

CONVENIENCE

An awkward teenager, who is embarrassed by the behavior of his parents and who has trouble making friends, takes a job at a floundering 7-11 store only to find that he must work with a black inmate out on a work release program. At first, the inmate scares our hero, but later teaches the young man how to make friends, find his true identity and get the girl of his dreams. At the same time the teenage boy helps the inmate become more human and later helps him escape. But before escaping, the inmate manages to turn the business into a highly prosperous one.

Status: Looking for director.

CONFIDENTIAL

TRISTAR PICTURES



TITLE: CONVENIENCE
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PREMISE: Two misfit kids end up in a weird adventure when two convicts on a work program start working at the convenience store which employs the kids.

COMMENTS.

CHECK ONE:

CONCEPT

CHARACTERIZATION

DIALOGUE

CINEMATIC STRUCTURE

STORY LINE

SETTING/PRODUCTION VALUES

BUDGET

EXCELLENT	GOOD	FAIR	POOR

- PASS FOR FEATURES
- CONSIDER FOR FEATURES
- CONSIDER CONCEPT ONLY

.....HIGH

.....MEDIUM

.....LOW

DATE DUE:

DATE RETURNED:

SYNOPSIS:

A FARMER gets fitted for a new prosthetic leg at BOBBY CREAMER (17)'s parent s'artificial limb store. Bobby is mortified by everything these days -- but especially his geeky parents and their geeky store. Bobby heads to the back and polishes the farmer's leg -- and is even more mortified when ALLISON PEABO (17), the girl of his dreams, comes into the store. Bobby blushes bright red as he talks to her -- and while she asks MR. CREAMER about her new artificial arm. Bobby doesn't care about her missing limb -- he loves her even with the odd hook gripper claw that she has for a hand. But Bobby DOES get upset when Mr. Creamer embarrasses him by revealing to Allison that he and Bobby had talked about the color of her eyes. Now Allison blushes too.

As the family leaves the store, Bobby gets upset when his parents call him "Bobby" instead of "Bob." Bobby sits in the back of his parents' truck and watches as an Aryan GOD and GODDESS drive by in a silver Corvette. Bobby really wants a Corvette.... Poor Bobby is embarrassed again as the truck goes over a bump and artificial limbs fly up into the air. Later, Bobby goes to best friend DANNY house, where he greets Danny's neurotic mom MRS. KELBICK. Mrs. Kelbick is a animal rights fanatic. Bobby finds Danny in the backyard as Mrs. Kelbick races away to a PETA meeting. Danny plays a trick on his mom by jerking a fake opossum across the road (on which Danny has sprayed water) just as she zooms past. Mrs. Kelbick stands on the brakes and her Volvo skids a long, long way. Danny marks the spot where her skid marks stop, and he is excited -- its the longest yet. Bobby wonders about Danny....

Bobby complains about working at his parents' store, and Danny convinces him to come work at Zippie's, a convenience store. Danny tells Bobby that Allison Peabo comes into the store a lot, but Bobby pretends he

doesn't have a crush on her. Soon, Bobby signs his W-4's with the DISTRICT MANAGER. Bobby at first is mortified by the dorky uniform and his geeky "New Employee" badge. But Bobby's mood soon turns around as Danny demonstrates the fun that can be had at Zippie's -- Danny denies gas to a customer just because the customer has a Hyundai, he has changed a door that automatically said "Welcome to Zippie's" so that it says "Thank you for SMOKING!", and shows Bobby how to play the "NARC" video game for free. Danny explains that Zippie's gives them autonomy and power.....and Bobby starts to dig it, especially when he gets to cut up the fake ID of the Aryan God and Goddess when they try to buy beer while wearing their high school jackets.

Bobby and Danny head home, and hear a report on the radio that explains a new prisoner program that will have minimum-security convicts working in local businesses. Bobby and Danny drive on the wrong side of the road and sing along to the radio.

