

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 draped 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:

37. 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 SHATTER 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 THROAT, QUICK DISSOLVE INTO:

56. INT. EARL'S THROAT - 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:

7. 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 Que 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 goddman...  
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.

88. 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 --