

C'mon, Jimmy, snap up, snap up --

JIMMY

In my sleep, Burt.

CAMERA pushes in on the FLOOR DIRECTOR as he counts off;

FLOOR DIRECTOR

And...three...two...one....

He points his finger...CAMERA WHIPS over to DICK JENNINGS who says:

DICK JENNINGS

Live from Burbank, California it's:  
"What Do Kids Know?"

CAMERA WHIPS RT. to the APPLAUSE signs, then WHIPS again to the AUDIENCE that cheers, then WHIPS again to see the "What Do Kids Know?" sign as it lowers over the stage. The THEME MUSIC kicks in and we're away;

Director's Note: We move between their TV CAMERA'S POV and our 35mm CAMERA POV.

DICK JENNINGS (VO)

Going into our thirty-third year on the air, it's America's longest running quiz show and the place where three kids get to challenge three adults and in the end see who's boss!

"The Kids" panel as it turns towards the Audience and lights up.

DICK JENNINGS (VO)

Moving towards their eighth consecutive week as champions we have the kids:  
Richard, Julia and Stanley.

"The Adults" panel turns towards the audience and lights up.

DICK JENNINGS (VO)

And our new adult challengers today are Todd, Luis, and Mim.

129. ANGLE - BACKSTAGE - THAT MOMENT 129.  
 Jimmy stands behind the curtain. CAMERA DOLLIES IN on his back. He holds his head down.

DICK JENNINGS (VO)  
 Please say hello and welcome  
 to the always ready host of  
 "What Do Kids Know?" Your favorite:  
 and my boss: Jimmy Gator!

The curtain opens -- a spotlight SHINES DIRECTLY INTO CAMERA --  
 Jimmy enters the stage.

CUT TO:

130. INT. EARL'S HOUSE - LIVING ROOM - THAT MOMENT Sequence D 130.

CAMERA pulls back from the TELEVISION and WHIPS to Phil watching.  
 The CAMERA pushes past him and over to Earl, asleep in the bed.

Jimmy Gator's opening bit continues OC over the following;

JIMMY GATOR (OC)  
 Back again, again, again! I'm Jimmy Gator  
 and believe it or not we are at the end  
 of week seven, going towards eight for these  
 three incredible kids --

WHIP TO:

131. INT. HOLIDAY INN SUITE - THAT MOMENT 131.

CAMERA pushes in on Frank who's babbling away about "Seduce and Destroy," (Director's Note) then WHIP over to Gwenovier and her video crew as they all listen.

JIMMY GATOR (OC)  
 -- who hello-hello, are just two days and  
 two games from the "What Do Kids Now?" record  
 for the longest winning streak in this shows  
 thirty three year history --

WHIP TO:

132. INT. CLAUDIA'S APARTMENT - THAT MOMENT 132.

CAMERA pushes in on Jim Kurring then WHIP to Claudia as they talk and he snoops, etc. (Director's Note: Ref. note pages)

JIMMY GATOR (OC)  
 We're endorsed by the PTA and the  
 North American Teacher's Foundation  
 and we are try and do our best to hold  
 standards high -- that's why we're the  
 longest running quiz show in television  
 history --

WHIP TO:

133. INT. SMILING PEANUT - THAT MOMENT

133.

CAMERA WHIPS from the TELEVISION above the bar which is playing the quiz show and pushes over Donnie, staring at the monitor. He shots another Tequila.

JIMMY GATOR (OC)

And let me say: With these three kids right here, I wouldn't be surprised if we've got a while to go, but today is a dangerous day --

WHIP TO:

134. INT. SHERMAN OAKS PHARMACY - THAT MOMENT

134.

CAMERA whips a ZOOMS in slow on Linda, holding her temper as the Pharamcy guy suspiciously glance at her and make a call or two to check on her perscriptions.

JIMMY GATOR (OC)

-- for I have met the three adult challengers backstage and they are quite a challenge for our youngsters -- SO LET'S GET THIS GAME OFF AND AWAY, EH?

WHIP TO:

135. INT. JIMMY GATOR'S HOUSE - THAT MOMENT

135.

CAMERA pushes in on ROSE as she watches her husband.

JIMMY GATOR (OC)

Let's jump right in, quick re-cap for those who don't know: Round One. Three Categories.

WHIP TO:

136. INT. POLICE STATION - THAT MOMENT

136\*

CAMERA pushes in on MARCIE who's being processed and finger printed/questioned. Two DETECTIVES nearby/OC throughout. A small portable TELEVISION in the b.g., plays the show. \*

DETECTIVE #1 \*

We want to know where your Son is, Marcie. \*

DETECTIVE #2 \*

Jerome Samuel Hall. Did he have a fight with your husband? Where they fighting? \*

DETECTIVE #1 \*

Maybe they had a fight, maybe it was an accident. Maybe it was an accident? \*

DETECTIVE #3  
 Help him out, and help us get there  
 before something else --

\*  
 \*  
 \*

DETECTIVE #2  
 Help us help your son, Marcie.

\*  
 \*

WHIP TO:

137. INT. NORTH HOLLYWOOD APARTMENT - THAT MOMENT

137\*

CAMERA pushes in on the little kid, DIXON, who gave Jim Kurring the rap before. Sitting around with the friends who we saw earlier in one of their apartments. They're glued to the TELEVISION that plays the show.

\*  
 \*

The BACK OF A FIGURE (black male) enters FRAME and taps Dixon's shoulder with a "let's go" motion and Dixon gets up and follows...  
 CAMERA keeps going in towards the television --

JIMMY GATOR (OC)  
 Steals are OK, escalating point scale  
 from 25 to 250 so Let's Go Categories!

WHIP TO:

138. INT. EARL'S HOUSE - LIVING ROOM - THAT MOMENT

138.

CAMERA pushes in profile on PHIL. The DOORBELL RINGS and he jumps. The DOGS go crazy barking. Phil heads for the door, opens up. It's the PINK DOT GUY.

PHIL  
 Hi.

PINK DOT GUY  
 \$15.24.

139. ANGLE, EARL'S TELEVISION - THAT MOMENT.

139.

A small bank of VIDEO MONITORS pops up and displays some categories;

JIMMY GATOR  
 We have, "Authors" "The Deep Blue"  
 and "Chaos vs. Superstring"

140. ANGLE, PHIL

140.

He hands over a twenty dollar bill to the Pink Dot Guy. The DOGS go crazy barking and he tries to calm them down.

141. ANGLE, EARL'S TELEVISION

141.

Jimmy behind the podium.

JIMMY GATOR  
 Adults won a coin toss backstage and  
 they'll have first choice: Todd.

TODD  
I'll take "Authors," Jimmy.

142. ANGLE, PHIL 142.  
He dumps the bag out and goes straight for the Porno Magazines.  
He flips to the back of one, scanning quickly for something --  
XCU, his finger moves down the page, arrives at an AD for "Seduce and  
Destroy" that has a picture of Frank with a girl in a bikini and  
says, "Get Laid Now."

PHIL  
Got it.

143. ANGLE, EARL'S TELEVISION - THAT MOMENT 143.  
Jimmy reads from his index cards. (tv slow zoom in)

JIMMY GATOR  
First question for 25. This  
female author's most famous work  
"O! Pioneers" --

144. ANGLE, PHIL - THAT MOMENT 144.  
CAMERA pushes in super-quick as Phil picks up the phone and  
starts to dial the 1-800 number listed in the porno magazine.

CUT TO:

145. INT. GAME SHOW STAGE - THAT MOMENT 145.

CAMERA does a super fast WHIP and DOLLY in to STANLEY as he presses  
his buzzer:

STANLEY  
Willa Cather.

CAMERA PUSHES IN ON JIMMY.

JIMMY  
For 25. Best known for the "tragedy and  
blood" genre, this author-playwright --

CAMERA WHIPS and PUSHES IN ON STANLEY.

STANLEY (buzzes)  
Thomas Kyd.

JIMMY  
This French playwright and actor joined  
the Bejart troupe of actors --

STANLEY (buzzes)  
Moliere.

JIMMY  
I'm gonna need a full name, Stanley.



STANLEY  
Jean Baptiste Poquelin Moliere.

CAMERA WHIPS to the adults who instantly look un-happy:

LUIS (to Todd)  
What the fuck is this?

CUT TO:

146. INT. PARENTS GREEN ROOM - THAT MOMENT

146.

CAMERA pushes in on Rick as he sits back and smiles.

RICK  
My little fucker -- I have no idea where  
he gets this stuff.

CUT TO:

147. INT. VAN NUYS OFFICE SPACE - THAT MOMENT

147.

CAMERA pushes in on a geek named CHAD (20s) who answers a phone.  
He has a small computer in front of him. This is the boiler-room-  
answering-phones-for-orders headquarters for "Seduce and Destroy."

Five or six other guys sit around desks, answering phones and working  
computers, etc. There are posters of Frank all around and some  
maps and some charts, etc.

CHAD (into phone)  
"Seduce and Destroy," thisz Chad,  
can I have your home phone number with  
area code, please?

CUT TO:

148. INT. EARL'S HOUSE - KITCHEN - THAT MOMENT

148.

CAMERA pushes in on Phil, on the phone.

PHIL  
Hi, hello, great. This is Seduce and Destroy?

CHAD  
It is. Can I have your home phone number  
with area code?

PHIL  
Well I don't want to order anything, you see.  
I have a situation, a situation just come  
up that's really pretty serious and I'm  
not sure who I should talk to or  
what I should do but could you maybe  
put me in touch with the right person  
if I explain myself?

CHAD  
I'm really only equipped to take orders --

PHIL  
Well can you connect me to someone else?

CHAD  
Well what's the situation?

PHIL  
Well, ok. Lemme see how I explain this without it seeming kinda crazy, but here go: I'm, my name is Phil Parma and I work for a man named Earl Partridge -- Mr. Earl Partidge. I'm his nurse. He's a very sick man. He's a dying man and he's sick and he's asked me to help him, to help him find his son -- Hello? Are you there, hello?

CHAD  
I'm here, I'm listening.

PHIL  
OK. See: Frank TJ Macky is Earl Partridge's son....

CUT TO:

149. INT. HOLIDAY INN SUITE - THAT MOMENT

149.

Frank and Gwenovier doing the interview;

GWEN  
Where are you from originally?

FRANK  
Around here.

GWEN  
the valley?

FRANK  
Hollywood, mainly.

GWEN  
And what did your parents do?

FRANK  
My father worked in television.  
My mother -- this is gonna sound silly to you -- she was a librarian.

GWEN  
Why does that sound silly?

FRANK

Well I guess it doesn't.

GWEN  
Does your mother still work?

FRANK  
She's retired.

GWEN  
Are you close?

FRANK  
She's my mother.

GWEN  
What does she say about, "Seduce  
and Destroy."

FRANK  
"Go Get 'Em, Honey."

GWEN  
And your father?

FRANK  
He passed away.

GWEN  
I'm sorry.

FRANK  
people die.

GWEN  
I wouldn't've asked --

FRANK  
Not a problem.

GWEN  
And you ended up at UC Berkely --

FRANK  
From '84 to '89.

GWEN  
Psychology major?

FRANK  
Right.

GWEN  
Do you have your masters?

FRANK  
...this close...

GWEN  
In five years?

He winks and clicks his teeth.

FRANK  
Muffy, can I get another ciggy?

CUT TO:

150. INT. PHARMACY - THAT MOMENT

150.

The YOUNG PHARMACY KID is stacking some stuff away while waiting for the PHARMACIST to finish filling the perscription.

YOUNG PHARMACY KID  
Cats and Dogs out there, huh?

LINDA  
mmmmhmm.

YOUNG PHARMACY KID  
Must have alot goin' on for all that stuff you got back there, eh? You could have quite a party all that stuff....

Linda looks down. HOLD. BEAT. THEN:

YOUNG PHARMACY KID  
You been on Prozac long? Dexadrine?

LINDA  
...I don't....

YOUNG PHARAMCY KID  
Interesting drugs. Dexadrine's basically speed in a pill. Y'know? But I guess a lot of doctors are balancing out the prozac with the dexadrine, eh? That Liquid Morphine'll knock you down, out, around, up and down someone's not careful.....can't mix those up, y'know... ..Must have a lot goin' on in your life for all that stuff there.

The Older Pharamacist DINGS his bell and the Young Pharmacy Kid gets the bag and starts to ring it up. SLOW ZOOM IN ON LINDA as he babbles away;

YOUNG PHARAMCY KID (OC)  
Strong, strong stuff here, boy...wow....  
What exactly you have wrong, you need this stuff?

LINDA snaps. She starts to tremble and cry and build --

LINDA  
 You motherfucker...you motherfucker....  
 YOU FUCKING ASSHOLE, WHO THE FUCK ARE YOU?  
 WHO THE FUCK DO YOU THINK YOU ARE?

YOUNG PHARMACY KID  
 -- what-what-what, ma'am -- I --

LINDA  
 I COME IN HERE - YOU DON'T KNOW,  
 YOU DON'T KNOW WHO THE FUCK I AM  
 OR WHAT MY LIFE IS AND YOU HAVE THE  
 FUCKING BALLS, THE INDECENCY TO ASK  
 ME A QUESTION ABOUT MY LIFE --

Linda PUSHES a large DISPLAY over on it's side, SMASHES things on the counter, throws things around, basically goes nuts. The Older Pharamacist comes rushing to the front to try and calm things --

OLDER PHARMACIST  
 Please, lady, why don't you just calm down --

LINDA  
 And FUCK YOU TOO. Don't you call me "lady."  
 I come in with these things, I give it  
 over to you, you doubt, you make your  
 phone calls, check on me, look suspicious,  
 ask questions, "I'm sick." I HAVE SICKNESS  
 ALL AROUND ME AND YOU FUCKING ASK ME MY LIFE?  
 WHAT'S WRONG? HAVE YOU SEEN DEATH IN YOUR BED  
 IN YOUR HOUSE? And where is your fucking  
 decency? That I'm asked questions "WEAT'S WRONG?"  
 You suck my dick, that's what's wrong and you,  
 you fucking call me "lady." You SEAME ON YOU.  
 SEAME ON YOU. SEAME ON BOTH OF YOU.

She THROWS a crumpled STACK OF MONEY at them both, grabs the  
 PERScription and heads for the door --

CUT TO:

151. INT. LINDA'S MERCEDES - MOMENTS LATER

151.

She slams the door. She's shaking and crying.

CU - Pharmacy bag ripped open.

CU - Bottle cap of Dexadrine popped off.

CU - Linda's mouth as she swallows back the pills.

CUT TO:

152. EXT. PHARMACY/STREET - THAT MOMENT

152.

CAMERA BOOMS down on her Mercedes as it peel out and off --

CUT TO:

153. INT. EARL'S HOUSE/VAN NUYS OFFICE SPACE - THAT MOMENT

153.

Continue w/intercut between Phil and Chad on the phone. BEAT, THEN:

CHAD

Why don't they have the same last name?  
They don't have the same last name.

PHIL

I know -- and I can't really explain that,  
but I have a feeling there's something,  
some situation between them, like they don't  
really know each other much or well, something  
like they don't talk much anymore --

CHAD

Uh-huh.

PHIL

Does this sound weird?

CHAD

Well I'm not sure why you're calling me.

PHIL

There's no number for Frank in any  
of Earl's stuff and he's pretty out  
of it -- I mean, like I said, he's  
dying, y'know. Dying of Cancer.

CHAD

What kind of Cancer?

PHIL

Brain and Lung.

CHAD

My mother had breast cancer.

PHIL

It's rough. I'm sorry, did she make it?

CHAD

Oh, she's fine.

PHIL

Oh that's good.

CHAD

It was scary though.

PHIL

It's a helluva disease.

CHAD

Sure is. So why call me?

CAMERA pushes in on Earl, asleep in the bed, breathing becomes a bit irregular. HOLD on him. 30fps.

PHIL

I know this all seems silly.  
I know that maybe I sound ridiculous,  
like maybe this is the scene of the  
movie where the guy is trying to get  
ahold of the long-lost son, but this  
is that scene. Y'know? I think they  
have those scenes in movies because they're  
true, because they really happen.  
And you gotta believe me: This is really  
happening. I mean, I can give you my  
phone number and you can call me back  
if you wanna check with whoever you can check  
this with, but don't leave me hanging on this --  
please -- please. See: See:  
See this is the scene of the movie where  
you help me out --

CUT TO:

154. INT. HOLIDAY INN SUITE - THAT MOMENT

154.

Frank and Gwenovier doing the interview, CAMERA DOLLIES IN SLOW ON EACH:

GWENOVIER

-- see, I thought you grew up here  
in the valley --

FRANK

Like I said, yeah --

GWEN

And you went to Van Nuys High, right?

FRANK

I don't how much I went -- but I was  
enrolled. I was such a loser back then.  
I was -- misguided, pathetic -- I was very fat.  
Not even close to what I am today.  
Not the Frank TJ Mackey you're eager to talk  
to because I was swimming in what was as  
opposed to I wanted.

GWEN

Where does that name come from?

FRANK

What name? My name?

GWEN

It's not your given name, right?

FRANK  
My mother's name, actually.  
Good question. You've done your research.

GWEN  
And "Frank?"

FRANK  
"Frank" was my mother's father.

GWEN  
Ok. That's why. I had trouble locating  
your school records at Berkely and UCLA.  
Your name change -- they had no official  
enrollment --

FRANK  
Oh, yeah. No, no, no. They wouldn't --

GWEN  
They wouldn't?

FRANK  
no, no, no. Certainly not. I wasn't  
officially enrolled, that's right.  
Was that unclear?

GWEN  
Kind of.

FRANK  
I wouldn't want that to be misunderstood:  
My enrollment was totally unofficial because  
I was, sadly, unable to afford tuition up  
there. But there were three wonderful men  
who were kind enough to let me sit in on  
their classes, and they're names are:  
Macready, Horn and Langtree among others.  
I was completely independent financially,  
and like I said: One Sad Sack A Shit.  
So what we're looking at here is a true  
rags to riches story and I think that's  
what most people respond to in "Seduce,"  
And At The End Of The Day? Hey -- it may not  
even be about picking up chicks and sticking your  
cock in it -- it's about finding What You Can Be  
In This World. Defining It. Controlling It and  
saying: I will take what is mine. You just happen  
to get a blow job out of it, then hey-what-the-fuck-  
why-not? he.he.he.