At the prison , rows of prisoners are loaded into a van for the work program. When Bobby and Danny arrive for their shift at Zippie's, they are surprised to see the District Manager and "Wellness Consultant" MS. DELOUCHE. Ms. Delouche introduces them to two prisoners with whom they will work -- intense PACO and seemingly psycho GULLY. The district manager warns the boys to hide matches from Gully. MS. Delouche and the District Manager leave. Paco laughs at Danny's modified talking door, and then proceeds to stand by the counter and smoke for the rest of the day. Gully sits down on a crate -- with the top of his head sticking out above the counter -- and stares at the hot dogs as they rotate around in a flaming cooker. Danny and Bobby work hard all day as the two convicts do nothing. Bobby gets angry when Paco licks his lips at their TEACHER. Bobby finally gets pissed off and confronts Paco, but Paco is scary. Paco tells them that Gully looks at

any bright lights because in them he sees the Virgin Mary. Gully's favorite "bright light" is fire....

The cons get taken back to jail by the van, and Bobby gets angry at Danny for not backing him up. What about autonomy and power? Bobby refuses to quit -- he and Danny have to fight the convicts. Bobby is surprised when he finds a "Forbes" magazine hidden inside the "True Detective" magazine that Paco was reading. Later, Paco brags about working on the outside while taking a shower -- but his talking stops when menacing LEVON corners him and tells him that HE wants the job. LeVon likes to sell anything -- guns OR candy bars, and he wants Paco's job. Paco's thick "cholo" accent disappears as LeVon talks to him. Paco refuses, and LeVon hits his head into the wall.

Meanwhile, Bobby goes to the shoe store to buy new sneakers. The SHOE SALESMAN shows Bobby and his parents a geeky checkerboard Keds Van -- it's only 14.00 dollars. Bobby's parents' eyes perk up, but Bobby wants a high-tech, expensive Nike Air Pump shoe. The salesman tells Bobby that since the airpump holds the shoe on, the fashion is to leave the laces untied. Bobby buys the shoe and walks out, laces trailing behind him. But the laces get caught in an escalator, provoking a disaster as Bobby flails, his laces and then his shoe caught in the escalator. It grinds to a halt, and everyone in the mall stares -- especially Allison Peabo, who works as an earpiercer in a nearby store. Bobby's foot finally pops out of the sneaker, which is chewed up by the escalator. Cut to Bobby leaving the mall, wearing the geeky Keds. On the way home, Mr. and Mrs. Creamer wonder why Bobby is always so embarrassed.

In prison, Paco watches TV, scrutinizing Dow Jones tickers -- until a guard takes away the remote. In his cell, Paco tries to make himself sick by breathing in cigarette ashes, but he ends up sneezing all night instead.

Next day, Bobby is transfixed by Allison as she twirls a baton -- she's a one-armed baton majorette. Bobby tells Danny that Allison is like a Lamborghini with one light bashed in -- everyone looks at her. Danny and Bobby bring pathetically small weapons to work with them -- a pocket knife and a roll of quarters to use as brass knuckles. At work, Paco wonders why the store is kept open at all -- it's pretty dead. Danny explains that business has dropped off because of a new freeway built nearby. Paco gets in a fight with a customer because the register rings up an 800 dollar bill, and Paco tries to make the man pay it -- even though the man is only buying some oil. Meanwhile, Gully finds a match that the man has dropped. In a daze, Gully goes out to the gas pump, sprays gas around him in a circle, and lights it up. WHOMP! A flaming circle of gas blazes as Gully sees the Virgin Mary inside it. Bobby races outside with a fire extinguisher. Paco is distressed -- that's how to lose a job, not arguing with a customer.

Bobby, Danny, and Paco meet with the District Manager and Ms. Delouche at the "Wellness Center." Ms. Delouche apologizes and says a new convict will replace Gully. Bobby tries to get rid of Paco as well, but the District Manager refuses. Afterwards, the District Manager tells Bobby and Danny that the only reason the store is still open is because of the stipend paid by the correctional facility -- otherwise it would be losing too much money. So they just have to make the best of the convicts. Later, at prison, LeVon receives his Zippie's uniform. He smiles while he practices speaking Spanish.

