

**I LOVE YOU PHILLIP MORRIS**

A true story of life,  
love and prison breaks

Written by

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Based on the book by Steve McVicker

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**1 EXT. SKY - DAY**

**1**

Fluffy white CLOUDS drift across a clear blue sky.

**TITLE CARD-**

"This really happened"

**FADE TO WHITE:**

**TITLE CARD-**

"It really did"

A dull WHINE is heard building in volume until finally-

**SMASH CUT TO:**

**2 INT. TEXAS STATE PENITENTIARY HOSPITAL WARD - 1998 - DAY**

**2**

Startled, STEVEN RUSSELL (40) opens his eyes. Gaunt and pale, he seems to be on death's door. The whine we once heard is now the high-pitched ALARM of medical equipment.

The door BURSTS open. NURSES enter, rushing toward him.

The nurses pass him and attend to the PATIENT in the next bed over, frantically administering CPR.

**SUPER: "TEXAS STATE PENITENTIARY INFIRMARY - 1998"**

A DOCTOR appears and pushes the nurses aside.

**DOCTOR**

Where's the crash cart!?

He straddles the patient's chest and pushes down hard-  
the sound of a sternum CRACKING can be heard.

Steven returns his gaze to the ceiling. A CHEERY VOICE  
counterpoints the bleakness of this scene.

**STEVEN (V.O.)**

(upbeat and happy)

Love sure is a funny thing...  
It makes you happy. Makes you sad. Makes  
you do all sorts of things you never  
thought you'd do before. Love's the  
reason I'm here actually.

**SMASH CUT TO:**

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**3 EXT. MARSHLAND - CHESAPEAKE BAY, VA - 1966 - DAY**

**3**

A group of FOUR NINE YEAR OLDS lie in the grass atop a  
hill. They stare up at the clouds, playfully arguing.

**RED HAired BOY**

I still don't see it.

**LITTLE GIRL**

It's right there.

A young STEVEN RUSSELL (9) is among them.

**YOUNG STEVEN**

It's really big.

**STEVEN'S MOM (O.S.)**

Steeeeeeeeeven...

Steven looks down the hill to see his mother calling.

**STEVEN'S MOM (CONT'D)**

Steeeeeeeeeven...

**4 INT. LIVING ROOM CHESAPEAKE BAY, VA - 1966 - DAY**

**4**

Young Steven sits in the middle of the couch. His PARENTS

and 11 year old BROTHER stand before him. He stares at them- innocent and doe-eyed with a big smile on his face.

**STEVEN'S MOM**

Are you a happy little boy Steven?

Steven smiles and nods.

**STEVEN'S MOM (CONT'D)**

You've always been such a happy little boy.

(then)

Now Steven, we want to tell you something very important, but I want you to understand that it doesn't change a thing.

Steven awaits, smiling.

**STEVEN'S MOM (CONT'D)**

We're still gonna love you, you're still gonna be our happy little boy and you're still gonna--

**STEVEN'S BROTHER**

You're adopted.

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**YOUNG STEVEN**

Shut up!

He glares at his brother, then turns back to his mother. Her face says it all.

**STEVEN'S MOM**

It's true.

WHACK! She SWATS his brother in the head. Steven starts putting things together.

**STEVEN'S MOM (CONT'D)**

Your brother overheard your Dad and I talking and well, we didn't want you to hear it from anybody but us.

(then)

It's true. You're a special little boy. You know why? Because we chose you. Not like your brother here who's natural.

**STEVEN'S DAD**

Your Mother's right. It's cause we love

you. So we put some money in a brown paper bag and gave it to your real mom in the hospital parking lot so you could come home with us. Okay?

**STEVEN'S MOM**

It doesn't change a thing honey. We love you just as much as we love your brother here...

(best of intentions)  
...and he's natural.

**STEVEN'S DAD**

So son, are you okay?

Steven smiles wide.

**YOUNG STEVEN**

Yes Daddy.

As his parents prattle on, Steven's VO comes full.

**STEVEN (V.O.)**

It hurt a bit, but I decided I wasn't gonna let it get me down. No way. I was gonna be the best son- No, the best person I could be.