CUT TO:



155. INT. GAME SHOW SET - THAT MOMENT.

155.

CAMERA pushes in on Jimmy Gator. A BELL is ringing.

JIMMY GATOR

End of Round One! Excellent work ladies and germs, let's see the scores on the boards: Kids up a leg with 2025, Adults down a bit with 1200. We'll be back for Round Two and a Ring-Dang-Do --

A sudden and LOUD WISHTLE sounds.

JIMMY GATOR

HELLO! Musical Bonus Question before we go to break and the lucky team is --

Jimmy opens an ENVELOPE and reads:

JIMMY GATOR

Kids in the lead and they get a chance to pull further and farther ahead -- with the following secret bonus musical question: I will read you a line from an opera and you are to give me the same line in the language in which the opera was originally written and for a bonus 25 you can sing it. Here's the line: "Love is a rebellious bird that nobody can tame, and it's all in vain to call it, if it chooses to refuse."

CAMERA PANS and DOLLIES over to the KIDS and moves in close on Stanley;

STANELY

Well that was..uh..in French...and that was in the opera, "Carmen." And that goes...um...

(sings)

*L'amour est un oiseau rebelle  
Que nul ne peut apprivoiser,  
Et c'est bien en vain qu'on l'appelle,  
S'il lui convient de refuser.*

The AUDIENCE applauds and the "Carmen," que carries over the following scene;

CUT TO:

156. INT. CLAUDIA'S APARTMENT - THAT MOMENTSequence E

156.

Jim Kurring and Claudia continued. He walks into the KITCHEN area and sees a pot of coffee.

JIM KURRING  
got some coffee brewing, huh?

CLAUDIA  
Yeah...it's not...it's been on for a bit --

JIM KURRING  
I like iced coffee, generally, but a day like this, rain and what not, I enjoy a warm cup --

CLAUDIA  
-- do you wanna cup?

JIM KURRING  
That's great, thank you.

She starts heating/preparing him some coffee.

CLAUDIA  
I don't know how fresh it's gonna be --

JIM KURRING  
Oh, it'll be fine, I'm sure, Claudia.

CLAUDIA  
You take cream or sugar?

JIM KURRING  
That'd be fine. So, Claudia, lemme just say, so I can get my role of LAPD officer out of the way before we enjoy our coffee (I never like to talk shop over coffee) I'm not gonna write you up or anything, I'm not gonna give you a citation here -- but the real problem we have is that there are people around here, people that work from their homes, people tryin' to get some work done, and if you're listenin' to your music that loud: They're inconvenienced by that. If you had a job you'd probably understand, but I see you like listenin' to your music and that's fine, you're just gonna wanna keep it down at a certain volume, maybe memorize what number you see on the dial and just always put it to that -- If it's the middle of the day -- that's what I do -- just put it on two and a half and that's a good listening level, alright? I see you like listenin' to your music loud, but, hey, forget about the neighbors, you end up damaging your own ears ok?

CLAUDIA

Yeah.

JIM KURRING

Arlight, then. Cheers.

They clink coffee cups. He makes a sour face at the taste;

JIM KURRING

Is this boyfriend bothering you?

CLAUDIA

I don't have a boyfriend.

JIM KURRING

The gentleman who came to the door --

CLAUDIA

-- is not my boyfriend.

JIM KURRING

Many times, in domestic abuse situations the young lady is afraid to speak, but I have to tell you that, being a police officer, I've seen it happen: Young woman afraid to speak, next thing you know, I'm gettin' a call on the radio, I got a 422 --

CLAUDIA

It's not -- what's a 422?

JIM KURRING

It's where situations like these lead, Claudia, unless you do something about it early, if and when the police call and come for help. Now there are certain measures you can take --

CLAUDIA

It's not my boyfriend -- and it's not anything -- it's over. Really. It's not. He won't come back.

JIM KURRING

I don't wanna have to come back here in an hour and find that there's been another disturbance.

CLAUDIA

You won't. You won't have to.

JIM KURRING

But I wouldn't mind comin' back in an hour just to see your pretty face!

They laugh.

CLAUDIA  
I'm gonna run to the bathroom real quick.

JIM KURRING  
Okey-doke.

She exits. HOLD A BEAT with him.

CUT TO:

157. INT. CLAUDIA'S BEDROOM - MOMENT LATER 157.

She enters, gets the coke from the laundry basket -- and sets some up, snorts it back --

CUT TO:

158. INT. CLAUDIA'S KITCHEN NOOK - THAT MOMENT 158.

Jim Kurring looks over his shoulder and sees that she's gone. He quickly moves to the kitchen and dumps the coffee in the sink and then quickly sits back down. End Carmen Que.

CUT TO:

159. INT. GAME SHOW SET - THAT MOMENT 159.

CAMERA on Jimmy, behind the curtain, during the Commercial Break. He takes a shot of Jack Daniels that Mary has brought out for him.

JIMMY  
I can't fuckin' do this.

MARY  
Are you alright?

JIMMY  
Fuck. I think I'm gonna throw up, I think.  
(beat)  
I haven't thrown up since I was twenty years old.

Jimmy stumbles over to a corner a bit;

160. ANGLE, GAME SHOW SET. 160.

Stanley is trying to flag down Cynthia, who stands off in the wings, she finally comes over;

CYNTHIA  
Stanley, what's the problem?

STANLEY  
I have to go to the bathroom, Cynthia.

CYNTHIA  
 Jesus Christ, Stanley, you can't  
 go to the bathroom now. You have  
 exactly one minute before we're back  
 on the air, this is NOT the time to go  
 to the bathroom.

STANLEY  
 I'm, I need to go, I'm gonna --

RICHARD  
 Why does this kinda shit always happen, Stanley?

The Adult Challengers look over at the Kids section;

LUIS  
 What's the problem over there?

RICHARD  
 Mind yer bussiness --

MIM  
 Watch your mouth, little man.

JULIA  
 Why don't you mind your own bussiness?

CYNTHIA  
 Alright, stop it, cool down, cool it. Please.  
 Now: Stanley, you wait until the next commercial break  
 and you can go then -- Just Hold It.  
 (to Adults)  
 Don't taunt the kids --

LUIS  
 I just asked what was going on --

CYNTHIA  
 Don't start trouble, Luis.

161. ANGLE, BACKSTAGE.

CAMERA pushes in on Jimmy from behind as he throws up in a corner.  
 Mary pets his back. He throws up a lot of BLOOD. She snaps fingers  
 to a stage hand to bring some towles and a glass of water --

161.

OC VOICE  
 Two minutes, everyone, we're back in two!

CUT TO:

162. EXT. LAW OFFICE BUILDING/PARKING STRUCTURE - THAT MOMENT 162.

Linda's Mercedes pulls out of the rain and to a parking structure. CAMERA PUSHES IN real fast, she takes a ticket. CU'S (Director's note - three ecu's ticket take green button)

CUT TO:

163. INT. LINDA'S MERCEDES - MOMENTS LATER 163.

CU's on Linda. She pops three or four more DEXADRINE.

CUT TO:

164. INT. LAW OFFICE BUILDING/HALLWAY - THAT MOMENT 164.

Linda off the elevators...CAMERA pushes in with her....

CUT TO:

165. INT. LAWYER'S OFFICE - THAT MOMENT 165.

CAMERA whips around, RECEPTIONIST --

LINDA

I'm Linda Partridge to see Alan Kligman.

CUT TO:

166. INT. SEDUCE AND DESTROY CONDO - THAT MOMENT 166.

CAMERA pushes in quick on a young girl named JANET. (This is the GIRL from Frank's flashback's.) She answers the phone in this converted condo into office headquarters for "Seduce and Destroy." Frank TJ Mackey paraphenallia, propoganda and literature all over the place;

JANET

"Seduce and Destroy," thisz Janet.

INTERCUT:

167. INT. VAN NUYS OFFICE SPACE - THAT MOMENT

167.

CAMERA pushes in on Chad, on the phone;

CHAD  
Hey, Janet, it's Chad.

JANET  
What's wrong?

CHAD  
Nothing's wrong, I just got some  
guy on the phone on my other line,  
he's says he works for this guy,  
this guy who's Frank's father --

JANET  
-- no,no,no what is this? who?  
What's this guy's name?

CUT TO:

168. INT. EARL'S HOUSE - THAT MOMENT

168.

CAMERA (HAND HELD) with Phil, phone to his ear, on hold (we can  
hear Frank's commercial playing on the receiver, ref. notes.)

Earl is MOANING in pain, the DOGS are barking at the noise.

Earl continues to hallucinate and remains in major pain, but at  
the same time he's very, very weak. There are moments of strength  
that pop and push into him and he's very angry with Phil, continues  
to scream for someone named, "Lily," and generally treats Phil like  
an enemy.

EARL  
LILY. FUCK. LIL, PLEASE. LILY.

Phil moves into the kitchen and gets the bottle of MORPHINE PILLS.  
He drops them, the crash on the floor, picks them all up, except one...

...which one of the Mutt Dogs walks over to and eats. Earl SCREAMS.

CUT TO:

169. INT. SEDUCE AND DESTROY CONDO - THAT MOMENT

169.

CAMERA on Janet on the phone, listens, says:

JANET  
...mmmm.hmmmm. mmmmm..hmm. Alright.  
Put him through and lemme see  
what's goin' on --

CUT TO:

170. INT. VAN NUYS OFFICE SPACE - THAT MOMENT

170.

CAMERA on Chad. He puts Janet on hold and clicks over to Phil:

CHAD  
Phil, you there?

INTERCUT:

171. INT. EARL'S HOUSE - THAT MOMENT

171.

CAMERA on Phil, tending to Earl, who moans away. (Bit less pain now.)  
The Mutt/Morphine Dog is starting to get a bit wobbly.

PHIL  
Yeah, hey. Chad.

CHAD  
Alright, so I'm gonna transfer  
you over to Frank's assitant, Janet  
she's gonna see what she can do --

PHIL  
Thank you, Chad, and good luck  
to you and your mother --

CHAD  
Thank you. Thank you very much.

Chad clicks a line and confrences Janet and Phil.

JANET  
Hello?

CHAD  
Ok. Janet you have Phil Parma --

JANET  
Hello, Phil.

PHIL  
Hi, hi, thank you for taking my call --

CAMERA holds with EARL for a quick BEAT, THEN:

CUT TO:



172. INT. GAME SHOW - BACKSTAGE - THAT MOMENT

172.

Jimmy finishes cleaning himself up and he looks to Mary:

JIMMY GATOR  
I have Cancer, Mary.

She doesn't know what to say.

JIMMY GATOR  
I have about two months, I have no time.  
It's in my bones and I don't have a chance.  
And I'm fucked. I had a stroke last week --

MARY  
...Jimmy...

The OC call from FLOOR DIRECTOR.

FLOOR DIRECTOR  
Ten Seconds.

Jimmy walks from behind the curtain to the "Adult" contestants, takes his mark and waits for the countdown -- CAMERA moves over to Stanley who watches Jimmy closely and sees him stumble a bit, recognizes that something is wrong. Floor Director counts, 3-2-1 --

CUT TO:

173. INT. SMILING PEANUT BAR - THAT MOMENTSequence F

173.

CAMERA pulls back from the TELEVISION above the bar, playing the show. We see Jimmy start to chat w/and do intro's for the adults. (Director's Note: This runs through scene and a complete script is avail/will be shot.)

Donnie and Thurston and the Patrons continued;

DONNIE  
....do you know who I am?

THURSTON  
You're a friend of the family I presume?

DONNIE  
What? What does that mean?

THURSTON  
Nothing special, just a spoke in  
the wheel.

DONNIE  
You talk in rhymes and riddles and  
ra...rub-adub --- but that doesn't mean  
anything to me, see....see...see I used  
to be smart....I'm Quiz Kid Donnie Smith.  
I'm Quiz Kid Donnie Smith from the tv --

THURSTON  
Might of been before my time.

PATRON #1  
I remember you. I remember. In the 60's right?

DONNIE  
I'm Quiz Kid Donnie Smith.

THURSTON  
...like you said...

PATRON #1  
Smart Kid! Fuck, yeah, he-he. You got hit by lightning that one time, right?

DONNIE  
So what?

PATRON #1  
I heard about that.

PATRON #2  
Did it hurt?

DONNIE  
Yes.

THURSTON  
But you're alright now, so what's the what?

DONNIE  
What?

THURSTON  
That's right.

DONNIE  
I used to be smart but now I'm just stupid.

THURSTON  
Brad, dear?

Brad turns and looks:

THURSTON  
Who was it that said: "A man of genius has seldom been ruined but by himself."

DONNIE  
(to himself)  
-- Samuel Johnson.

BRAD  
I don't know.

Donnie looks up at Brad. Brad smiles with his braces, Donnie looks away quick --

THURSTON

It was the lovely Samuel Johnson who also spoke of a fella "Who was not only dull but a cause of dullness in others."

DONNIE

"The" cause of dullness in others --

THURSTON

Picky, picky.

DONNIE

-- and lemme tell you this: Samuel Johnson never had his life shit on and taken from him and his money stolen -- who took his life and his money? His parents? His mommy and daddy? Make him live this life like this -- "A man of genius" gets shit on as a child and that scars and it hurts and have you ever been hit by lightning? It hurts and it doesn't happen to everyone, it's an electrical charge that finds it's way across the universe and lands in your body and your head -- and as for "ruined but by himself," not if his parents take his friggin' life and his money and tell you to do this and do that and if you don't? well, what --

PATRON #1

You're parents took your money you won on that game show?

DONNIE

Yes they did.

(turns quick to Thurston)

What does that mean, "spoke in the wheel?"

THURSTON

Things go round 'n round, don't they?

DONNIE

Yes they do, they do, but I'll make my dreams come true, you see? I will.

THURSTON

This sounds Sad as a Weeping Willow.

DONNIE

I used to be smart but now I'm just stupid.

THURSTON

Shall we drink to that?

Donnie looks to the television for a moment, starts to tear up, CAMERA pushes in slow to an EXTREME CLOSE UP. He repeats line's from his days on "What Do Kids Know?" and does his best Jimmy imitation;

DONNIE

"If a brick weighs one pound plus one half brick -- how much does the brick weigh?"  
 "Well if subtracting the half of brick from the whole brick you got one half of brick, equals one pound so therefore the brick equals two pounds --" "A little more than kin and less than kind," is Hamlet to Claudius. "The sins of the father laid upon the children," is Merchant of Venice but borrowed from Exodus 20:5 and "win her with gifts if she respects not words," is Two Gentleman from Verona. Where? Who? How and Why, Kids?

THURSTON

"Why don't you shut the fuck up," is me to you, Chapter Right Here, Verse Right Now.

CUT TO:

174. INT. GAME SHOW SET - THAT MOMENT

174.

CAMERA on the set with Jimmy walking over to the "Kids" panel;

JIMMY GATOR

KIDS! Are you guys glued to those seats or what? Are you ever leaving? You're getting close to the record, do you get more nervous as we go along?

RICHARD

A litte --

JULIA

-- yeah....

JIMMY GATOR

-- kids at school must be real excited for you, eh?

JULIA

Oh, yeah...yeah...

RICHARD

Sure.

JIMMY GATOR

Stanley the Man! How are you?

STANLEY

I'm fine. Yes.

JIMMY GATOR  
You're fast becoming a celebrity.  
How are you handling it all?

STANLEY  
Ohh, it's all fine. It's all.  
Nice. I'd just like to keep  
going....keep getting on....

JIMMY GATOR  
Sure, sure...that's fine, then...there...with.....

Jimmy starts to loose his grip on the proceedings a bit, slows  
his pace down....Stanley notices....

JIMMY GATOR  
Well you've got..many..things, many  
things happening and on the way....

ANGLE, BURT.  
CAMERA PUSHES IN on Burt as he sees Jimmy start to zone out a bit.

CUT TO:

175. INT. JIMMY GATOR'S HOUSE - THAT MOMENT

175.

CAMERA pushes in on Rose, sitting in the kitchen, watching the  
television. She holds her breath and tears a bit, noticing  
Jimmy start to fade.

CUT TO:

176. INT. GAME SHOW STAGE - THAT MOMENT

176.

Back to Stanley and Jimmy. Jimmy repeats himself;

JIMMY  
What were you saying, Stanley?

STANLEY  
I was saying...thinking maybe I'd get  
my own quiz show someday, Jimmy.  
Just like you!

The AUDIENCE laughs. Jimmy clicks back with a chuckle and  
a "isn't that cute," smile to the crowd and he walks over to  
his podium; CAMERA stays for a moment with Stanley, notices him  
continue to grab his crotch and make a face....

JIMMY  
OK, OK, here we go: Steeper questions,  
bigger payoff, individual challenges with  
musical and audio pockets, no-steal-lock-out's,  
let's get it on in Round Two, Categories are:

CUT TO:

177. INT. HOLIDAY INN SUITE - THAT MOMENT

177.

Frank and Gwenovier doing the television interview. CAMERA DOLLIES IN SLOW ON EACH:

FRANK

-- that's right, that's right, and what I'M saying, that none of my competitors can say is this: That there is no need for insight or understanding. Things of the past! Gone, Over, Done. Do you realize how fucking miraculous this is? How fucking razor sharp and cutting edge and ahead of it's time this concept is? I'm talking about eliminating insight and understanding as human values. GOD DAMN I'M GOOD. There is no need for INSIGHT. There is no need for UNDERSTANDING. I have found a way to take any subjective human experience -- in other words -- all the terrible shit or all the great shit that you've had happen to you in your life -- and quickly and easily transform it in the unconscious mind through the subtle and cunning use of language. The "listener-patient" (in other words: The Chick) settles into a very light, very delicate, conversationally induced state: NOT A TRANCE, mind you, but a STATE. A state that is brand new. The System's state. What did I do? I REALIZED that concept and put it into practical "get my dick hard and fuck it" use. I'm gonna build a state for the seducer and the seducee to live, vote, breath, pay takes and party 'till dawn. I'm gonna teach methods of language that will help anyone get a piece of ass, tit and tail --

GWENOVIER

Let's talk about --

FRANK

I just realized this is for television, isn't it? I can't swear up and down like I just did.

GWENOVIER

It's fine. I can bleep it out.

FRANK

I warned you -- I get on a roll...

GWENOVIER

-- let's talk more about your background --

FRANK

Muffy -- coffee?