Bobby goes to get a haircut at his dad's favorite barber BUZZ's shop. Buzz is a Korean war vet who speaks through a talk box attached to his throat. Buzz slips and gives Bobby a crew cut. Bobby is more embarrassed than ever. To try to make up for it, Bobby's dad gives himself a crew cut

as well. Bobby cracks a bit of a smile, but it's hard when he looks as geeky as can be.

The prison van delivers Paco and LeVon to the Zippie's. LeVon starts out acting really nice, and he is bursting with energy about ways to sell, sell, sell at the store. Bobby confronts Paco with the fact that he is a librarian in jail. LeVon leaves out free pistachio nuts so that he can see flow patterns in the store by looking at the shells. LeVon wants to turn around the store, and Bobby and Danny are a little inspired despite themselves. But then LeVon gives his first idea -- buy two lotto tickets, get one free. That's illegal. He then tries to use the phone, which is against the rules. Danny confronts him -- and suddenly LeVon turns very scary, threatening to suck out Danny's eyeball and to send his posse after Danny and Bobby. Afterwards, Paco makes up with Bobby and tells him that he treated him badly because he is the lowest of the low in jail. Paco is actually in jail for writing a bad check. Paco tells them that LeVon is dangerous -- they should just quit. At the end of the day, Paco finds LeVon on the phone making lots of orders and sketching out various promo deal ideas. LeVon leaves, but not before asking Danny where the most shells were found.

Afterwards, Allison comes into the store. She buys a box of tampons, which embarrasses both her and Bobby - especially when the box doesn't have a price. Bobby just gives them to her so that she won't have to be embarrassed by Danny as well. Allison says she likes Bobby's haircut - it reminds her of her brother in the Marines. Bobby tells Danny that he sold Allison beer. Next day at school, Bobby and Danny are surprised to find a courier deliver them each two voice pagers. Later, Bobby watches Allison practice and makes eye contact with her despite his embarrassment. Bobby

smiles a bit, and Allison smiles back warmly. The moment is interrupted by LeVon's voice coming from the pager as he summons them to work.

They arrive at the Zippie's and are shocked to find a stream of people and a banner that says "Buy two lotto tickets, get one free (with the purchase of a Tsunami or a Burrito)" -- the two foods that the day before the pistachio shells suggested people buy most. Bobby is amazed at how good LeVon is at selling. LeVon is thrilled by how full the store is, and continues practicing his Spanish. They sell all the lotto tickets in the store. LeVon says he doesn't care if it's illegal -- if you love to do something, you take risks to do it. Bobby takes LeVon's words to heart. Later, LeVon, Bobby, and Paco talk about where the best places to put products are. Paco also seems to know an awful lot about marketing and sales. Bobby thinks that his father's store could use some of this knowledge. Later, a PUNK delivery boy arrives with stacks and stacks of cigarettes, and LeVon stores them in the back room. LeVon also says that the storeroom is now off-limits to everyone but him. LeVon then goes on a wild selling spree to sell massive amounts of cigarettes -- everything from hawking smokes over the PA system to instituting "blue light" specials to giving away various items with the purchase of a carton of smokes. LeVon starts selling firecrackers, too. He runs a "beer and cigarettes" special that has Danny standing by the freeway in a Bavarian outfit. LeVon even gets a cherry picker to hoist the Zippie's sign high enough so that it can be seen by the freeway. Hordes of people now come into the store -- LeVon is selling everything in sight. Bobby is thrilled by LeVon's energy as LeVon teaches him how to hard-sell.

By the end of the day, there is barely anything left in the store. LeVon talks to Bobby about his dad, and then Paco describes how his father made him have a lemonade stand as a kid, but refused to let him do it at

the right location. LeVon leads the group in composing a cool jingle for Zippie's. But Paco warns Bobby that LeVon is doing something criminal -- of course, they can't just quit, because then LeVon will send his posse after them.