Muffy moves to pour a cup, Gwen looks down at her clipboard, then:

GWENOVIER  
I'm confused about your past is the thing.

FRANK  
Is that still lingering?

GWENOVIER  
-- just to clarify --

FRANK  
So boring, so useless --

GWENOVIER  
I would just want to clear some things up:

FRANK  
(Muffy delivers coffee)  
Thank you, Muffy. Funny thing is:  
This is an important element of,  
"Seduce and Destroy:"  
"Facing the past is an important way  
in not making progress," that's something  
I tell my men over and over --

GWENOVIER  
This isn't meant --

FRANK  
-- and I try and teach the students to  
ask: What is it in aid of?

GWENOVIER  
Are you asking me that?

FRANK  
Yes.

GWENOVIER  
Well, just trying to figure out who you are,  
and how you might have become --

FRANK  
In aid of what?

GWENOVIER  
I'm saying, Frank, in trying to  
figure out who you are --

FRANK  
-- there's a lot more important things  
I'd like to put myself into --

GWENOVIER  
It's all important --

FRANK  
Not really.

GWENOVIER

It's not like I'm trying to attack you --

FRANK

This is how you wanna spend the time,  
then go, go, go -- you're gonna  
be surprised at what a waste it is --  
"The most useless thing in the world  
is that which is behind me," Chapter Three --

GWENOVIER

We talked earlier about your mother.  
And we talked about your father and his death.  
And I don't want to be challenging or  
defeatist here, but I have to ask and  
I would want to clarify something -- something  
that I understand --

FRANK

I'm not sure I hear a question in there?

GWENOVIER

Do you remember a Miss Simms?

FRANK

I know alotta women and I'm sure  
she remembers me.

GWENOVIER

She does. From when you were a boy.

FRANK

Mm. Hm.

GWENOVIER

She lived in Tarzana.

FRANK

An old stomping ground -- is this  
the "attack" portion of the interview,  
I figured this was coming sooner  
or later -- Is "the girl" coming in for the kill?

GWENOVIER

No, this is about getting something  
right and claryfying one of your answers  
to an earlier question --

FRANK

Go ahead and waste your time.

GWENOVIER

I was told that your mother died.  
That your mother died when you were young --



FRANK

And that's what you've heard?

GWENOVIER

I talked to Miss Simms. Miss Simms was your caretaker and neighbor after your mother died in 1980.

BEAT. Frank goes silent.

GWENOVIER

In my research I have you listed as the only son of Earl and Lily Partridge.

(beat)

And what I learned from Mrs. Simms is that your mother passed away in 1980.

(beat)

See: It's my understanding that the information supplied by you and your company and answers to question's I've asked are incorrect, Frank. And if I'd like to get to the bottom of who you are and why you are then I think your family history -- you're accurate family history...well: ....this seems important...Frank...?

VIDEO CAMERA POV - THAT MOMENT

Frank lights his cigarette. CAMERA zooms into CU.

FRANK

Are you asking me a question?

GWEN

Well I guess the question is this: Do you remember Miss Simms?

BEAT. HOLD, THEN:

CUT TO:

178. INT. GAME SHOW SET - THAT MOMENT

178.

Jimmy asks questions. Stanley is visibly uncomfortable;

JIMMY

Kids, Adults, I'd like you to put yourself at a picnic. Place yourself there with your family and friends if you'd like -- you'll hear three musical notes and you are to tell me what it might represent that you'd find at a picnic -- The First Three Notes:

OC we hear three musical notes. The "Adults" panel lights up, Todd answers;

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

TODD \*  
Well, Jimmy, I know this, I have perfect \*  
pitch, you see -- and that would be A-D-E. \*  
And that would represent lemonade. \*

JIMMY \*  
For 250. Next notes, please: \*

OC musical notes: E-G-G. \*

TODD (buzzes) \*  
Got it. That's E-G-G which would be "egg." \*

Richard and Julia glance at Stanley, like "why the fuck aren't you answering these questions?" He looks straight ahead.

JIMMY \*  
For 500 and the Third Set Of Notes: \*

OC musical notes: B-E-E. \*

TODD (buzzes) \*  
That's B-E-E -- and don't get stung. \*

The "Adults" are now within 200 points of the "Kids," on the scoreboard.

CUT TO:

179. INT. LAWYERS OFFICE - THAT MOMENT

179.

Linda seated across from a lawyer, ALAN KLIGMAN (50s) She's visibly shaking and fucked up.

KLIGMAN  
You don't want any water?

LINDA  
No...I just...(starts crying a bit)  
I'm so fucked up here Alan, I don't  
know...there's so much...so many things --

KLIGMAN  
Are you on drugs right now?

LINDA  
If I talk to you...y'know...if I tell  
you things...then you're a lawyer, right?  
You can't say things, you can't tell anyone,  
it's like the privelege, right?  
Attornery-client, you understand?

KLIGMAN  
Not exactly, Linda. I'm not sure where  
you're going with this --

LINDA

Like a shrink, like if I go to see  
a shrink, I'm protected, I can say  
things -- fuck -- I don't know what I'm doing --

KLIGMAN

Linda, you're safe. Ok. It's alright.  
You're my friend. You and Earl are my clients  
and what you need to talk about won't leave  
this room, you have something you have to say --

LINDA

-- I have something to tell you.  
I have to tell you something.  
I want to change his will, can I change  
his will?...I need to ---

KLIGMAN

You can't change his will. Only  
Earl can change his will.

LINDA

No, no....no, you see...I never loved him.  
I never loved him, Earl. When I started,  
when I met him, I met him and I fucked  
him and I married him because I wanted  
his money, do you understand?

(beat)

I'm telling you this now...this I've never  
told anyone...I didn't love him.  
And now....I know I'm in that will,  
I know, I was there with him, we were  
all there together when we made that  
fucking thing and all the money I'll  
get -- I don't want it -- Because I love  
him so much now...I've fallen in love  
with him now, for real, as he's dying,  
and I look at him and he's about to  
go, Alan, he's dead...he's moments...

(beat)

I took care of him through this, Alan.  
And What Now Then?

CUT TO:

180. INT. GAME SHOW STAGE - THAT MOMENT

180.

CAMERA pushes in on Jimmy.

JIMMY

Let's listen:

There's an OC VOICE that speaks the clue;

VOICE

"Hello, Mary. How are you and the seven kids? As you probably heard by know, we sure gave that Pope a run for his money --"

The "Adults" buzz. Jimmy looks to Mim.

MIM

Well: That would be General Robert E. Lee. His wife Mary Park Custiss. And he did have seven children and he would be talking about Pope, who he defeated at the Battle of Monasses --

CUT TO:

181. INT. PARENTS GREEN ROOM - THAT MOMENT

181.

CAMERA pushes in on Rick, who sits back, starting to get real pissed that Stanley isn't answering these questions.

RICK

C'mon, c'mon, c'mon, snap out of it.

CUT TO:

182. INT. GAME SHOW STAGE - THAT MOMENT.

182.

CAMERA moves from the AUDIENCE over to the Stage, listening to another question that is spoken by the OC voice -- this time in French;

VOICE (in French)

"Hello, Josephine,  
I'm speaking from Egypt --"

The Adults buzz again and Mim answers;

JIMMY

Mim --

MIM

Well that would be Napolean speaking to Josephine.

JIMMY

That's right!

ANGLE, BURT. He stands off, looking at the scoreboard as the Adults have now pulled ahead by 200 points...he mumbles and grumbles to himself.

CUT TO:

183. INT. LAWYER'S OFFICE - THAT MOMENT

183.

Linda continued with the lawyer, Kligman.

LINDA

I don't want him to die, I didn't love him when we met, and I've done so many bad things to him that he doesn't know, things I want to confess to him, but now I do: I love him. I love him so much and I can't stand -- he's going.

KLIGMAN

What kind of medication are you on right now, Linda that's --

LINDA

This is not any fucking medication talking, this isn't -- I don't know. I don't know -- Can you give me nothing? You have power of attorney, can you see him, can you, in this final fucking moment, go see him and make sure --- change the fucking will -- I don't want any money, I couldn't live with myself, this thing I've done -- I've fucking done so many bad things -- I fucked around. I fucked around on him, I fucking cheated on him, Alan. You're his lawyer, our lawyer, THERE, I'm his wife, we are married. I broke the contract of marriage, I fucking cheated on him, many times over, I sucked other men's cocks and fuck - fuck - fuck - ....fuck....  
Other Things I've Done..

KLIGMAN

Adultery isn't illegal -- it's not something that can be used in a court to discredit the will or -- Linda. Linda. Calm down.

LINDA

I can't.

KLIGMAN

You don't have to change the will, if what you want to do is get nothing you can renounce the will when it's time.

LINDA

Where will the money go?

KLIGMAN

Well. Considering that there's no one else mentioned in the will...we'd have to go to the laws of intestacy, which is -- as if someone died without a will --

LINDA  
What does that mean?

KLIGMAN  
The money would go to Frank. The court  
would put the money in the hands of a relative --

LINDA  
-- that can't happen. Earl doesn't  
want him to have the money, the things.

KLIGMAN  
-- unless Frank is specifically omitted  
as a beneficiary that's what will happen.

LINDA  
This is so over-the-top and fucked-up  
I can hardly stand it.

KLIGMAN  
Linda, you just have to take a moment  
and breath and one thing at a time --

LINDA  
Shut the fuck up.

KLIGMAN  
I'm trying to help, Linda --

LINDA  
Shut the fuck up. Shut the fuck up.

KLIGMAN  
You need to sober up.

LINDA  
Now you must really shut the fuck up, please.  
Shut The Fuck Up.

KLIGMAN  
Linda --

LINDA  
I have to go.

She heads for the door.

KLIGMAN  
Let me call you a car, Linda.

LINDA  
Shut the fuck up.

She's out the door.

CUT TO:

184. INT. GAME SHOW STAGE - THAT MOMENT

184.

Three MEN in TUXEDOS and HARMONICAS have taken a place near the band. Jimmy, reading from his cards, introduces them and asks the following question:

(Note: Jimmy's speech is starting to slur a bit more at this point. His motor skills seem to be fading quickly.)

JIMMY

Imagine you are attending a jam session of classical composers and they have each done an arrangement of the classic favorite, "Whispering." Here are three variations on the theme, as three classic composer's might have written it -- you are to name the composer. The First:

The Harmonica Fella's play an arrangement....CAMERA pushes in close on STANLEY and TITLS DOWN CLOSE TO HIS PANTS....

Stanley begins to piss his pants. He trembles and shakes and holds back tears as the wet stain gets bigger.

OC through this we hear the Adults answer the question:

TODD (OC)

Well, Jimmy that sounded to me like Brahms, a bit like his Hungarian Dance Number Six, I believe.

JIMMY (OC)

Excellent. Next number:

The Harmonica Fella's play another arrangement of "Whispering" that sounds like Ravel's "Bolero."

Stanley moves his arms down to his sides to cover his crotch and pull at his pants -- and his BUZZER goes off with a brush of the side of his arm --

JIMMY

Stanley the Man -- answer:

Stanley. HOLD. He starts to cry. Julia and Richard look over at him and see his pants and they start to laugh a bit.

STANLEY

...I don't know the answer...

Jimmy starts to STUDDER and SHAKE a bit....holds a tight grip on the podium;

JIMMY GATOR  
That is not right! That's not right,  
Stanley, the answer is...Ravel....Ravel....  
....xhjksndlsmnop.....

CAMERA WHIPS and pushes over to the FLOOR DIRECTOR.

FLOOR DIRECTOR  
What the fuck is wrong with him?  
(into headseat)  
What do you wanna do here, he's  
fading fast --

CUT TO:

185. INT. BOOTH - THAT MOMENT

185.

The main booth with monitors and board, etc. The DIRECTOR and and ASSITANT watch the monitors;

DIRECTOR  
I need a better cutaway, go to the  
black chick, Camera Three, Camera Three  
the black chick --

A monitor sees the video camera zoom in on Mim as a cutaway but her face is like, "What the fuck is going on?"

CUT TO:

186. INT. GAME SHOW SET - THE FLOOR - THAT MOMENT

186.

Jimmy is, with a lot of trouble, trying to que the Harmonica Fella's with the next question....

...Burt walks over quickly to the Floor Director...

BURT  
Get the technical difficulty card up --

...CAMERA pushes over to Stanley, who's crying and shaking....

...CAMERA pushes in on Jimmy, who stumbles back from his podium and falls to the ground....taking the podium with him....

....CAMERA pushes in on Burt and the Floor Director...

BURT  
Cut it, go to the card, go to  
the fucking card --

CUT TO:



187. INT. BOOTH - THAT MOMENT

187.

The DIRECTOR snaps his fingers to an ASSISTANT at the board.

DIRECTOR

Go to the card, now -- go --

CU - MONITOR IMAGE.

The card that reads, "Technical Difficulty," comes up and holds.

CUT TO:

188. INT. CLAUDIA'S APARTMENT - THAT MOMENT

188.

CAMERA pushes in real quick on Claudia SNORTING COKE from her hand in the bedroom -- she rushes back into the kitchen area --

\*  
\*

CLAUDIA

Ok, ok. I'm back.

JIM KURRING

This is, for not a fresh cup, a great cup of coffee, Claudia --

CLAUDIA

Thank you.

She sits down, ready to talk, lights a cigarette.

CLAUDIA

What do you wanna talk about?

CUT TO:

189. INT. GAME SHOW STAGE - THAT MOMENT

189.

Burt, Mary and Assistants and folks run over to Jimmy. He stands, doesn't realize what's happen and mumbles, "what the fuck, what the..."

The AUDIENCE is murmuring, standing and watching the scene.

CUT TO:

190. INT. HALLWAY - THAT MOMENT

190.

CAMERA leads RICK as he comes charging out of the green room and races down the hallway --

CUT TO:

191. INT. GAME SHOW SET - THAT MOMENT

191.

CAMERA with the "Kids" panel as Richard and Julia looking at Stanley.

RICHARD

Did you piss your fuckin' pants, Stanley?

STANLEY

Shut up -- shut up --

Cynthia walks over;

CYNTHIA

What happend, what's going on?

STANLEY

NOTHING. NOTHING HAPPEND. GO AWAY.

CYNTHIA

Don't tell me to go away, Stanley.  
I am the Co-ordinator in this show  
and you will answer the questions  
that I ask, you understand?

Rick comes over;

RICK

What's the problem, what's the problem here?

STANLEY

I'm fine. nothing.

RICK

Why didn't you answer those questions?

STANLEY

I didn't know the answer --

RICK

Bullshit. Bullshit. You know the  
answer to every goddamn question and  
I knew the answer to those questions  
and I'm not half as smart as you are so  
What Happened?

STANLEY

I don't know.

RICHARD

He pissed his pants.

RICK

Did you -- did you --

STANLEY

I didn't I'm fine, I'm fine.

RICK  
Stand up.

STANLEY  
I said I'm fine.

Rick grabs Stanley a bit and sees a large WET STAIN in Stanley's pants.

RICK  
...oh Jesus, what the fuck...?

STANLEY  
I'm fine. I'm fine, I just wanna  
keep playing --

RICK  
Why did you do this?

192. ANGLE, JIMMY. THAT MOMENT.  
Jimmy is sweating.

192.

JIMMY  
I had a stroke, I think I had a stroke.

BURT  
Call 911. Call 911 right now.

JIMMY  
No, no, no. I'm fine. It's small,  
I wanna keep going --

BURT  
no, no, c'mon Jimmy we need to call  
this quits and you need to see a doctor.

JIMMY  
I'm telling you right now, I'm fine.  
I lost my goddamn balance and I couldn't  
see a moment, but I'm ok.

BURT  
Call 911, Mary, do it right now.

JIMMY  
You fuckin' don't do that. You don't do it,  
you cocksucker. I'll fuckin' kill you  
with my barehands. Go. get the fuck  
fuck -- we're going back and we finish  
the show --

BURT  
Jimmy you look like you're about  
to fuckin' die right here --

JIMMY  
Shut it. Shut yer fuckin' mouth.

193. ANGLE, RICK and STANLEY.

193.

RICK

Are we gonna keep going with this game?

STANLEY

Yes.

RICK

You're two fuckin' days from the record, get through this and I'll do anything for you, you just gotta get through this --

STANLEY

Alright.

RICK

hang in there, ok. I love you.

Rick walks away with Cynthia...

...Dick Jennings has sobered up a bit and is doing bad, "calm down/comedy/everything's cool" stuff for the Audience....

...Jimmy and Burt and Mary stand up and a MAKE UP person runs over with some water and cleans him up a bit. Burt moves away --

FLOOR DIRECTOR

What are we doing?

BURT

This is fuckin' stupidity, we'll get back on and go through it --

The Floor Director starts throwing directions in his headset and to the camera people, etc.

CUT TO:

194. INT. HOLIDAY INN SUITE - THAT MOMENT.Sequence G

194.

CAMERA holds on Frank and starts a SLOW DOLLY IN. Gwenovier remains OC.

GWENOVIER (OC)

Frank...Frank...what are we gonna do here?  
Are we having a staring contest?

(beat)

Do you have anything to say?

CAPTAIN MUFFY (OC)

I think maybe we should rap this up, Chief --

Frank SNAPS his fingers and signals Captain Muffy to stay quiet.

GWENOVIER (OC)

I'm not trying to attack you, Frank.  
I think that if you have something that  
needs to be cleared up...Well, then...

(beat)

I was told that your father, (your father  
is Earl Partridge,) that he left you and  
your mother and you were forced to take care  
of her during her illness...that you took  
care of your mother as she struggled with Cancer....

(beat)

And Miss Simms became your caretaker after  
your mother died...Frank...Frank...

(beat)

Frank, can you talk about your Mother?

(beat)

Frank....can you?

CAMERA LANDS CU. ON FRANK. HOLD, THEN:

CUT TO:

195. INT. CLAUDIA'S APARTMENT - THAT MOMENT

195.

Claudia and Jim Kurring talking. She's rubbing her jaw, blabbing away and he's listening with a grin;

CLAUDIA

--- yeah, yeah, I get in it in my ear.  
It's TMJ is what it's called technically.

JIM KURRING

What's that stand for?

CLAUDIA

Tempural-something-mandibular,  
thing with something, I dunno.  
But it affects my ear, I don't even  
know if I have TMJ exactly but just  
very tight, like - it's like a muscle  
spasm and it's just gets so clenched --

She's interrupted by the call on his RADIO. He takes the call.  
(Director's Note: Technical blah-blah-blah, etc.)

JIM KURRING  
This is my job.

CLAUDIA  
We were just gettin' warmed up.  
We were just getting started.

JIM KURRING  
Well if you listen' to that music  
too loud again and that fella returns  
maybe we'll share another cup of coffee --

CLAUDIA  
If you're not here for a 422 --

JIM KURRING  
No. No. Don't joke about that.  
That's not funny, Claudia. Please, now.

CLAUDIA  
I'm sorry.

JIM KURRING  
Ok, then. Keep your chin up and your  
music down, alright?

CLAUDIA  
Yes. I will. It was nice to meet you  
Officer Jim.

JIM KURRING  
Just Jim.

CLAUDIA  
yeah, good, ok.

JIM KURRING  
Bye, bye, Claudia.

CLAUDIA  
Good bye.

She closes the door. HOLD.

CUT TO:

196. EXT. CLAUDIA'S APARTMENT - THAT MOMENT

196.

Jim Kurring stands outside the door for a moment. He hesitates  
a moment, then...he's about to knock....His RADIO goes off...he turns  
it down real quick --

CUT TO:

197. INT. CLAUDIA'S APARTMENT - THAT MOMENT

197.

Claudia hears the RADIO go off and stands back a bit from her door...hold a moment...then there's a KNOCK...she opens up:

CAMERA DOLLIES IN A LITTLE ON JIM KURRING.

JIM KURRING

I'm sorry, Claudia.

CLAUDIA

What is it? Did you forget something?

JIM KURRING

No, no. I was wondering...man oh man. I think I feel like a bit of a scum-bucket doing this, considering that I came here as an officer of the law and the situation and all this but I think I'd be a fool if I didn't do something I really want to do which is to ask you on a date.

CLAUDIA

You wanna go on a date with me?

JIM KURRING

Please, yes.

CLAUDIA

Well...is that illegal?

JIM KURRING

No.

CLAUDIA

Then...I'd like to go...What do you want to do?

JIM KURRING

I don't know. I haven't thought about it -- you know what -- that's not true -- I have thought about it. I've thought about going on a date with you since you opened the door.

CLAUDIA

Really?

JIM KURRING

Yeah.

CLAUDIA

I thought you were flirting with me a little.

He laughs and she laughs and then:

CLAUDIA

Do you wanna go tonight? I mean,  
are you working?

JIM KURRING

No, I'm off tonight. I would lov-like,  
to go tonight, I can pick you up,  
I can pick you up here at about what  
time? What time?

CLAUDIA

Eight o'clock?

JIM KURRING

What about ten o'clock, is that  
too late? I don't get off and then --

CLAUDIA

Oh sure yes, that's fine, late dinners  
are good. Should I get dressed up or -- ?

JIM KURRING

No, no, just casual maybe, maybe  
I thought -- there's a spot I like to go,  
it's real nice that overlooks a golf course  
and the course is lit up at night --

CLAUDIA

Billingsley's?

JIM KURRING

Yeah, You know it? You know Billingsley's?

CLAUDIA

It's my favorite place --

JIM KURRING

Oh, see? This is great. Ten o'clock.

CLAUDIA

Great, bye.

JIM KURRING

Bye.

She closes the door.

CUT TO:



198. INT. HOLIDAY INN/SEMINAR ROOM - THAT MOMENT

198.

CAMERA pushes in on DOC, who's speaking to a group of Frank's disciples. He's blah-blah-blahing about Seduce and Destory, etc.

DOC

Not true. Not true. And you know what?  
Even if you don't get to pump her,  
you can still practice honing your skills  
on a femenist --

DISCIPLE

-- I know --

DOC

-- and you need to do that.

DISCIPLE

I will.

DOC

No, you need to do it.

His CEL PHONE rings and he excuses himself.

DOC (into phone)

Thisz Doc.

INTERCUT:

199. INT. SEDUCE AND DESTROY CONDO - THAT MOMENT

199.

CAMERA on JANET. She's on the phone. It rings.

JANET

Doc it's Janet.

DOC

What's up?

JANET

I have to talk to Frank, is he nearby?

DOC

He's doing the interview with the lady --

JANET

I need you to interupt him, I need  
to get him on the phone with me right away --

DOC

What happend?

JANET

Doc, go get Frank and put him on the phone.

CUT TO:

200. INT. HOLIDAY INN SUITE - THAT MOMENT

200.

CAMERA pushes in on Gwenovier and Frank. (Dead on Singles.)

GWENOVIER  
C'mon, Frank. What are you doing?

FRANK  
What am I doing?

GWENOVIER  
Yeah.

FRANK  
I'm quietly judging you.

CUT TO:

201. INT. GAME SHOW STAGE - THAT MOMENT

201.

CAMERA pushes in on the FLOOR DIRECTOR again who counts down;

FLOOR DIRECTOR  
And...three...two...one ---

He points to Jimmy, who pops into shape, looks into the TV CAMERA.

JIMMY GATOR  
What a day and what a round, going back and in for me and the final speed round to determine who's who today -- scores on the board's Kids: 9225. Adults: 11,000. And this game is not out of reach for the Kids...can they hang in there and break the record? (etc,etc) Elders! Who's the lucky so and so?

Mim from the "Adults" speaks into her mic.

MIM  
It's gonna be me, Jimmy.

JIMMY  
C'mon down here, Mim.

She stands up and crosses over to Jimmy. This is for a ONE ON ONE final section speed round. One Kid vs. One Adult.

202. ANGLE, STANLEY.

202.

CAMERA pushes in on him and lands in CU.

He takes his shirt out of his pants and tries to pull it down enough to cover the large wet stain in his pants.

203. ANGLE, JIMMY AND MIM 203.  
They chat about the game so far, etc. "They're quite a challenge, etc."
204. ANGLE, STANLEY and RICHARD and JULIA. 204.  
Stanley can't pull his shirt down enough to cover. He turns to Richard and Julia;

STANLEY  
I don't wanna go, I can't do it this time.

RICHARD  
-- the fuck are you talking about?

JULIA  
You have to go, Stanley. You're the smartest.

STANLEY  
I don't wanna do it. Why can't one of you do it --

RICHARD  
Stanley if you don't fuckin' stand up and go over there I'm gonna beat your ass --

STANLEY  
I'm sick of being the one, the one who always has to do everything, I don't want to be the one always --

JIMMY (OC)  
KIDS!

Jimmy looks over to the "Kids" panel.

JIMMY  
Do I even have to ask? Stanley, get your butt over here --

Stanley looks like a deer in headlights. The AUDIENCE applauds.

CUT TO:

205. INT. SMILING PEANUT BAR - THAT MOMENT 205.

The TELEVISION above the bar holds this moment where Stanley won't move. DONNIE is seriously fucked up now and the CAMERA pushes in on him. He glances around, up the television, sees Stanley. BEAT.

Thurston and the other folks around chat away, etc;

DONNIE  
...I'm sick....I'm sick here now....

They continue to chat, trying to ignore him now;

DONNIE  
I confuse melancholy and depression sometimes....

THURSTON  
Mmm.Hmm.

DONNIE  
You see?

THURSTON  
Why don't you run along now friend,  
your dessert is getting cold.

DONNIE  
I'm sick.

THURSTON  
Stay that way.

DONNIE  
I'm sick and I'm in love.

THURSTON  
You seem the sort of person who confuses the two.

DONNIE  
That's right. That's the first time  
you're right. I CONFUSE THE TWO  
AND I DON'T CARE.

Donnie looks to Brad, then:

DONNIE  
HEY. HEY.

Brad looks. Donnie stands up, backs away from the bar as he talks;

DONNIE  
I love you. I love you and I'm sick.  
(beat)  
I'll talk to you....I'll talk to you  
tomorrow. I'm getting corrective oral  
surgery tomorrow. For my teeth. For my  
teeth and for you....for you so we can speak.  
You have braces. Me too. Me too. I'm getting  
braces, too. For you. For you, dear Brad.  
And I don't have any money. And I don't have  
any money now....but I'll get it...I will for  
you, Brad. I love you, Brad. Brad the Bartender..  
(beat, crying now)  
You wanna love me back? Love me back and I'll  
be good to you. I'll be god damn good for you.  
And I won't be mad if you don't know who said what.  
I won't punish you if you get the answer wrong.  
I can teach and tell you: Samuel Johnson.

THURSTON

Brad, honey, you have a special  
seceret crush over here I think, don't  
take him too lovely -- he might get hurt --

DONNIE

You mind your own bussines.

THURSTON

Gently, son --

DONNIE

Brad, I know you don't love me now --

THURSTON

"It's a dangerous thing to confuse  
chidlren with angels..."

DONNIE

-- and you wanna know the common element for  
the entire group, like he asks...I'll tell you  
the answer: I'll tell you, 'cause I had that  
question. I had that same question....Carbon.  
In pencil led, it's in the form of graphite  
and in coal, it's all mixed up with other  
impurities and in the diamond it's in hard form.

(Jimmy impersonation)

"Well...all we were asking was the common  
element, Donnie...but thank you for all that  
unnecessary knowledge...ahhh, Kids! Full of  
usless thoughts, eh?" Thank you. Thank you.

(beat)

And the book says: "We may be through with  
the past but the past is not through with us."

(to Thurston)

And NO IT'S NOT DANGEROUS TO DO THAT.

Donnie has backed away, close to the bathroom. He heaves a bit,  
cries, turns and runs for the bathroom --

CUT TO:

206. INT. SMILING PEANUT/BATHROOM - THAT MOMENT

206.

OVERHEAD ANGLE, LOOKING STRAIGHT DOWN ONTO:

Donnie bursts in the bathroom and starts to vomit and moan, etc.

CUT TO:

207. INT. POLICE CAR - MOVING - THAT MOMENT

207.

It's pouring RAIN still. Jim Kurring is talking to himself, doing "Cops." (Dial: Ref. improv. notes/sweet girl/excited/date/job)

Jim Kurring interupts himself and notices something (very blurry, through the RAIN....)

JIM'S POV: A young BLACK MALE (late 20s) is standing on the street, about to jay-walk.

The Young Black Male, at the site of Kurring, turns around and walks back the direction he came, deciding against the jay walk.

Jim Kurring looks in his rear view mirror and sees that the Young Black Male is now RUNNING back towards something --

CUT TO:

208. EXT. STREET - THAT MOMENT

208.

Jim Kurring's POLICE CAR makes a U-turn.

CUT TO:

209. INT. CLAUDIA'S APARTMENT - THAT MOMENT

209.

Claudia snorts a line of coke, comes up and looks at her television; It's playing, "What Do Kids Know?"

CUT TO:

210. INT. GAME SHOW SET - THAT MOMENT

210.

Stanley doesn't move. He says to Jimmy:

STANLEY  
I'm going to pass, Jimmy.

ANGLE, JIMMY. He doesn't know what to do and he's a bit out of it.

JIMMY  
Stanley, passing to one of the other kids --

RICHARD  
We want Stanley to go, Jimmy.

STANLEY  
I don't want to go.

BEAT.

CUT TO:

211. INT. HOLIDAY INN/LOBBY - THAT MOMENT

211.

CAMERA (STEADICAM) follows/leads DOC as he walks from the Seminar area to the elevators...this is one continuous shot...as he gets into the elevator's and rides up, talking on the cel phone.

DOC

I'm walking towards the elevator's, Janet.

JANET (OC)

Fine. Phil, you still there?

PHIL (OC)

Yeah I'm here.

JANET (OC)

I wanna ask you one question, Phil: Have you talked to anyone else about this? About Frank and Earl?

PHIL (OC)

No I haven't.

JANET (OC)

Alright, good, I'd like to keep it that way -- all the security and what not, you understand? This could be a delicate situation for Frank and the family --

DOC (OC)

What happend?

JANET (OC)

Doc, just - don't, how close are you?

DOC (OC)

I'm about to get off the elevator --

The Elevator doors DING and OPEN and Doc steps out -- heads down the hallway towards the suite --

JANET (OC)

Phil, hang in just one more minute ok? I'm gonna put you on hold -- Doc you still there?

DOC

Yeah, I'm here, I'm off the elevator, walking down the hall, now --

CUT TO:

212. INT. GAME SHOW SET - THAT MOMENT

212.

Stanley doesn't move. Jimmy tries to hold it all together;

JIMMY

Richard, Julia, kids? What's it gonna be, we need a player for one on one --

RICHARD

We want Stanley to play, Jimmy and we're not sure why he won't --

STANLEY

I don't want to play. I always play, I always answer the questions and I don't wanna do it anymore --

CAMERA pushes in on Burt, who snaps at Cynthia:

BURT

What the fuck is he doing, what's wrong with him?

CYNTHIA

I have no idea.

CUT TO:

213. INT. HOLIDAY INN - HALLWAY - THAT MOMENT

213.

CAMERA (STEADICAM) following Doc as he walks swiftly down the hallway towards the suite --

CUT TO:

214. INT. EARL'S HOUSE - THAT MOMENT

214.

CAMERA on Phil on the phone. He sits watching Earl. 30fps. PUSH IN.

CUT TO:

215. INT. EARL'S HOUSE - GARAGE - THAT MOMENT

215.

It's black. The GARAGE DOOR opens....Linda's MERCEDES is pulling in out of the POURING RAIN....

CUT TO:



216. INT. BOOTH - THAT MOMENT

216.

The DIRECTOR and his ASSISTANT and other folks in the booth;

DIRECTOR  
This fuckin' kid ain't gettin'  
up and we don't have a show, live  
television, ladies and gents --

CUT TO:

217. INT. PARENTS GREEN ROOM - THAT MOMENT

217.

The other parents snap at Rick. CAMERA DOLLIES in on him slow.

JULIA'S MOM  
What the hell does he think he's doing?

RICHARD'S DAD  
Is this a point? is this a game?

RICK  
GET THE FUCK UP, KID.

CUT TO:

218. INT. HOLIDAY INN SUITE - THAT MOMENT

218.

CAMERA on Frank. He looks at his watch, then:

FRANK  
Time's up. Thank you for the interview.

GWENOVIER  
So you sat it out, that's what you did?

FRANK  
You requested my time and I gave it  
you, you called me a liar and made accusations.  
And you say, "If I'd known I wouldn't have  
asked," then it's not an attack? Well,  
I don't wanna be the sort of fella who doesn't  
keep his word. I gave you my time, Bitch.  
So fuck you now.

Frank heads out of the room quick. CAMERA leading him in CU.

GWENOVIER  
You're hurting a lot of people, Frank --

FRANK  
-- fuck you.

He's out the door with Captain Muffy in tow.

CUT TO:

219. INT. HALLWAY - THAT MOMENT

219.

CAMERA moving quick with Doc towards the room. Frank and Captain Muffy step out of the room and Doc holds up the Cel Phone....stops.

DOC

Frank, there's a situation on the phone --

CUT TO:

220. INT. EARL'S HOUSE - THAT MOMENT

220.

The DOGS go crazy barking and Phil jumps a bit. They hear the garage door and run towards it. The Morphine Dog runs into a wall.

Phil turns his head (40fps)

CUT TO:

221. INT. GAME SHOW SET - THAT MOMENT

221.

CAMERA on Stanley. BEAT. HOLD.

JIMMY (OC)

I need a player, Kids....c'mon now.  
(to Audience)

The indescision of a child, ladies  
and germs!

The AUDIENCE laughs a bit and chuckles.

STANLEY

This isn't funny. This isn't "cute."  
Jimmy -- Jimmy -- we're not a toy --  
we're not dolls, here. This isn't  
funny you see, the way we're looked at  
if you think that we're cute Because What?  
What? I'm made to feel like a freak  
if I answer questions and I'm smart or  
I have to go to the bathroom. What Is That?

(starts to cry)

And what is that, Jimmy, I'm asking?  
I'm asking what is that, Jimmy?  
I'm asking you that -- ?

CAMERA pushes in a bit on him.

JIMMY

Well I'm not sure, Stanley.

CUT TO:

222. EXT. APARTMENT BUILDING/LA RIVER - THAT MOMENT

222.

CAMERA (STEADICAM) follows Jim Kurring as he walks around the side of an apartment building, looking for the BLACK MALE...he snoops a bit, holding his flashlight as it's just about dark...the side of the building runs along the L.A River....he starts in towards something...

A very LOUD GUNSHOT IS HEARD and HITS on the side wall of the apartment, right next to Jim Kurring's FACE....

...he ducks for cover, loses balance and falls down, in the mud, sliding down the embankment next to the L.A. River --- another GUN SHOT is heard....

Kurring reaches for his REVOLVER which is not in it's holster --

CUT TO:

223. INT. SMILING PEANUT/BATHROOM - THAT MOMENT

223.

CAMERA zooms in from overhead angle as Donnie continues to throw up violently.

CUT TO:

224. INT. HOLIDAY INN - STAIRWELL - THAT MOMENT (INTERCUT)

224.

CAMERA holds on Frank in close up, he's on the phone. Doc and Captain Muffy stand with him in the stairwell.

JANET (OC)

I'm sorry, Frank. I didn't know what you would want here, what you would want me to do -- I'm -- I asked him all the right questions, he's his nurse, he's sitting right there with him and he's -- I mean, I can hear him in the background -- your father --

FRANK

Is he at the house?

JANET (OC)

I asked him the exact address and he gave it -- I know that this must be hard, you having to hear this --

FRANK

Don't give me things, Janet just tell me the thing, the information --

JANET (OC)

I'm sorry.

CUT TO:

225. INT. EARL'S GARAGE - THAT MOMENT

225.

Linda parks the car and leaves the ENGINE RUNNING. BEAT.  
We can hear the DOGS BARKING OC....HOLD.

CUT TO:

226. INT. GAME SHOW SET - THAT MOMENT

226.

Stanley is continuing. He's hyperventilating.

STANLEY

We are not on display. I am not a doll.  
I AM NOT A DOLL...I'M NOT SILLY AND CUTE.  
I'M SMART SO THAT SHOULDN'T MAKE ME SOMETHING,  
SOMETHING SO PEOPLE CAN WATCH HOW SILLY IT  
IS THAT HE'S SMART? I KNOW. I KNOW THINGS.  
I KNOW. I HAVE TO GO TO THE BATHROOM I HAVE  
TO GO TO THE BATHROOM AND I HAVE TO GO.