Later, Bobby is inspired to hang out with his parents, so he goes with them to a cemetery -- but not to visit dead relatives. No, Mr. and Mrs. Creamer have already bought their plots and their headstones. They get upset that someone has gotten a plot next to theirs, when they were promised a tree. Then Mrs. Creamer starts fretting that there won't be enough room for them both in the new plot. Mr. Creamer is about to lay down and see if he still fits, but he is afraid to embarrass Bobby. Bobby, accepting his parents' quirkiness, tells them to go ahead and lay down. Both stretch out on their future graves, and smile when they see that there is still plenty of room. Later, Bobby starts talking to his dad about new ways to arrange the store. Mr. and Mrs. Creamer then head out on a vacation.

Later, Allison's arm arrives from Taiwan. He screws on the courage and calls her. She comes to the store, and Bobby takes her inside and fits her with the new arm. It is a tender, romantic moment, and they kiss lightly -- but then they are interrupted by LeVon's voice coming from the pager. Bobby heads off to Zippie's.

Bobby, Danny, and the delivery punk are confused when LeVon starts unloading tires and other random, non-convenience store products from the truck. He then receives a load of boxes labeled "refrigerator parts." Bobby and Paco sneak into the back room, which is now filled with various random items like velvet paintings and Elvis busts. Bobby's eyes go wide when he removes a false label from the "refrigerator parts" box and sees that it is really .357 Magnum guns. LeVon wants the punk to pick up other items, but even the punk is skittish -- he needs two other guys, and his helpers are

in jail. LeVon tells Bobby and Danny to go, but they refuse. They are quitting. LeVon starts threatening them. Paco slips away and calls the cops. LeVon sees a flashing alarm and he runs into the back. He grabs a bag stuffed with money and Spanish travel books, and then takes Paco hostage. He steals Danny's car and warns the boys to tell them that he went North, even though he is really planning to escape to South America to open up a home shopping channel. The cops show up later, and Bobby and Danny indeed say that LeVon went north.

Mrs. Kelbick takes the boys home, and offers to let Bobby stay at her house -- she doesn't like the idea of Bobby staying alone in his empty house. Bobby declines. Bobby heads home -- and finds LeVon and Paco holed up in the house. LeVon receives fake passports from a courier, and tells Paco that he is taking him along because Paco speaks better Spanish and because of Paco's MBA abilities. But Paco just wants to go back to jail -- he's about to get out anyway. LeVon doesn't care. LeVon makes Bobby take his and Paco's picture for the passports, and then he heads to the mall to get them developed. LeVon threatens about his posse, but Bobby doesn't believe him anymore. LeVon admits that he once had a posse, but that they then got caught and they fingered him. LeVon takes Bobby's pager with him as he and Paco speed away.

Danny comes racing over to the house. Bobby uses redial to find out that LeVon is going to a Fotomat at the mall. Bobby refuses to call the cops -- he wants to save Paco but he doesn't want anything to happen to LeVon. Bobby and Danny take Danny's mom's Volvo and race to the mall, where they wind in and out of the cops who are searching for Paco and LeVon. Bobby spots LeVon in the Foto Kwik. Two cops are closing in , but he doesn't see them. Bobby grabs a phone and calls the pager, leaving a message that says that cops are closing on him and he should go to the back

of the store. LeVon takes Paco and they hide in the Foto Kwik storeroom. Bobby then finds cops and sends them in the wrong direction, and then enters the storeroom. He tells LeVon that he will help him escape, but that he has to let Paco go. LeVon agrees, and Bobby dumps LeVon's gun in a vat of developer.