JIMMY

I'm sorry, Stanley.

Stanley embarressed now.

STANLEY

I'm sorry, I'm sorry, I didn't mean to do this.

CUT TO:

227. INT. PARENTS GREEN ROOM - THAT MOMENT

227.

RICK is standing now....he VIOLENTLY throws a chair against the  
wall and it SHATTERS into a hundred pieces --

RICK

FUCK. FUCK. FUCK. FUCK.

CUT TO:

228. EXT. APARTMENT/LA RIVER EMBANKMENT - THAT MOMENT

228.

It's FLOODING with RAIN....Jim Kurring is without gun and he's  
scared shitless....and he can't see...and he's running for cover  
in some bushes....CAMERA is HAND HELD and wild, following and  
falling with him....MUD and RAIN and SHIT everywhere.....

His POV...across a bridge...he sees the slight FIGURE as it flees....  
(could be the Black Male, but hard to tell in a quick glimpse) he then  
sees another SMALLER FIGURE scuttle away...

He doesn't run...he stays...holds....

CUT TO:

229. INT. CLAUDIA'S APARTMENT - THAT MOMENT

229.

CAMERA pushes in on her cocaine on the table, TILTS up to her FACE, watching the show, then WHIPS RT. and pushes in towards the MONITOR.

ON THE MONITOR.  
Stanley is crying....

CUT TO:

230. INT. GAME SHOW SET - THAT MOMENT

230.

CAMERA on Stanley.

STANLEY

I don't mean to cry, I'm sorry.

JIMMY

It's okay, Stanley. It's alright.

CAMERA with Burt as he walks to the Floor Director...

BURT

Take us off the air, go to the  
the credits --

The Floor Director starts to speak some things into the headset.

CUT TO:

231. INT. EARL'S GARAGE - THAT MOMENT

231.

Linda rolls down the windows in the closed garage with the engine running...fumes start to fill the garage...she starts to cry and lights a cigarette...the bag of perscriptions sits next to her...

CUT TO:

232. INT. STAIRWELL - THAT MOMENT (INTERCUT)

232.

Frank on the phone with Janet, Captain Muffy and Doc in stairwell.

FRANK

I haven't spoken to this asshole in  
ten years....what did I do....?  
What did I do today for this? For all  
of this? ....what....is this....  
....Is This A Movie.....?

CUT TO:

233. INT. GAME SHOW SET - THAT MOMENT

233.

The MONITORS in the place go to a Still Card that has the "What Do Kids Know?" logo...and the titles start to roll on it.

Stanley notices and he RUNS from the podium, towards backstage...

...Jimmy is standing next to Mim...he holds on to her a moment... losing his balance again....

....Burt and Cynthia rush the stage....

Stanley disappears from the stage...

CUT TO:

234. INT. EARL'S HOUSE - THAT MOMENT

234.

Phil still on the phone, Earl is asleep. He stands up and heads for the garage -- hears the sound of the engine running -- dogs are continuing to bark like crazy --

CUT TO:

235. INT. GARAGE - THAT MOMENT

235.

Linda in CU. She hesitates a moment. THEN: She quickly shuts off the engine, GRABS the bag of LIQUID MORPHINE --

CUT TO:

236. INT. EARL'S HOUSE - THAT MOMENT

236.

CAMERA leads/follows Linda as she enters, approaches Phil;

PHIL

Linda --

LINDA

What are you doing?

PHIL

I've got Frank...Frank Earl's son.  
He's...he asked me to get him and I did --

LINDA

Hang up the phone.

PHIL

No, Linda, you don't understand --

LINDA

PUT THE FUCKIN' PHONE DOWN, HANG IT UP.

She SLAPS his FACE HARD. The PHONE FALLS to the ground.

CUT TO:

237. INT. STAIRWELL - HOLIDAY INN - THAT MOMENT (INTERCUT)

237.

Frank on the cel phone to Janet --

FRANK

Put him on --

Janet clicks Frank over and there's a MOMENT of BLUR/NOISE (Linda and Phil, screaming and static) and then it's gone --

CUT TO:

238. INT. EARL'S HOUSE - THAT MOMENT

238.

Linda screaming at Phil.

LINDA

You don't do that, you don't call him, you don't know to get involved in the bussiness of his, of his of my family. this is the family, me and him do you understand? You understand? NO ONE ELSE. THERE IS NO ONE ELSE. That man, his son does not exist. HE IS DEAD. HE IS DEAD and WHO TOLD YOU TO DO THAT?

PHIL

Earl asked me, Linda, please, Linda, I'm sorry -- Earl asked me --

LINDA

BULLSHIT. BULLSHIT HE DIDN'T ASK YOU, HE DOESN'T WANT HIM, HE DOESN'T WANT TO TALK TO HIM, SO FUCK YOU THAT HE ASKED THAT. THERE IS NO ONE BUT ME AND HIM.

She breaks down, more, more, more.

CUT TO:

239. INT. STAIRWELL - THAT MOMENT (INTERCUT)

239.

Frank listens on the phone to dead air....hold a long moment, then: He hands the phone back to Doc;

FRANK

There's no one there.

Frank walks away quick. CAMERA leads him out of the stairwell and down the hallway...HOLD ON HIS FACE CLOSE.

CUT TO:

240. INT. GAME SHOW STAGE - THAT MOMENT

240.

CAMERA (STEADICAM) follows Mary as she runs over to Jimmy.

JIMMY

Take me outta here, Mary...I gotta go, I gotta go home to Rose, please, please.

She leads him away. CAMERA moves over to BURT who's dealing with the situation -- RICK comes running over, looking for Stanley. "Where is he? Where the fuck did he go?" Burt tries to calm him down.

CAMERA moves over to Cynthia who's dealing with Richard and Julia and Mim and Luis and Todd.

CYNTHIA

Let's go, c'mon, get up --

RICHARD

Did we win or lose, I mean -- ?

CYNTHIA

I don't know, Richard, they need to talk it over --

LUIS

You lost, kid. They go to the score at the time it was called --

JULIA

That's not an official rule.

LUIS

That's the way it goes.

RICHARD

Bullshit. Who says that, what rule book, in what sport? This is different, it's a quiz show, they don't go by sports rules --

MIM

Let's all just settle down --

CYNTHIA

Richard, shut it and keep it down.

RICHARD

If he hadn't pissed his pants, we woulda won. We fucking had this game.

LUIS

You didn't have shit, kid.

CAMERA with Jimmy and Mary as they head off, down the HALLWAY and towards some elevators -- He's really out of it --

CUT TO:



241. INT. CLAUDIA'S APARTMENT - THAT MOMENT 241.

She sits in front of the coke and in front of the television.

CU. TELEVISION IMAGE - THAT MOMENT

A still card with the "What Do Kids Know?" logo and the credits still running. At the end a logo that reads:

This has been a Big Earl Partridge Production

CUT TO:

242. EXT. WASH AREA/APARTMENT - DAY 242.

CAMERA (HAND HELD) with Jim Kurring. He's searches around frantic for his revolver....looking everywhere...RAIN IS POURING.

He does tearful "cops" dial. Ref: "I'm not goin' back to the Station House without my god damn gun." etc.

CUT TO:

243. EXT. STREETS/BURBANK - THAT MOMENT 243.

CAMERA tracks with Stanley as he runs and runs down the streets in the RAIN. CAMERA holds a ECU as we move.

CUT TO:

244. EXT. SMILING PEANUT/PARKING AREA - THAT MOMENT 244.

Donnie walks out and gets in his car -- he goes to start it, but it won't start. HOLD outside the car. Rain pouring down.

He gets out and walks. A Pedestrian walking in to the bar recognizes him and smiles, says:

PEDESTRIAN

Smart Kid Donnie Smith! Quiz Kid! He.He.

Donnie keeps walking straight past.

CUT TO:

245. INT. EARL'S HOUSE - THAT MOMENT 245.

Linda is bedside with Earl. She cries her eyes out. She speaks to him in mumbles about "...sorry..." "...my love..." "...you've lived a long, good life..." She prepares the bottle of liquid morphine and sets it next to the him...HOLD.

Earl comes out of it a bit, pets her head, mumbles a few words that don't make sense. Phil in the b.g. Linda can't administer the drops, she turns quickly to Phil;

LINDA

listen...listen to me now, Phil:  
I'm sorry, sorry....I slapped your face.  
...because I don't know what I'm doing...  
...I don't know how to do this, y'know?  
You understand? y'know? I...I'm...I do things  
and I fuck up and I fucked up....forgive me, ok?  
Can you....just...

PHIL

....it's alright....

LINDA

Tell him I'm sorry, ok, yes, you do that,  
now, I'm sorry, tell him, for all the things  
I've done...I fucked up and I'm sorry....  
And I'm Gonna Turn Away And Walk Now And Not  
Look At Him Not See My Man, My Earl, I'll  
leave now...and tell him it's ok and I'm ok.  
The whole thing was ok with me -- and I know.

She turns quick and walks out of the house.

HOLD ON PHIL. He paces around a moment or two, looks at the side table.

CU - THE BOTTLE OF LIQUID MORPHINE.  
It's ready to go.

CU - PHIL. He looks at it.

CUT TO:

246. INT. HOLIDAY INN - SEMINAR ROOM - THAT MOMENT

246.

CAMERA holds on the image of a slide that reads:

"How To Fake Like You Are Nice And Caring"

Frank steps into FRAME. HOLD. OC we hear the audience applaud.

FRANK

Welcome back. Back from break.  
I hope you guys stayed away from those  
little nacho bits I saw out there...  
I know...I know...hey, you're not payin'  
for the snacks....

Slight laughter. Frank slows down.

FRANK

"How To Fake Like You Are Nice and Caring."  
 This is...obviously...quite an important  
 section...I mean, let's face it...face the  
 facts...Men Are Shit, right? I mean,  
 that is what they all say. We've all done  
 bad things...bad things that no woman  
 has ever done...that's what they say.  
 We As Men are taught to apologize: "I've done wrong."  
 "I'm sorry." "My needs as a man made me..."  
 Something, something...bullshit....well what  
 I would like to say....

Frank references some note cards, a bit of a daze is clear now:

FRANK

If you feel, made to feel like you need  
 them, like -- like you can't live if  
 you're without them or you need, what?  
 They're pussy? They're love? Fuck that.  
 Self Sufficient, gents. That's the truth.  
 What you are -- we are -- you need them  
 for what? To fucking make you a piece of  
 snot rag? A puppelt? huh? Hear them  
 bitch and moan? bitch and moan --  
 and we're taught one thing -- go the other  
 way -- there is No Excuse I will give you,  
 I'm not gonna apologize -- I'm not gonna  
 apologize for my NEED my DESIRE...my, the  
 things that I need as a man to feel comfortable...  
 You understand? You understand? You need  
 to say something, "my mommy hit me or  
 daddy hit me or didn't let me play soccer,  
 so now I make mistakes, cause a that -- something,  
 so now I piss and shit on it and do this."  
 Bullshit. I'm sorry. ok. yeah. no. fuck.  
 go. fuck. alright. go make a new mistake.  
 maybe not, I dunno...fuck....

Frank drops the microphone and walks off stage...Audience rumbles  
 with confusion, etc. Doc and Captain Muffy frantic, etc. Frank  
 heads off -- slight look across the reception hall to see Gwenovier --

He's gone.

CUT TO:

247. INT. EARL'S HOUSE - THAT MOMENT

Sequence H

247.

CAMERA on Earl. He opens his eyes a bit....looks over to Phil.

EARL  
Phil...Phil...

Phil comes over and takes a seat next to him.

EARL  
I'm onna try and talk...I'm atryan  
say some thing some thing...

Earl begins to talk. (Director's Note: Following is the story Earl tells, it is to be more broken and elliptical, factoring in Earl's state of mind and health, etc, but here's the concept in its entirety;)

EARL  
Do you know Lily? Phil..do you know her?

PHIL  
No.

EARL  
...Lily...?

PHIL  
No.

EARL  
She's my love...my life...love of it...  
In school....when you're 12 years old.  
In school, in six grade....and I saw her  
and I didn't go to that school...but we met.  
And my friend knew her...I would say,  
"What's that girl?" "How's that Lily?"  
"Oh, she's a bad girl...she sleeps with  
guys..." My friend would say this....but  
then sometime...I went to another school, you see?  
But then...when high school at the end, what's  
that? What is that? When you get to the end?

PHIL  
Graduation?

EARL  
No, no, the grade...the grade that you're in?

PHIL  
Twelve.

## EARL

Yeah...So I go to her school for that for grade twelve...and we meet...she was fuckin...like a doll...porcelain doll...and the hips...child bearing hips...y'know that? So beautiful. But I didn't have sex with anyone, you know? I was not...I couldn't do anything...always scared, y'know... she was...she had some boyfriends...they liked her y'know...but I didn't like that. I couldn't get over that I wasn't a man, but she was a woman. Y'see? Y'see I didn't make her feel ok about that....I would say, "How many men you been with?" She told me, I couldn't take it...take that I wasn't a man....because if I hadn't had sex with women...like as many women as she had men...then I was weak...a boy.... But I loved her...you understand? ...well, of course, I wanted to have sex with her...and I did and we were together....we met...age twelve, but then again...age seventeen...something, somethin... I didn't let her forget that I thought she was a bad...a slut....a slut I would call her and hit her....I hit her for what she did...but we married...Lily and me and we married...but I cheated on her...over and over and over again...because I wanted to be a man and I couldn't let her be a woman...a smart, free person who was something...my mind then, so fuckin' stupid, so fuckin....jesus christ, what would I think...did I think....? ...for what I've done...She's my wife for thirty eight years...I went behind her... over and over...fucking asshole I am that I would go out and fuck and come home and get in her bed....and say "I love you..." This'z Jack's mother. His mother Lily...these two that I had and I lost .... and this is the regret that you make...the regret you make is the something that you take...blah...blah...blah... something, something....

(beat)

Gimme a cigarettee....?

Through the following Phil tries to give Earl a cigarette, which Earl can't get to his mouth, but then mimes that he's smoking as he starts to get more and more delusional, etc.

EARL

She had cancer...from her...in her stomach....and I didn't go anywhere with her...and I didn't do a god thing... for her and to help her....shit...this bitch...the beautiful, beautiful bitch with perfect skin and child bearing hips and so soft...her name was Lily see?

(beat, fading)

He liked her though he did, his mom, Frank/Jack...he took care of her and she died. She didn't stick with him and he thinks and he hates me, ok...see...I'm...that's then what you get?  
....are you still walkin' in that car...?

PHIL

What? Say it again...walking in the car?

EARL

....get that on the tv....there...

Earl starts to break down in tears, streaming out of his eyes, his body isn't moving at all;

EARL

...mistakes like this are not ok... sometimes you make some, and ok...not sometimes to make other one....know that you should do better....I loved Lily. I cheated on her. For thirty five years. And I have this son. And she has cancer. And I'm not there. And he's forced to take care of her. He's fourteen years old to take care of his mother and watch her die on him. Little Kid. And I'm not there. And She Dies. And I Live My Life. And I'm Not Fair. Thirty eight years and she has cancer and I'm gone...I leave...I walk out, I can't deal with that...who am I? Who the fuck do I think I am to go and do a thing? Shit on that and that lovely person. I'll go away...I'll go away...I can't hold this..you gotta take this fuckin' pen outta my hand...you fuckin' piss, cocksucker... ..atke this....

Phil mimes as if he's taking a pen from Earl's hand.

PHIL

I got it.

CAMERA stays with PHIL. Hold on him as Earl continues a moment.  
SLOW DOLLY IN.

EARL  
 OH FUCK...THIS FUCKIN STORY HAS FALLEN APART  
 and I don't even think I can...I got no  
 punchline -- we had good times later,  
 the best times, the love of my life,  
 thirty eight years -- but never the respect  
 and the...she knew what I did...she knew...  
 all the stupid things I've done....but the  
 LOVE was stronger than anything you can think up.

CAMERA LANDS CU ON PHIL. Earl's Voice continues over the following:

CUT TO:

248. EXT. JIMMY GATOR'S HOUSE - THAT MOMENT/EVENING 248.

Jimmy and Mary pull up in the pouring rain. Rose comes out and they help him in the house.

EARL'S VOICE  
 ...The attachment....I loved her so much.  
 And I didn't treat her and the goddamn  
 regret...THE GODDAMN REGRET...and I'll die...

CUT TO:

249. INT. JIMMY GATOR'S HOUSE - THAT MOMENT/EVENING 249.

Rose and Mary help Jimmy to the couch and get him situated.

EARL'S VOICE  
 Now I'll die and I'll tell you: what?  
 The biggest regret of my life:  
 I let my love go.....

CUT TO:

250. INT. CLAUDIA'S APARTMENT - THAT MOMENT/EVENING 250.

Claudia in the shower. Claudia brushing her hair in the mirror. Claudia attempting to look nice. Claudia, dressed for the date, sits in front of the coke and looks at it;

EARL'S VOICE  
 ...I ruined my love...jesus...jesus christ.  
 what did I do....and I had to get away...?  
 something, something to do....I can't explain.  
 ....I love her so much....leave her there....  
 and to punish...punish her....

CUT TO:

251. INT. POLICE CAR - THAT MOMENT/EVENING

251.

Jim Kurring on the radio of his squad car, reports the gun missing.  
(Technical language here.)

## EARL'S VOICE

....and the punishment for what? What?  
...nothing....and I'm so embarrassed....  
so embarrassed for what I've done...

CUT TO:

252. INT. WASH AREA/APARTMENT BUILDING - THAT MOMENT/EVENING

252.

Other OFFICERS assist in the search for the missing gun. They are out with flashlights, etc. A severe search of the area is underway. Jim Kurring is clearly getting a lot of shit from the other officers, etc.

## EARL'S VOICE

I'm seventy five years old and embarrassed.  
....million years ago...my fuckin REGRET  
AND GUILT AND....these things...don't  
let anyone tell you that you shouldn't  
regret anything....don't do that...don't....

CUT TO:

253. INT. POLICE STATION/REPORT WRITING ROOM - LATER/EVENING

253\*

CAMERA pushes in on Jim Kurring, in civilian clothes now, filling out a Loss Report. CU's on the form. OC voices of officers making fun of him, etc. CAMERA continues a bit past him, views, through some window, MARCIE...across the way in a detaining room.