Bobby wheels out of the mall in a wheelchair with a big hat and glasses on. No one notices him. Danny stashes Paco in Allison's store. Allison sees Bobby and recognizes LeVon, but Bobby shakes his head. She doesn't betray the secret. Danny reaches her and tells her what is going on, then takes her behind the counter. Paco lies there, bound and gagged. Danny tells Allison to scream, and she does. All the cops in the mall race to her and find "hostage" Paco. Meanwhile, Bobby almost has LeVon free -- but then the cops start using dogs. But LeVon sees a Corvette that is being auctioned off in the middle of the mall. He jumps in and powers away through the mall doors before the cops can catch him.

Later, Bobby works with his dad to teach him LeVon's sales techniques. Danny works at a video store where he has become "Employee of the Month" due to using LeVon's methods -- and in a South American country, LeVon has indeed opened a home shopping channel. When he is released, Paco joins LeVon there, and they make the channel a success. Later, Allison gives Bobby an ear piercing.

COMPARISON to draft dated 12/6/94:

1. The scene in which LeVon tries to get a guard to give him a retail work detail has been cut. Now, we just see LeVon watching the prisoners on work detail leave.
2. Gully is now black, not white.
3. The scene of LeVon working in the gravel yard has been cut.
4. The scene in which Paco brags about his job and LeVon intimidates him has been moved from a prison bus to the showers in the prison, and has been totally re-worked.
5. The scene in which LeVon gives Gully the match has been cut. Instead, Gully now randomly gets a match that a customer drops at Zippie's.
6. Dialogue changes in Bobby and Danny's conversation as they watch Allison Peabo march in the band.
7. The scene in which Gully makes the circle of fire has been somewhat re-worked.
8. After Mr. Creamer cuts his hair, Bobby's line has been changed to just "What's your little point?" as opposed to "What's your little point, Hugh Beaumont?"
9. A new scene has been added in the prison in which the guards count off the work detail prisoners and LeVon joins the group.
10. Minor dialogue changes in scene in which LeVon first shows up at Zippie's.
11. LeVon now explains that he was previously working on a chain gang, but that he loves retail.
12. LeVon now compares the Zippie's to a Zippie's in downtown Beirut, not Mogadishu.
13. The moment in which LeVon intimidates Danny by threatening to suck out his eyeball has been amplified and made more intense.
14. LeVon no longer asks Paco to come to the back with him after the argument, and the subsequent scene in which he tells Paco not to contradict him has been cut.
15. LeVon now specifically orders a banner while talking on the phone.

16. When Allison compliments Bobby on his haircut, she now compares it to that of her big brother in the Marines.

17. Allison's gripper claw no longer releases and causes her to drop her baton during the "Bobby watches Allison practice" scene.

18. Bobby's line when he sees the banner is now just "He's good" rather than, "Damn, man. He's good."

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ELEMENTS

LOCALE: small southern town

GENRE: comedy

STATUS: NOTES

PREMISE: Two misfit kids end up in a weird adventure when two convicts on a work release program start working with them at a convenience store.

COMMENTS.

CHECK ONE:

CONCEPT

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SETTING/PRODUCTION VALUES

EXCELLENT	GOOD	FAIR	POOR

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BUDGET

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DATE DUE: 8/12/96

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NOTES

CONVENIENCE is a funny, unique, quirky comedy that has lots of off-beat teen appeal. The movie's oddball humor is mixed with a warmth and "heart" that really mitigates the weirdness, making it sweet and special rather than off-putting. Given the film's unique qualities, it is imperative that it not be put through the "development grinder." This is a project that stems from a unique vision, and as such it needs to be handled with the care and respect that it deserves.

Given that, however, the script does have a few areas in which some improvement could help enhance what is already on the page. While the storyline works well at this point, character work can still be done that could take Bobby and the other characters to a higher level. In particular, refining some of the relationships and strengthening Bobby's arc can make this an even stronger script. There are also a few missed opportunities to demonstrate parts of Bobby's character that can be used to round out the script. Below are some specifics:

BOBBY

Bobby currently is a very funny, odd, and interesting character, but he is also very passive throughout the script. In general, he tends to react rather than cause situations to happen himself, and he is driven more by a passive embarrassment and a fear of action than by anything else. While he should certainly should not suddenly turn into the motivator of everything in the script, there needs to be a way to make Bobby become more proactive later in the script.

In a way, Bobby's arc actually seems to be "overcoming his embarrassment and passivity." (This is demonstrated clearly when he decides to help LeVon and when he bites the bullet and gives Allison her new arm.) However, there are some inconsistencies to Bobby's arc, and there are several missed opportunities that we can use to strengthen and make clear Bobby's transition from a scared rabbit to a proactive person who takes control (however oddly) of his own destiny.

- Let's think about building up the "giving Allison her arm" element. This is the moment in the script in which Bobby shows that he has changed -- that he has gotten "cojones" -- but it is currently quite underplayed. Perhaps the time before Bobby bites the bullet and calls Allison can be extended, so that he has been worrying about giving her the arm for some time. The arm can either arrive earlier in the script or once it arrives we can see Bobby fretting for a long time, unable to decide whether he should call or not. In the deadpan style of the script, we could even have a scene

in which Bobby just sits by the telephone, with the box right in front of him, and repeatedly reaches out to the phone, only to withdraw his hand. He could do this over and over and over again to the point that it is almost maddening, and then finally -- to the audience's great relief -- call her, maybe mentioning LeVon and his "cojones" to himself just before he does it.

- As a corollary of the above, let's think about letting Bobby have this moment of triumph alone -- without Danny as a crutch. Right now, Danny is still partially convincing Bobby to call Allison. Let's make it clearer that this is Bobby's epiphany by letting him do it all by himself.

- There is also a missed opportunity to demonstrate Bobby's growth by using the "Aryan god and goddess" characters. These two teen-age idol types clearly represent the people whom Bobby is embarrassed to have see the quirks and oddness of his life -- the "perfect" teenagers whom everyone is supposed to be. Bobby has a moment of revenge in which he gets back at them -- cutting their ID's -- but he never has a moment in which he demonstrates that he is free from them. The "new" Bobby should show that he no longer cares what the god and goddess types think, that he is free to be himself and to love wacky Allison Peabo. To that effect, we should have a moment in which the God and Goddess drive by in their Corvette at a time in which Bobby is doing something that otherwise would have embarrassed him, but now he blithely doesn't care. Perhaps the "cemetery scene" could work for this -- maybe after Bobby's parents lie down on their own future graves, the Corvette drives by with the god and goddess in it. Instead of cringing as Bobby would have done in the past, maybe this time he doesn't care -- or maybe he even demonstrates solidarity with his parents' weirdness and lays down on the grave.

- Bobby should more definitively decide to go help LeVon, and once he is helping LeVon, Bobby should make all the decisions and create and implement all the plans. If giving Allison her arm is Bobby's turning point, then the finale in which Bobby helps LeVon is the time in which Bobby should consistently demonstrate his change. Bobby should strongly decide to help LeVon, rather than being wishy-washy when Danny tries to call the cops. Perhaps Danny can even protest more, and Bobby can lay down the law, saying essentially "we are helping LeVon and that is it." Bobby does a good job helping LeVon now with the call to the pager, defusing the hostage situation, and helping LeVon escape in the wheelchair. However, let's have Bobby come up with the idea of stealing the Corvette, rather than having LeVon think of it himself. Let's also remove the moment in which Bobby is made anxious by Allison's presence -- he should be confident about her now, just as he is confident about everything else.

Bobby should be cool, calm, and collected throughout the finale -- demonstrating with aplomb the "cojones" that he has learned from LeVon.

- Let's think about shuffling some of the dialogue between Bobby and Danny so that Bobby gets some more of the really good joke lines. By design or by coincidence now, Danny gets most of the really strong jokes -- let's give some to Bobby to make him more memorable and likable. This will also be a way to counter his passivity in the first two acts of the script -- if we find him even funnier, we will be that much more engaged with him and his struggle.