## EARL'S VOICE

...you fuckin' regret what you want...  
...use that....use that....

253A INT. HOLDING ROOM - THAT MOMENT

253A\*

CAMERA pushes in on Marcie. She's crying and looking down. She lifts her head, speaks to an UNSEEN OFFICER nearby, guarding her cell;

## MARCIE

I wanna confess what I've done.

CUT TO:



254. INT. SCHOOL LIBRARY - THAT MOMENT/EVENING

254.

Stanley breaks a window. Stanley reaches in and unlocks a lock. Stanley rummages around the dark school library. He's soaking wet...he accumulates a bunch of books and starts to search for stuff....CU - Dissolve images, optical, etc. (child performers, etc)

## EARL'S VOICE

....use that regret for you any way  
you want...you can use that ok....  
someone says not to regret or think about  
the past, something, mistakes we make.....bullshit.

CUT TO:

255. INT. DONNIE SMITH'S APARTMENT - THAT MOMENT/EVENING

255.

Donnie takes some KEYS out of a kitchen drawer and puts them on his key chain. Donnie places the keys on one by one....

## EARL'S VOICE

....this is a long way to go for no  
punch...a little moral....story I say...  
Love. love. love....this fuckin' life....  
ohhhhhhh, love.....

CUT TO:

256. EXT. EMPTY PARKING LOT - THAT MOMENT/EVENING/NIGHT

256.

CAMERA holds a wide angle. Linda's Mercedes is parked.

CUT TO:

257. INT. LINDA'S CAR - THAT MOMENT/EVENING/NIGHT

257.

Linda takes some pills. Then she takes some more...then she takes some more....then she swallows a whole bottle of pills...she drinks from a small bottle of Vodka....swallows every last pill.....

## EARL'S VOICE

...it's so fuckin' hard....and so long....  
life ain't short it's long....Life is long,  
goddamnit -- god damn....whatd I do?  
Whatd I do? ohhhh what'd I do?

CUT TO:

258. INT. FRANK'S CAR - THAT MOMENT/NIGHT

258.

CAMERA holds CU on Frank. He just sits. BEAT. THEN.

WIDER ANGLE, THAT MOMENT.

Reveal that Frank's car is sitting out front of Earl's house.

The Mexican Nurse that we saw earlier in the film, who Phil relieved, walks past his car and up to Earl's house...

CUT TO:

259. INT. EARL'S HOUSE - MOMENTS LATER/NIGHT

259.

Phil quietly stands in the front doorway, sotto words with the Mexican Nurse, who keeps outside.

PHIL

It's ok...I'm gonna stay...stay it out.

The Mexican Nurse nods, understands. Phil turns back into the house.

CUT TO:

260. INT. EARL'S HOUSE - THAT MOMENT/NIGHT

260.

CAMERA CU on the bottle of liquid morphine. Phil's hand comes into FRAME and takes it....TILT up to his face.

Phil is in tears....he dips the baby dropper in the bottle.....

Earl is out of breath, painfully....Phil hesitates, then:

CU - The liquid morphine is dropped into Earl's mouth.

CUT TO:

261. INT. CLAUDIA'S APARTMENT - THAT MOMENT/NIGHT

261.

She looks at the coke in front of her. She hesitates. Her stereo is playing a song....it plays softly, then gets a bit louder....

She leans down and SNORTS the fat line of COKE. HOLD on her....she starts to sing along with the song....

CLAUDIA

"..it's not what you thought when you first began it...you got what you want.... now you can hardly stand it though by now you know, it's not going to stop....."

\*

The SONG continues. The following has each of the principles half singing along with the song, who's lead vocal will stay constant throughout.

CUT TO:

262. INT. JIM KURRING'S APARTMENT - THAT MOMENT

262.

CAMERA PUSHES in slowly on Jim Kurring. He sits on the bed, dressed up and ready to go. He starts to sing along to the song as well.

JIM KURRING

...it's not going to stop...it's not going to stop 'till you wise up..."

\*

\*

CUT TO:

262A INT. JIMMY'S HOUSE - OFFICE - THAT MOMENT

262A\*

CAMERA moves in towards Jimmy, alone, sitting in his office, singing. \*

JIMMY GATOR

"You're sure there's a cure and you  
have finally found it...."

\*  
\*  
\*

CUT TO:

263. INT. DONNIE'S APARTMENT - THAT MOMENT

263.

CAMERA pushes in on Donnie Smith as he starts to sing.

DONNIE SMITH

"You think...one drink...will shrink  
'till you're underground and living down,  
but it's not going to stop..."

CUT TO:

264. INT. EARL'S HOUSE - THAT MOMENT

264.

CAMERA DOLLIES in on Phil, holding back his tears and singing  
along to the song...as he sits over Earl....

PHIL

"It's not going to stop...it's not  
going to stop...."

CAMERA moves over to Earl, eyes closed, starts to sing as well...

EARL

"...it's not going to stop 'till  
you wise up..."

\*

CUT TO:

265. INT. EMPTY PARKING LOT - THAT MOMENT

265.

CAMERA DOLLIES in on LINDA. She's passed out in her car, head  
pressed against the glass, but she starts to sing along....

LINDA

"...prepare a list of what you need  
before you sign away the deed, 'cause  
it's not going to stop..."

CUT TO:

266. INT. FRANK'S CAR - PARKED - THAT MOMENT

266.

CAMERA pushes in a bit on Frank, singing along.

FRANK

"...it's not going to stop...it's not going to stop....it's not gonna stop 'till you wise up, no it's not gonna stop..."

CUT TO:

267. INT. SCHOOL LIBRARY - THAT MOMENT

267.

CAMERA pushes in, (light coming up from the book he reads) optical, glimpse what he reads....then pulls back from STANLEY.

STANLEY

"..till you wise up, no it's not going to stop, so just....give up."

PULL BACK.

CUT TO:

268. EXT. SKY - NIGHTSequence I

268.

The rain stops. Suddenly and quickly it's over. Clear as a bell. HOLD.

Title card: Weather information, etc.

CUT TO:

269. INT. CLAUDIA'S APARTMENT - STAIRWELL - NIGHT

269.

The door opens and Claudia looks really nice. Jim Kurring smiles and says hello.

CUT TO:

270. EXT. CLAUDIA'S APARTMENT - MOMENTS LATER

270.

Jim Kurring opens the door for Claudia and she gets in. He runs around and they drive off.

CUT TO:

271. INT. DONNIE'S APARTMENT - THAT MOMENT

271.

Donnie takes the KEYS and puts on big dark coat and looks in the mirror.

DONNIE

You know, you know, you know. Go,go,go.

CUT TO:

272. INT. DONNIE'S APARTMENT - STAIRWELL - THAT MOMENT

272.

Donnie knocks on his neighbor's door. A little OLD LADY opens up;

LITTLE OLD LADY

Donnie, oh, Donnie --

DONNIE

Hello, dear...I need a favor.

CUT TO:

273. EXT. DONNIE'S APARTMENT - CAR PORT - THAT MOMENT

273.

Donnie comes down and gets in the little old lady's Buick Regal and starts it up.

CUT TO:

274. EXT. EARL'S HOUSE - THAT MOMENT

274.

Frank gets out of his car and walks up to the house. He rings the doorbell.

CUT TO:

275. INT. EARL'S HOUSE - THAT MOMENT

275.

The DOGS go crazy barking. Phil walks away from Earl and answers the door. Frank standing there. Phil looks a bit surprised and fumbles a moment...They stand in doorway and speak very quietly;

PHIL

Hello. Frank. Frank TJ Mackey.

FRANK

...are you Phil...?

PHIL

Yeah. I was trying to get in touch with you. We got disconnected.

FRANK

I got your message. That you were trying to get me -- right?

PHIL

Yes. I didn't know how to find you.  
Earl asked me, so I looked through  
the adress books and there was no number,  
nothing --

FRANK

Is Linda here?

PHIL

She's not here, she went out.  
I'm sorry. This is all just so,  
I don't know what, what to do -- your  
Dad asked me to try and track you down.  
To get you and I did, I called the number --  
Do you wanna come in?

FRANK

Yeah....let's...maybe just stand.

PHIL

These Dogs'll calm down -- you just  
have to come in --

He steps in the door and the dogs start to settle down a bit.

PHIL

He's in here.

FRANK

Let's just wait one minute and stay here, okay?

PHIL

Ok.

BEAT. They stand in the foyer and the dogs eventually calm down  
and go away. BEAT.

FRANK

How long have you taken care of him?

PHIL

For six months. I'm the day nurse...

FRANK

Uh-huh. What's going on?

PHIL

He's...I'm sorry...so sorry...I've seen  
this before, you know and you don't....  
He's going very fast....Frank...um....

FRANK

Is he in pain?

PHIL  
 I just...he was...but I gave him,  
 I just had to give him a small dose of  
 liquid morphine. He hasn't been able to  
 swallow the morphine pills so we now,  
 I just had to go to the liquid morphine...  
 For the pain, you understand?

FRANK  
 ...uh-huh...

BEAT. Silence, then:

FRANK  
 How long...you think?

PHIL  
 Um...soon....tonight...I think, yes?  
 Tommorrow...I mean...very soon...very...

FRANK  
 When did he go off chemo?

PHIL  
 About three weeks ago.

FRANK  
 ...have you ever seen this..I mean,  
 never mind, you said --

PHIL  
 I work as a nurse, for a proffesion --

FRANK  
 Uh. huh.

PHIL  
 I'm really sorry.

FRANK  
 He's in here -- ?

PHIL  
 Yeah.

Phil starts to guide him, Frank holds him back,.

FRANK  
 No, let's just wait one minute,.  
 let's just stand here one minute or so --

BEAT. They stand. HOLD.

PHIL  
 I've heard your tapes on the phone.

FRANK

Oh yeah.

PHIL

When they put me on hold, to  
talk to you...they play the tapes.  
I mean: I'd seen the commercials  
and heard about you, but I'd never heard  
the tapes ....

FRANK

Uh. huh.

PHIL

It's interesting.

FRANK

Mmm.

Long pause. Then:

CUT TO:

276. OMIT\*\*(Scene changed to Sc. 277A)

276A INT. LAMPLIGHTER - THAT MOMENT\*  
276A\*

CAMERA with Stanley, sitting alone in a booth with a Coke and a cookie.  
He's reading a book. BEAT, HOLD, THEN:

CAMERA pans/dollies away and booms up -- moving across the  
restaraunt -- across the way, sitting in a booth by the opposite  
window, out of view from Stanley;

Dixon, the little kid from earlier, sitting in a booth with a  
young black male, WORM (20s) This is clearly the back figure  
we've been seeing glimpses of --

ANGLE, AT THE BOOTH.

Dixon eats some pudding. Worm mumbles to him, various jabs.  
"...sit up straight..." "...world is hard..." "...little brat..."

HOLD. Worm glances across the coffee shop -- he sees Stanley.

Worm HOLDS his look, thinks a moment. He looks up at the  
WOMAN behind the counter...she's doing a crossword puzzle.

Worm looks back to Dixon, subtle mumbles and gestures and  
few moments later, Dixon stands from the booth and exits the  
coffee shop.

HOLD w/WORM. He sticks a finger down his throat, makes himself  
well with tears. He stands up OUT OF FRAME.

ANGLE, COUNTER NEAR STANLEY.

Worm sits into FRAME, near to Stanley. Stanley glances up, they  
make a quick moment of eye contact, then look away. BEAT. HOLD.

CUT TO:



277. OMIT\*\*(Scene changed to Sc.276A)

277A EXT. PARKING LOT/BEHIND LAMPLIGHTER - MOMENTS LATER

\*  
277A\*

CAMERA follows Dixon as he walks towards an old beat up PARKED CAR.  
He stops, hesitates, looks across the way --

LINDA'S MERCEDES is parked.

He hesitates a moment, looks left and right and all around  
and then he starts to walk over to the car...

AT LINDA'S CAR. Dixon sees that she's passed out, knocks on  
the window...

DIXON

Lady...hey Lady...Lady....you ok?  
you alive...huh...hey....?

He looks around again, then gets in the passenger's side of the  
car, shakes her some more.....

DIXON

Lady. Lady. Hey wake up. Lady?

Dixon reaches down and takes her PURSE, takes the MONEY out of the  
WALLET and then reaches for her CEL PHONE and dials 911.

DIXON

Hello? Hello? I have an emergency  
situation -- this lady -- this lady  
seems like she's dead -- hello?  
She's in the parking lot -- (etc. gives  
information reagrdng location. etc.)

Then he gets out, walks back across parking lot...and into the  
concealed parked car he came from --

CUT TO:

278. INT. JIMMY'S HOUSE - LIVING ROOM - THAT MOMENT

278.

Jimmy and Rose. They're on the couch. Lights dim. Sitting, talking.  
She hands him a pill from a bottle with a drink.

JIMMY

I don't think I want that.

ROSE

It'll take the pain away.

JIMMY

It's not really pain.

She sets it on the coffee table, sits down. Drinks a drink herself.

JIMMY

I gotta ask you for a cigarette, 'cause  
I don't wanna spend six hours tryin'  
to get it to my mouth --

She lights a cigarette, puts it in his hand and he struggles  
a bit with his hand/eye coordination....beat, then;

JIMMY

How do we do this, then?

ROSE

We just do it...we do it and we figure it  
out and we do as we do, I guess...

JIMMY

Do you love me, Rose?

She smiles and moves closer to him.

ROSE

You're my handsome man.

JIMMY

I'm a bad person.

ROSE

No. No.

JIMMY

No, I mean: I'm telling you this, now.  
You see? You see....I want to make  
everything clear and clean...and  
apologize for me....for all the stupid  
things I've done....that will eat me up....

ROSE

You feel like you want to be forgiven  
for your sins? Honey, you're not on  
your death bed, yet....this kinda talk's  
gonna get you in trouble --

JIMMY

--- don't. don't. Please. Just...  
listen to me...honey....

(beat)

...I've done...I've cheated on you.

Rose doesn't move much. Hold.

JIMMY

I've cheated on you and it kills me  
and the guilt of what I've done...I don't  
want you to think...maybe you knew,  
I think that maybe you've known...  
So I hope that I'm not saying this for  
me...for me to make myself feel better  
about what I've done...but for making  
you not feel like you're sitting there  
like a jerk...you've been the good one...  
You understand...I'm so sorry for all I've done  
wrong...and this is pathetic...what?  
"Dying man, confess the sins" something?  
Is it selfish for me to say this? To  
say what I've done...I feel better already.  
I do...do you hate me?

Rose takes a long moment, then:

ROSE

...No...I don't hate you.

(beat)

Do you want talk...do you really  
want to talk to me and say things  
and get things figured out, Jimmy?

JIMMY

Yeah.

ROSE

The question isn't wether or not  
you cheated on me, the question is  
how many times have you cheated on me?

JIMMY

Will that help?

ROSE

Yeah.

CUT TO:

279. INT. BILLINGSLEY'S - THAT MOMENT

279.

In a secluded table in this dark steak place. Jim Kurring and Claudia. CAMERA does a slow push in on a 2-shot.

CLAUDIA

Did you ever go out with someone and just....lie....question after question, maybe you're trying to make yourself look cool or better than you are or whatever, or smarter or cooler and you just -- not really lie, but maybe you just don't say everything --

JIM KURRING

Well, that's a natural thing, two people go out on a date, something. They want to impress people, the other person...or they're scared maybe what they say will make the other person not like them --

CLAUDIA

So you've done it --

JIM KURRING

Well I don't go out very much.

CLAUDIA

Why not?

JIM KURRING

I've never found someone really that I think I would like to go out with.

CLAUDIA

And I bet you say that to all the girls --

JIM KURRING

No, no.

CLAUDIA

You wanna make a deal with me?

JIM KURRING

ok.

CLAUDIA

What I just said...y'know, people afraid to say things....no guts to say the things that they...that are real or something...

JIM KURRING

...yeah...

CLAUDIA

To not do that. To not do that that  
we've maybe done -- before --

JIM KURRING

Let's make a deal.

CLAUDIA

Ok. I'll tell you everything and  
you tell me everything and maybe  
we can get through all the piss  
and shit and lies that kill other  
people....

He laughs a bit uncomfortable...repeats her line;

JIM KURRING

Wow....huh..."...piss and shit..."

CLAUDIA

What?

JIM KURRING

You really use strong language.

CLAUDIA

I'm sorry --

JIM KURRING

-- no, no, it's fine. Fine.

CLAUDIA

I didn't mean...it's seems vulgar  
or something, I know --

JIM KURRING

It's fine.

CLAUDIA

I'm sorry.

JIM KURRING

...nothing. I'm sorry...

CLAUDIA

No, I'm sorry. I'm saying I'm sorry.  
I talk like a jerk sometimes --

JIM KURRING

-- well I'm a real...y'know, straight  
when it comes to that...curse words  
I just don't use much --

CLAUDIA

I'm sorry.

BEAT.

CLAUDIA  
I'm gonna run to the bathroom for  
a minute...maybe just --

JIM KURRING  
ok.

CLAUDIA  
ok.

She goes. HOLD with him for a moment.

CUT TO:

280. EXT. SOLOMON and SOLOMON ELECTRONICS - THAT MOMENT 280.

CAMERA is around back with Donnie in the Buick Regal.  
He parks, gets out, looks around the empty place.

CAMERA tracks with him towards a back loading dock area.  
He puts a large HAT on his head, to cover his face.

He takes one of the KEYS from the key chain and uses it to  
get in a door in back. He enters.

CUT TO:

281. INT. SOLOMON AND SOLOMON ELECTRONICS - THAT MOMENT 281.

Donnie in a back corridor. He walks down through some BOXES  
and assorted MERCHANDISE towards another door. He pulls his  
hat down some more, moves swiftly.

He arrives at another door and does a KEY PAD CODE thing and  
also uses ANOTHER KEY from the key chain.

ANOTHER BACK CORRIDOR  
Donnie enters, walks towards Solomon's office and does another  
Key Pad Code and Lock thing and enters --

282. SOLOMON'S OFFICE 282.

Donnie enters, takes a quick beeline to behind the desk and  
under the floor, under a rug...he kneels down....

DONNIE'S POV  
he pulls the rug back and there's a SAFE. He does the combination  
and opens it up.

IN THE SAFE.  
There's five stacks of five thousand dollars for a total of  
\$25,000. In addition, some jewelry and some papers, etc.