BOBBY AND ALLISON

The Bobby/Allison romance is what gives this script its emotional appeal and its special "heart." There are already lots of great moments regarding this element -- especially Bobby's explanation of why he loves her (she's like a Lamborghini with one headlight bashed in) and the scene in which Bobby watches Allison at twirling practice. However, the romance lacks some closure -- which could easily be remedied and could raise the emotional level of the script even higher.

- In the "giving her the new arm" scene, Bobby barely gets to kiss Allison before he is called away by LeVon's page. Let's elongate the kiss and make it more passionate. We should know that Allison really does like Bobby, and we should let the two of them clinch their teenage romance here. Also, Bobby has demonstrated "cojones" for almost the first time -- he should be rewarded for this.

- Once Bobby has kissed Allison, he should no longer be embarrassed by her. To that effect, he should no longer be embarrassed when he sees her in the finale scene in the shopping mall (see above).

- Bobby should clearly be an item with Allison at the end of the script, but right now that's not clear. While we don't want a conventional "walking away together holding hands" ending (the script is far too quirky for that), we need to find a moment that more clearly shows that Bobby and Allison Peabo are really together. If we want to keep this final scene in Allison's ear piercing joint, perhaps we can see that Allison is wearing a distinctive earring, and then pan to see that she is putting a matching earring into Bobby's ear.

BOBBY AND LEVON

The Bobby/LeVon relationship is of course very important to the script in that it is both the central conflict and the

means through which Bobby grows as a character (he gets his "cojones.") While the relationship is working very well from a storyline/primary conflict point of view, it is still a bit inconsistent from a personal character point of view.

- Bobby and LeVon need to get even closer in the scenes in which they have fun together, and Bobby's admiration for LeVon and LeVon's basically positive feelings towards the boy need to stay consistent after they become friends. While of course they come into serious conflict after LeVon takes Paco hostage, etc, there should be an undercurrent of respect and almost sadness that their special relationship seems to be over. Bobby should feel more betrayed and LeVon should demonstrate more remorse at betraying his young friend.

- The moment in which LeVon leaves from Bobby's house could really use a more tender emotion between the two of them. Currently, LeVon makes a seemingly menacing speech about his posse and how they turned against him. This doesn't work either in terms of Bobby and LeVon's relationship, or in terms of setting up Bobby's desire to help LeVon. Instead, let's think about having LeVon say something that alludes to LeVon and Bobby's special friendship, a reminder that even if LeVon is doing something bad now, that he really liked Bobby and is sorry to have betrayed him. This will help motivate Bobby's decision to risk everything and help LeVon escape.

- Currently. Paco seems to dominate the first half of the script, even though the primary relationship in the movie is really between Bobby and LeVon. LeVon comes into the script late -- and even once he arrives the primary axis of communication still is between Paco and Bobby for quite some time. We need to amplify the relationship between LeVon and Bobby so that it becomes clear that LeVon is responsible for what Bobby learns about himself. In previous drafts, LeVon came into the story earlier, but in burdensome scenes set in the prison. While this clearly didn't work, perhaps there is some way to shorten the beginning or to shuffle scenes so that Gully's replacement by LeVon comes earlier. Another possible solution would be to let LeVon enter the script relatively late as he does now, but to then increase the amount of time he spends bonding with Bobby and to make the Bobby/LeVon interaction the primary element as soon as LeVon starts working at the Zippie's.

MISCELLANEOUS

Paco seems to disappear a bit from the third act of the script. While he's present in a lot of scenes, he tends to stop saying things. Since he's a great character, let's think about giving him some funny lines, especially in the finale

-- Paco can protest what LeVon is doing to him more and in a more humorous manner.

Also, there is a missed opportunity for comic suspense in the Gully character. Perhaps we can give Gully several chances to start fires, but Danny and Bobby watch him like a hawk and repeatedly manage to stop him. This could be very funny as they keep finding things that Gully could use to further his pyromania and removing them just before the firebug finds them. Finally, Danny and Bobby are too distracted to watch Gully -- and -- BOOM -- Gully finally finds his way to start a fire.