CU - DONNIE  
he starts to take the money, putting into a plastic shopping bag.

CUT TO:

283. INT. EARL'S HOUSE - THAT MOMENT

283.

Frank and Phil stand in the foyer. They're quiet a moment, then:

FRANK

So....Phil....um...I think I'm gonna  
step in and try and see him and say  
something if he can...talk...I mean:

PHIL

...ok...

FRANK

Can you stand...back...maybe, I mean...  
just a little bit...in the room is  
ok, but back from us a little...

PHIL

yeah.

Frank walks slowly into the Living Room and over to Earl's  
bedside. He's holding back his tears. He sits. Earl  
is eyes closed, breathing a bit irregular....HOLD.

FRANK

...Dad...Dad...hey...Earl?

He tries to wake him a bit, but Earl is not moving.

FRANK

...hey...Dad...Dad can you wake up  
a minute....Dad....?

He turns to Phil, crying now, says:

FRANK

He's not waking up.

CUT TO:

284. INT. JIMMY'S HOUSE - THAT MOMENT

284.

CAMERA holds CU on Jimmy.

ROSE

How many times....it's ok...just say...  
Just say ...

JIMMY

I don't even remember...many...twenty...  
maybe more...not much more...twenty times.

BEAT.

ROSE  
I don't hate you, Jimmy. But I have  
a couple questions that I wanna ask....

JIMMY  
I'll answer anything.

ROSE  
Was there anyone that I know?

JIMMY  
Yes.

ROSE  
Who?

JIMMY  
Rose, I don't --

ROSE  
hey.

JIMMY  
Paula. Ellen.

She laughs a bit, rolls her eyes.

JIMMY  
That's it.

ROSE  
No one else that I know?

JIMMY  
No.

ROSE  
How long with Ellen?

JIMMY  
Just once.

ROSE  
How long with Paula?

JIMMY  
Two years...three years...

ROSE  
What about now?

JIMMY  
It's over. I talked to her  
this morning.

ROSE  
Is it over 'cause you're sick?



JIMMY  
It's over becuae...for all the  
right reasons I hope, what I said.

' ROSE  
Do you have any children with anyone?

JIMMY  
What? No, Rose, jesus, no --

ROSE  
Well maybe.

JIMMY  
I don't.

ROSE  
Do you feel better now that you've said this?

JIMMY  
I don't know....

ROSE  
I'm not mad. I am, but I'm not. Y'know?

JIMMY  
I love you so much.

ROSE  
I'm not through asking my questions.

Jimmy laughs a bit, smiles.

ROSE  
Why doesn't Claudia talk to you, Jimmy?

JIMMY  
Why, well I think we've, we both  
don't know...what do you mean?

ROSE  
I think that you know.

JIMMY  
Maybe...I don't...

BEAT. HOLD.

CUT TO:

285. EXT. VENTURA BLVD. - THAT MOMENT

285.

CAMERA tracks with an AMBULANCE rushing down the street.

CUT TO:

285A INT. LAMPLIGHTER - THAT MOMENT

285A\*

Through the window, the AMBULANCE passes in the b.g., heading nearby...and OC we hear the siren throughout scene;

....Stanley looks up at Worm, who's crying harder now, they make another moment of eye contact. BEAT, THEN:

Hi. WORM

Hi. STANLEY

..sorry... WORM

It's ok. STANLEY

BEAT.

Are you alright? STANLEY

Worm looks up.

CUT TO:

286. EXT. EMPTY PARKING LOT - THAT MOMENT

286.

The AMBULANCE arrives at Linda's Mercedes and the PARAMEDICS hop out, open the doors, call direction and try to speak with her and revive, etc. CAMERA is HAND HELD and moving frantically with them;

PARAMEDICS (various)  
Hello, hello, can you hear us, huh?  
Stay with us, can you hear me...etc. etc.

287. ANGLE, ACROSS THE PARKING LOT.

287.

Dixon is hiding way across the way in the shadowed, hidden parked car, watching the paramedics. All the while he counts the money from Linda's wallet.

CUT TO:

288. INT. BILLINGSLEY'S BATHROOM - THAT MOMENT.

288.

CAMERA with Claudia, she snorts some coke off her hand in the stall. She takes a quick look in the mirror, walks out --

CUT TO:

289. INT. BILLINGSLEY'S - THAT MOMENT

289.

CAMERA tracks with Claudia as she walks back to the table...she comes up from behind Jim Kurring and leans in quick...KISSES HIM ON THE CHEEK and then quickly sits down across from him;

CLAUDIA

I wanted to do that.

Jim Kurring smiles, shaken a bit.

JIM KURRING

Well.

CLAUDIA

That felt good to do...to do what I wanted to do.

JIM KURRING

Yeah.

CLAUDIA

Can I tell you something?

JIM KURRING

Yeah, of course.

CLAUDIA

I'm really nervous that you're gonna hate me soon. That you're gonna find stuff out about me and you're gonna hate me --

JIM KURRING

-- no, like what, what do you mean?

CLAUDIA

You're a police officer. You have so much, so many good things and you seem so together...so all straight and put together without problems.

JIM KURRING

I lost my gun.

CLAUDIA

What?

JIM KURRING

I lost my gun after I left you today and I'm the laughing stock of a lot of people. I wanted to tell you that. I wanted you to know...and it's on my mind and it makes me look like a fool and I feel like a fool and you asked that we should say things, that we should say what we're thinknig and not lie about things and I'll tell you that, this: that I lost my gun and I'm not a good cop...and I'm looked down at...and I know that....and I'm scared that once you find that out you might not like me.

CLAUDIA

Oh my god, Jim. Jim, that was so --

JIM KURRING

I'm sorry --

CLAUDIA

That was so great what you just said.

JIM KURRING

I haven't been on a date since I was married and that was three years ago....and Claudia...whatever you wanna tell me, whatever you think might scare me, won't...and I will listen...I will be a good listener to you if that's what you want...and you know, you know...I won't judge you.... I can do that sometimes, I know, but I won't...I can...listen to you and you shouldn't be scared of scaring me off or anything that you might think I'll think or on and on and just say it and I'll listen to you....

CLAUDIA

You don't how fuckin' stupid I am.

JIM KURRING

It's ok.

CLAUDIA

You don't know how crazy I am.

JIM KURRING

It's ok.

CLAUDIA

I've got troubles.

JIM KURRING  
I'll take everything at face value.  
I'll be a good listener to you.

CLAUDIA  
Ohhhh I started this, didn't I,  
didn't I, didn't I, fuck.

JIM KURRING  
Say what you want and you'll see --

CLAUDIA  
Wanna kiss me, Jim?

JIM KURRING  
Yes I do.

They lean across the table and kiss each other. CAMERA DOLLIES  
IN SUPER QUICK as their lips touch.

CUT TO:

290. INT. SOLOMON AND SOLOMON ELCTRONICS - THAT MOMENT

290.

Donnie finishes taking the money from the safe....

...Donnie walks back one of the corridors and heads through  
a door...(again using the key and code)....

...Donnie enters into the warehouse area and heads for  
the door to outside....

...He puts the key into the lock and opens the door....but he  
takes a small stumble back and the key chain that's attached to  
his belt gets stuck, causing him to fall back, down and to the  
ground...with the KEY SNAPPING OFF IN THE LOCK....

..the door is about to shut on him but he stops it with his  
foot....he gets up, grabs the money...leaves with the  
broken key still left in the lock...

CUT TO:

291. EXT. SOLOMON AND SOLOMON PARKING LOT - THAT MOMENT

291.

Donnie gets in the Buick Regal and drives away.

CUT TO:

292. EXT, EMPTY PARKING LOT/LINDA'S MERCEDES - THAT MOMENT

292.

CAMERA (HAND HELD) is in the middle of the PARAMEDICS dealing with  
Linda....they find the pill bottle...they put her on a gurney...they  
search for ID, come up only with the registration for the car and some  
papers in the glove box....they get her into the ambulance....

CUT TO:



JIMMY

She thinks terrible things that somehow got in her head...that I might have done something. She said that to me last time...when it was...ten years ago she walked out the door, "You touched me wrong..." "I know that." Some crazy thought in her, in her head...

ROSE

Did you ever touch her?

JIMMY

...No....

HOLD. BEAT. Rose asks again;

ROSE

Jimmy, did you touch her?

JIMMY

I don't know.

Rose starts to cry a bit. So does Jimmy.

ROSE

...Jimmy...

JIMMY

I really don't know.

ROSE

But you can't say....

JIMMY

I don't know what I've done.

ROSE

Yes you do....you do and you won't say.

JIMMY

...I don't know...

She stands up and walks to a small table and gets her car keys and her jacket....

JIMMY

What...? ...no...no, please...

She stands above him.

ROSE

You deserve to die alone for what you've done.

JIMMY

I don't know what I've done.

ROSE  
Yes you do.

JIMMY  
Stay here, please don't leave me,  
please, please, if I said I knew  
would you stay?

ROSE  
No.

JIMMY  
I don't know what I've done.

ROSE  
You should know better.

She leaves.

CUT TO:

295. INT. BILLINGSLEY'S - THAT MOMENT

295.

CAMERA CU on Claudia as she pulls back from the kiss. HOLD.  
She starts to cry....through her tears, then:

CLAUDIA  
....now that I've met you....  
Would you object to never seeing me again?

CU. JIM

JIM KURRING  
What?

CLAUDIA  
Just say no.

JIM KURRING  
I won't say, no, wait, Claudia --

ECU - The two of them. Tight, tight 2-shot. She gets up and walks out,  
he follows -- grabs her arm and she whispers, forcefully:

CLAUDIA  
Let me go, leave me, let me go, it's ok, please.

JIM KURRING  
please, what is it, please --

CLAUDIA  
just let me walk out, ok?

She leaves in tears. He watches her walk.

CUT TO:



296. EXT. VENTURA BLVD. - THAT MOMENT

296.

CAMERA is travelling with the PARAMEDICS who are driving real fast. They approach a RED LIGHT at an intersection....

....they breeze through it, but the CAMERA PANS and moves over to Donnie's BUICK REGAL that's stopped at the intersection....

CAMERA moves into a CU of him behind the wheel. He's panicked. HOLD.

DONNIE

What am I doing? What am I doing?  
What the fuck am I doing?

Donnie looks at the large bag of money in the passenger's seat next to him...he panics some more...

DONNIE

WHAT THE FUCK AM I DOING?

297. WIDE ANGLE, THAT MOMENT

297.

Donnie's Buick Regal makes a u-turn and heads back the direction it came ---

CUT TO:

298. INT. EARL'S HOUSE - THAT MOMENT

298.

Frank and Earl. Earl opens his eyes a bit.

FRANK

Dad...dad it's me...it's Frank...  
It's Jack....It's Jack....Dad....

Earl can barely make it but he touches Frank....Frank holds his Dad's hand....Phil steps up closer....

FRANK

I'm here. I'm here now. What do you want?  
Do you want anything?

PHIL

I don't think, he can't...

FRANK

...just wait...Dad...you want something...can you say...

EARL

....fuck...fuck...fuck...

Earl is in PAIN and his hallucination make him a bit angry.

EARL

...thismssm....

FRANK  
 Oh, Dad. It's ok. jesus. ok.  
 it's ok...I'm here with you now, please.  
 i'm sorry...it's ok. alright..ok.

CUT TO:

299. EXT. VENTURA BLVD - THAT MOMENT

299.

CAMERA with the Buick Regal. It moves past CAMERA, which PANS and DOLLIES over to --

THE LAMPLIGHTER COFFEE SHOP. Looking inside, through the window to see Stanley and Worm, sitting....talking...

CAMERA GOES INSIDE THE LAMPLIGHTER COFFEE SHOP.

QUICK DISSOLVE TO:

300. INT. LAMPLIGHTER - THAT MOMENT

300\*

Worm is in tears, talking to Stanley. SLOW ZOOM IN.

WORM  
 ....you have it...easy....you know?  
 You have a father who loves you, huh?

STANLEY  
 Yes.

WORM  
 You know what it's like to come home  
 scared, scared that maybe if you don't  
 have the money you're supposed to  
 go out each day and get that you're gonna  
 get beaten....by a belt...he hits me  
 with a belt, Stanley....

(beat)  
 I'm supposed to sell those candy bars,  
 and if I don't, I come home without  
 the money....

STANLEY  
 ....Why does he do it...?

WORM  
 Cause he hates me....he hates me so much.

STANLEY  
 It's not right.

WORM  
 I hate it.

CU - Worm. He hesitates...looks at Stanley and says:

WORM  
I'm sorry to put all this on you, Stanley --

\*  
\*

STANLEY  
I have money.

WORM  
...what...?

STANLEY  
I have money to give you.

WORM  
No. No. I have to do this on my own.

STANLEY  
I can take you to get money. I don't  
need it...I don't need it -- listen to me:  
I can let you have my money so your father  
won't hit you ever again -- you'll have the  
money because I don't need it.

CAMERA pushes in a little on Worm, he looks up. 30fps.

\*

WORM  
Where do you have it?

CAMERA holds 2-shot, looking out the window onto the street.  
We PUSH PAST THEM AND THROUGH THE WINDOW, picking up with  
a YELLOW CAB as it drives by, PAN with it....

QUICK DISSOLVE TO:

301. EXT. VENTURA BLVD. - THAT MOMENT

301.

CAMERA travels with the CAB for a moment or two...CAMERA goes  
inside the CAB....

QUICK DISSOLVE TO:

302. INT. CAB - MOVING - THAT MOMENT

302.

CAMERA is in the back with CLAUDIA. She slouches down. She's  
still crying...she snorts some coke off her hand....

CUT TO:

303. EXT. VENTURA BLVD. - THAT MOMENT 303.

CAMERA moves with the CAB a bit....it makes a right hand turn and the CAMERA PANS and DOLLIES away, over towards a JAGUAR stopped at the intersection.....it's making a left turn at the intersection, going the same way as the CAB did....we push in close and land to see ROSE behind the wheel....She's in tears.....

Light turns from RED to GREEN.

CUT TO:

304. INT. JIMMY'S HOUSE - THAT MOMENT 304.

Jimmy, without a real trace of coordination walks from the living room and into

THE KITCHEN

He moves to a drawer and removes a REVOLVER. His hand is shaking and his hand/eye coordination makes it very hard to grasp hold, but he finally does....he's shaking and tearing....

CUT TO:

305. EXT. BILLINGSLEY'S PARKING LOT - THAT MOMENT 305.

CAMERA tracks with Jim Kurring to his car. He gets behind the wheel.

CUT TO:

306. EXT. INTERSECTION - MOMENTS LATER 306.

CAMERA overhead as Jim Kurring's car drives past the Magnolia/Tujunga intersection....

CUT TO:

307. INT. JIM KURRING'S CAR - MOVING - THAT MOMENT 307.

CU - Jim Kurring driving. HOLD. He drives past Solomon and Solomon Electronics.....

JIM'S POV - THAT MOMENT - MOVING

he sees the parked Buick Regal and Donnie (in shadow) get out and head for the back door....

CU - Kurring. He registers what he saw.

CUT TO:

308. EXT. SOLOMON AND SOLOMON/LOADING DOCK AREA - THAT MOMENT

308.

CAMERA moves with Donnie over to the back door...he reaches down to his KEY CHAIN and sees:

The BROKEN KEY....it's snapped off the key chain....one half remains....the other half is on the other side of the door in the lock....

DONNIE

Fuck.

CUT TO:

309. INT. JIM KURRING'S CAR - THAT MOMENT

Sequence J

309.

Jim Kurring drives a few more feet....slows down...then starts to make a u-turn to go back to the store....

JIM'S POV - MOVING - THROUGH THE WINDSHIELD.

The car starts to turn 180 degrees.....as soon as it is headed going back the opposite direction....

.....CRACK.....

From the sky, out of the blue, a large GREEN FROG lands on Jim Kurring's windshield.

CU - Jim Kurring. Scared shitless.

POV - Another GREEN FROG slams on the HOOD OF THE CAR.

CU - Brake. Jim's foot SLAMS ON THE BRAKE.

CUT TO:

310. EXT. MAGNOLIA BLVD. - THAT MOMENT

310.

CAMERA holds a wide angle as Jim Kurring's CAR SLAMS AND SKIDS TO A STOP IN THE MIDDLE OF THE EMPTY STREET.

CLOSER ANGLE, PUSH IN ON THE DRIVER'S SIDE WINDOW.

Jim is scared and sweating....he looks up, out the driver's side window....

JIM'S POV - LOOKING STRAIGHT UP.

It's dark and empty sky.....

....hold on him....he looks at the Frog that has landed on the windshield....it's dead and splattered.....

SUDDENLY:

The SOUND of ANOTHER FROG FALLING FROM THE SKY AND SLAMMING ON THE ROOF OF THE CAR.

Jim jumps.....looks up again....

....from straight out of the sky comes ANOTHER FROG falling DIRECTLY INTO THE CAMERA....it SPLATS....

...then another and another and another....

WIDE ANGLE. THE STREET.

It starts to RAIN FROGS in the middle of Magnolia Blvd.

CUT TO:

311. INT. CLAUDIA'S APARTMENT

311.

CU - Claudia snorts a line of coke off her coffee table.

She comes up and INTO FRAME. Outside the window, behind her....

...a FROG FALLS straight past....

She hears the sound and turns around....sees nothing...

CU - Profile on Claudia....through the other window...another FROG falls past, through the tree outside on it's way down....

She turns her head again....sees nothing....

BEAT.

Another FROG FALLS...she looks...she walks to the window....

.....A dozen FROGS FALL IN VERY QUICK SUCCESSION.....

She jumps back from the window...stumbles a bit...knocks over a lamp, which SMASHES to the floor.....her apartment goes DARK....except for street light...more FROGS FALL and we hear the sound and see them through the window in glimpses.....

CUT TO:

312. EXT. CLAUDIA'S APARTMENT/STREET - THAT MOMENT

312.

The FROGS are falling sort of heavy now....Rose's JAGUAR comes through it....skids and SMASHES into a PARKED CAR....

CAMERA DOLLIES over to her....she looks up at them....they FALL STRAIGHT INTO CAMERA AND ONTO THE HOOD, WINDSHIELD AND ROOF....

..Rose puts the Jaguar in reverse and tries to back away from the smashed parked car.....the bumper's are stuck....

CUT TO:

313. INT. EARL'S HOUSE - THAT MOMENT

313.

CAMERA holds on Earl and Frank. Frank has his head buried in Earl's bed....holding his hand, crying....it's very quiet....

CU - Phil. He's crying a bit standing off to the side. He looks out the window's and the glass doors and sees the FROGS come raining down. His mouth drops and he can't speak.

Frank doesn't notice. The FROGS fall in the backyard and into THE POOL.

PHIL

There are frogs falling from the sky.

CUT TO:

314. EXT. WHITSETT/NORTH HOLLYWOOD MED. CENTER - THAT MOMENT

314.

The PARAMEDICS are driving real fast down the street.....

CUT TO:

315. INT. AMBULANCE - MOVING - THAT MOMENT

315.

Linda is on life support stuff in the ambulance. Looking past her, we see the view of the road through the windshield -- the ambulance driver going real fast and just about to pull into the hospital emergency entrance....

FROGS START PELTING THE WINDSHIELD.....THE DRIVER SWERVES...

CUT TO:

316. EXT. STREET/AMBULANCE - THAT MOMENT

316.

A WIDE ANGLE where we see the FROGS falling onto the moving, swerving Ambulance....one FROG lands so hard on top of the red lights on the ambulance that it CRACKS....

...the FROGS in the middle of the road start to act as a lubricant on the already wet/damp street and the Ambulance starts to SKID SIDEWAYS....

...it FALLS ON IT'S SIDE.

CUT TO:

317. INT. AMBULANCE - POV

317.

As it falls on it's side and skids a bit....over the Frogs...

CUT TO:

318. EXT. EMERGENCY ROOM ENTRANCE - THAT MOMENT 318.

The Ambulance skids right up to the emergency room entrance.

CUT TO:

319. INT. JIMMY'S HOUSE - KITCHEN - THAT MOMENT 319.

Jimmy with the Revolver to his head...he cocks it back...

INTERCUT:

320. EXT. SKY/INT. HOUSE - THAT MOMENT 320.

CAMERA above Jimmy's house, looking straight down and MOVING towards a SKYLIGHT above the kitchen...a FROG enters FRAME, falling straight towards this skylight --

321. ...Inside the house, 321.

Jimmy about to pull the trigger...SOUND DROPS OUT.

...The falling FROG comes STRAIGHT THROUGH THE SKYLIGHT, SMASHING THROUGH....

...falls straight down onto Jimmy's head....the GUN GOES OFF WILDLY.....SMASHES the TELEVISION.....

Jimmy falls to the ground....GLASS FALLS from the broken skylight....

...more FROGS continue to fall through it and into the kitchen and around Jimmy.....

...the BULLET into TELEVISION has sparked something and the SOCKET it's plugged into CATCHES FIRE.....

CU - INSIDE THE WALL, NEAR THE SOCKET.

Camera moves in and sees some SPARK and FLASH and FIRE started....

CUT TO:

322. EXT. SOLOMON AND SOLOMON ELECTRONICS - THAT MOMENT 322.

Donnie starts to climb up a ladder attached to the side of the building....near the loading dock area....

CUT TO:



323. EXT. STREET NEARBY - THAT MOMENT

323.

Jim Kurring is in the middle of the Frog Rain...he puts his car into gear and drives down the street....

....about twenty yards later and he's out of it....

...he pulls into the parking lot behind Solomon and Solomon.....it's not raining frogs here.....

Kurring's HEADLIGHTS catch a glimpse of Donnie starting to climb...

...Donnie gets scared and FREEZES....

...Kurring is oblivious to Donnie for the moment. He looks in his REARVIEW MIRROR and sees the FROGS FALLING....

...Donnie looks past Kurring and now sees the FROGS FALLING in a 50 x 50 area in the street....

...Donnie looks up...

....FROGS ARE FALLING STRAIGHT AT HIM/CAMERA AND THEY KNOCK HIM DOWN AND TO THE CEMENT.....he falls flat on his FACE...

...Jim Kurring turns his head and sees Donnie, fallen flat face and bloody on the pavement...he gets out of his car and runs over to Donnie, through the Frogs that rain down, and picks him/draws him out of harm and under shelter in the LOADING DOCK AREA.

CUT TO:

324. INT. CLAUDIA'S APARTMENT - THAT MOMENT

324.

CAMERA (STEADICAM) follows ROSE as she runs up the stairs to Claudia's place and frantically BANGS ON THE DOOR...

Inside the apartment, Claudia JUMPS and SCREAMS at the sound....

ROSE

HONEY, HONEY, CLAUDIA. IT'S ME.  
IT'S MOM. MOM. OPEN THE DOOR.  
OPEN YOUR DOOR HONEY.

Claudia jumps up and goes to her door in the darkness and opens it up -- Rose comes in quick, scared shitless...they fall down and hold onto each other, sweatin/crying/shaking....

CUT TO:

325. INT. EARL'S HOUSE - THAT MOMENT

325.

Frank lifts his head and watches the FROGS FALL outside the house. Earl looks to Frank....he musters something...Frank notices....

All SOUND DROPS OUT except for the breathing of Frank and Earl.

EARL

You are not what you think you are.

Frank breaks down.

CUT TO:

326. INT. LAMPLIGHTER - THAT MOMENT

326.

Stanley and Worm. CAMERA holds as all around...through the glass windows...it RAINS FROGS....smashing to the ground.....hitting a couple odd parked cars...they sit, watching, stunned...in a sort of daze. Stanley seems almost happy. Worm shocked, scarred;

WORM

What is that?

STANLEY

It's frogs. It's raining frogs.

WORM

...fuck you mean, it's raining frogs?

STANLEY

It's raining frogs from the sky.

WORM

....what the fuck, what the fuck....

STANLEY

This happens....this is something that happens.

WORM

What the fuck is goin' on, WHAT THE  
FUCK IS GOING ON?

CU - STANLEY. HOLD ON HIS FACE extremely tight.

In the reflection of his eye, we see the Frogs falling....  
past the neon sign that reads "Fresh Coffee."

ANGLE, DIXON. He comes running into the Lamplighter and over to Worm and Stanley....he's scarred shitless and frantic --

DIXON  
DADDY! DAD! DAD WHAT THE HELL IS GOIN' ON?

WORM  
Stay quiet...stay quiet, son --

DIXON  
LET'S GO, LET'S GO, LET'S GET HIS MONEY  
AND GO -- DID YOU GET HIS MONEY? DID  
YOU GET IT? DID YOU GET HIS MONEY, DAD?

WORM  
No, Son...be quiet...be quiet now...

DIXON  
C'mon, Dad. We gotta just GET HIS  
MONEY AND GO, LET'S GO. Let's get the money --

WORM  
We're not gonna do that now. We're  
not gonna do that now and that's over.

DIXON  
BULLSHIT. BULLSHIT, DAD WE NEED  
TO GET HIS MONEY AND GO.

Dixon takes out a large POLICE ISSUED REVOLVER, AIMS at STANLEY'S FACE.

DIXON  
GIVE US YOUR MONEY MAN.

WORM  
Son, don't --

DIXON  
BULLSHIT, BULLSHIT DAD WE GOTTA GET  
HIS MONEY --

WORM  
-- no.

DIXON  
(to Stanley)  
GIVE US YOUR MONEY.

WORM  
Put the gun down, please, boy.

DIXON  
GIVE US YOUR MONEY, KID.

WORM  
Son, please, now....

DIXON  
DAD --

WORM  
Please, boy, put it down and it's ok.

Dixon starts to get nervous and well with tears...he shakes a little....

WORM  
It's ok --

DIXON  
We gotta get his money so we can get outta here -- we gotta --

WORM  
That idea is over now.  
We're not gonna do that now.

Dixon starts crying and shaking and backing away --

DIXON  
DADDY, FUCK, DADDY, DON'T GET MAD AT ME.  
DON'T GET MAD AT ME --  
(to Stanley)  
JUST GIMME YOUR MONEY.

WORM  
I'm not mad, son, I will not be mad at you and it's ok and please put it down and I won't be mad and I won't --

DIXON  
DAD.

Dixon starts to lower the gun a bit, crying and shaking....He lowers the gun and hands it over to his Father....Dixon is sort of flinching....the possibility that his Father may strike him...

...Stanley is frozen...Dixon is hyperventilating....

DIXON  
I - just - thought - that - I - didn't want - I - didn't - I - didn't -

WORM  
It's ok, boy.

HOLD. Que. "Bein Green," by Kermit the Frog/Aimee

327. EXT. LAMPLIGHTER/VENTURA BLVD. - THAT MOMENT Sequence K 327.

CAMERA holds a wide angle on the Lamplighter Coffee Shop.  
Frogs falling from sky onto and around the streets....

CUT TO:

328. EXT. THE SKY - THAT MOMENT 328.

CAMERA up with the Falling Frogs....CAMERA is moving down with them...  
it becomes almost musical....like Busby-Berkely-style coreography of  
Frogs That Fall In The Sky...

MUSIC/KERMIT THE FROG

"It's not that easy bein' green...  
Having to spend each day the color  
of the leaves..."

CARRIES OVER CUT TO:

329. INT. JIMMY'S HOUSE - THAT MOMENT 329.

It is on FIRE now....CU image of Jimmy on the floor of the kitchen  
with shards of glass around him...and FROGS...a few of them  
still alive and jumping around...the FIRE moving closer and closer...

CUT TO:

330. EXT. SOLOMON AND SOLOMON/LOADING DOCK AREA - THAT MOMENT 330.

Jim Kurring and Donnie underneath the shelter area. Donnie's  
MOUTH IS FULL OF BLOOD and his TEETH ARE BROKEN...

DONNIE

My teeef...my teeef....

JIM KURRING

YOU'RE OK...you're gonna be ok....

CUT TO:

331. INT. CLAUDIA'S APARTMENT - THAT MOMENT 331.

Claudia cries to her Mom. Rose holds her and they rock back  
and forth.... Claudia cries loud and over and over --

"Mommy...mommy...mom."

Rose calming her and petting her head, "It's ok."

CUT TO:

332. INT. EMERGENCY ROOM - THAT MOMENT 332.

CAMERA is with Linda and DOCTORS as they PUMP HER STOMACH. Follow the process and get to point where it's clear that she is going to make it, she will not die.

CUT TO:

333. INT. EARL'S HOUSE - THAT MOMENT 333.

CAMERA w/Frank and Earl and Phil. Earl's last couple of breaths are short and quick...short and quick...short and quick...and then he dies....his eyes are open.....

CUT TO:

334. EXT. SKY - THAT MOMENT 334.

CAMERA moves down straight towards the ground...towards the Magnolia intersection with a LARGE FROG....right before it hits the pavement --

CUT TO BLACK.

Title Card Reads: So Now Then

- Replay Lumiere Footage from the opening of "Three Men Hung" Green, Berry and Hill.
- Replay Delmer Darion in the tree and getting lifted out of the water.
- Replay Sydney Barringer jumping from building

NARRATOR

And there is the account of the hanging of three men....and a scuba diver and a suicide.....

CUT TO:

335. INT. EARL'S HOUSE - DAWN 335.

The door is opened by Phil and two MORTUARY MEN in suits nod their heads. Phil lets them in.

NARRATOR

There are stories of coincidence and chance and intersections and strange things told and which is which and who only knows...

CUT TO:

336. INT. EARL'S HOUSE - LIVING ROOM - THAT MOMENT

336\*

Frank and Phil watch Earl get covered in a sheet and put on a stretcher. CAMERA moves around and finds the MORPHINE DOG placed on a stretcher, covered in a sheet.

\*  
\*  
\*

HOLD CU on PHIL and then Frank.

\*

NARRATOR

...and we generally say, "Well if that was in movie I wouldn't believe it."

ANGLE, IN THE KITCHEN, MOMENTS LATER

Phil enters and answers the phone, "...hello...oh no...yes, yes..."  
Phil looks to Frank --

337. INT. HOSPITAL - DAWN

337\*

CAMERA looking down the long emergency room corridor as the doors open and Frank enters and moves to the reception desk, asks some information --

CAMERA pans off him, and over to a room, looking through the door jam onto Linda in bed. Her eyes a bit open, respiratory equipment attached to her. A DOCTOR standing over her, calmly asking questions; \*

DOCTOR

Are you with us? Linda? Is it Linda?

She nods her head. Doctor continues talk, etc. Frank, from behind enters FRAME and stands off nearby. MATCH TO DIXON'S FACE  
OVER CUT TO: \*

\*  
\*  
\*

NARRATOR

Someone's so and so meet someone else's  
so and so and so on --

338. EXT. EMPTY PARKING LOT AREA - DAWN

338.

CU - Dixon as he gets into the old beat up car with Worm. Their call pulls away and drives off. Dixon looks at Linda's Mercedes which is still parked way across the lot -- they exit FRAME.

CUT TO:

338A EXT. MAGNOLIA - DAWN

338A\*

Worm's car drives down the street. LONG LENS. ANGLE, at the car, Dixon leans up and out the window a bit....he's got the gun wrapped in newspaper, taking the fingerprints from the gun....he throws the POLICE ISSUED WEAPON from the speeding car...

CUT TO:

339. INT. LAMPLIGHTER - DAWN

339\*

Stanley sits in the back of a squad car....an OFFICER watching him...probably supposed to be comforting him, but instead drinking coffee, chatting with other OFFICERS questioning the coffee shop employees --

\*  
\*

NARRATOR

And it is in the humble opinion of this narrator that these strange things happen all the time....

Stanley gets out of the car and walks away, out of sight of all the officer's and people around...he just walks down the street....

CUT TO:

340. INT. SPECTOR HOUSE - RICK'S BEDROOM - DAWN

340.

Stanley enters Rick's bedroom. Rick is asleep.

STANLEY

Dad...Dad.

Rick opens his eyes, but doesn't move.

STANLEY

You have to be nicer to me, Dad.

RICK

Go to bed.

STANLEY

I think that you have to be nicer to me.

RICK

Go to bed.

Stanley exits.

CUT TO:

341. EXT. JIMMY'S HOUSE - DAWN

341.

CAMERA with Fire Trucks and County Coroner people. A body bag and a stretcher carrying JIMMY'S BODY come out of the house.

NARRATOR

...and so it goes and so it goes and the book says, "We may be through with the past, but the past is not through with us."

CUT TO:



341A INT. POLICE STATION - MARCIE

341A\*

Marcie looking down at the table in front of her, tape recorder and microphone in front of her, (and all that goes along w/full confession/etc.)

MARCIE

I killed him. I killed my husband.  
He hit my son and he hit my grandson  
and I hit him. I hit him with the ashtray  
and he was knocked out and I killed him,  
I strangled him. I strangled my husband  
to protect my boys. I protected my boys.

CUT TO:

342. EXT. SOLOMON AND SOLOMON - DAWN

342\*

Jim Kurring and Donnie sitting together at the loading dock.  
Donnie, mouth full of blood, holding a kleenex to it, crying a bit.  
Kurring listens. HOLD.

DONNIE

I know that I did a thtupid thing.  
Tho-thtupid...getting brathes...I thought...  
I thought that he would love me.  
...getting brathes, for what...  
for thumthing I didn't even...i don't  
know where to put things, y'know?

Kurring holds his look, nods. Donnie really breaks tears, looks up;

DONNIE

I really do hath love to give, I juth  
don't know where to put it --

CAMERA holds the 2-shot on them, BEAT, THEN: The Police Issued  
Revolver FALLS FROM THE SKY AND LANDS ABOUT fifteen feet in front  
of them. Jim Kurring and Donnie look. HOLD. CU - Jim Kurring.

\*  
\*  
\*

CUT TO:

343. INT. SOLOMON AND SOLOMON ELECTRONICS - THAT MOMENT

343.

Donnie and Jim Kurring walking inside the store, towards the office --

JIM KURRING

...these security systems can be a real joke. I mean, a frog falls from the sky and lands on the x-4 box 'round back and opens all the doors? Triggers a situation? You don't know who could be driving by at any moment, walk in and rob the place -- I was you I'd talk to your boss about a new security system --

DONNIE

....ohh-thur-I-thur-thill....

JIM KURRING

You guys make alotta money, huh?

CUT TO:

344. INT. SOLOMON AND SOLOMON - OFFICE - MOMENT LATER

344.

Donnie puts the money back in the floor safe. CU. DONNIE.

JIM KURRING (OC)

I got a buddy a mine down at the med. center, he'd probably do quite a deal on a set of dentures, you're interested in that. He's in training, you know he's not a dentist yet, but he's real good at corrective oral surgery from what I understand...

LAND ECU. DONNIE. He smiles a little bit.

345. EXT. SOLOMON AND SOLOMON - THAT MOMENT

345.

Wide Angle, Donnie and Jim Kurring shake hands and part ways, getting into their cars. A few words more about, "Call me up for that guys number and he'll help you out with the teeth."

Donnie gets in his car. CAMERA stays with Jim Kurring who walks over to his car and gets behind the wheel.

CAMERA HOLDS ON HIM. He does a little "Cops" talking to himself.

JIM KURRING

...alot of people think this is just a job that you go to....take a lunch hour, the jobs over, something like that. But...it's a 24 hour deal...no two ways about it....and what most people don't see: Just How Hard It Is To Do The Right Thing.

(beat)

People think if I make a judgment call that it's a judgment on them...but that's not what I do and that's not what should be done...I have to take everything and play it as it lays. Sometimes people need a little help. Sometimes people need to be forgiven and sometimes they need to go to jail. And that's a very tricky thing on my part...making that call...the law is the law and heck if I'm gonna break it...but you can forgive someone....? Well, that's the tough part....What Do We Forgive? Tough part of the job....tough part of walking down the street...

CAMERA stays with him and HOLDS as he puts the car into gear and drives away....HOLD with him as he drives...he starts to cry a little bit to himself.

CUT TO:

346. INT. CLAUDIA'S APARTMENT - THAT MOMENT

346.

CAMERA holds on Claudia. She's sitting up in bed, covers around her, staring into space....a SONG plays....for a very, very long time....she doesn't move....until she looks up and sees someone enter her bedroom....a FIGURE from the back enters FRAME and walks in and sits on the edge of the bed....from the back it is clear that it's Jim Kurring. She tears a bit and looks at him...HOLD....

She turns her eyes from him and looks INTO THE CAMERA and smiles.

CUT TO BLACK.

END.