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**5 I/E. VIRGINIA BEACH CHURCH OF GOD - 1984 - DAY**

**5**

A joyous Sunday. OPEN ON the LETTER BOARD of THE VIRGINIA BEACH CHURCH OF GOD. The date reads, MARCH 1984.

A congregation packs the church to the rafters as a Lawrence Welk-ish CHOIR praises Jesus to the tune of Hallelujah! We Shall Rise.

Amidst this white-man's paradise sits a smiling and healthy STEVEN- playing the organ with a happy-stick planted firmly up his ass.

As the joyous flock whoops it up, Steven winks to his wife (DEBBIE) and their 4 YEAR OLD DAUGHTER (STEPHANIE) who sit in the first row.

Steven, oblivious, hits a sour note or two-- but keeps on playing with happy abandon. The crowd continues to enjoy the inspiring hymn.

**6 I/E. VIRGINIA BEACH POLICE STATION FRONT DESK, 1984 - DAY 6**

A police receptionist (MANDI) at a switchboard in a small-town police station answers the phone.

**MANDI**

Virginia Beach Police Department, how may I direct your call?

Steven enters in UNIFORM, smiling wide. Mandi waves happily. She covers the receiver and whispers.

**MANDI (CONT'D)**

Something came for you.

As he nods and moves on he's greeted by a VARIOUS POLICEMEN. We can tell he's well liked.

**STEVEN**

Hey fellas.

**VARIOUS POLICEMAN**

Hey Steve, Steve, mornin', etc...

Steven arrives at his desk to find a large FILE BOX. He turns it around to reveal writing on the side. It reads, "**BASHAM, BRENDA**"

**6A INT. STEVEN'S HOUSE, VIRGINIA BEACH - 1984 - NIGHT 6A**

Establishing of the empty parts of the home.  
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**7 INT. STEPHANIE'S BEDROOM (VIRGINIA, 1984) - NIGHT 7**

Steven switches off the small lamp beside Stephanie's bed. He kisses her forehead.

**STEVEN**

Have lots of dreams...

**STEPHANIE**

(smiling)

Okay.

**8 INT. STEVEN AND DEBBIE'S BEDROOM (VIRGINIA, 1984) - NIGHT 8**

Steven and Debbie kneel at the edge of the bed, praying.

**DEBBIE**

...and if it wasn't for you Jesus, I would have never found that last coffee filter and Prayer-Girls would have been ruined. So thank you for that.

**STEVEN**

Amen.

Steven moves to get up but settles back in when she continues.

**DEBBIE**

And thank you for Steffie's allergy screen coming back all negative. I always knew it was in your plan for her to enjoy nuts. And finally I want to thank you for this man Jesus. This man who works so hard to make us happy without even a thought for himself.

Steven smiles at that sentiment. Again he moves to get up when--

**DEBBIE (CONT'D)**

This man who pursued me to the ends of the Earth and promised me a life of eternal happiness. A promise he has kept oh Lord. Every day. Amen.

**STEVEN**

Amen.

Steven tries to get up again. Then-

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**DEBBIE**

Sometimes when I think of how happy I am, I just want to cry. Like the time when you--

**STEVEN**

(politely)  
Okay let's wrap it up...

**DEBBIE**

And in your gracious name, I find thee and praise thee. Amen.

**STEVEN**

Amen.

CUT TO:

9 INT. STEVEN AND DEBBIE'S BEDROOM 1984 - NIGHT - LATER

9

CLICK. In bed with Debbie, Steven switches off the light and lets out a hearty YAWN.

**STEVEN**

I'm absolutely bushed.

**DEBBIE**

Me too.

They turn on their sides, back to back in the bed. After a few moments of SILENCE, Steven rolls over and puts his arm around her, gently feeling her breasts.

Debbie turns on her back and they kiss quietly as Steven quietly gets on top. In moments, they are rocking with the gentle rhythm of everyday sex.

Just as things are peaking, Steven suddenly STOPS and strikes a conversational tone.

**STEVEN**

Deb- You know how, as a cop, I have lots of access? You know- records and things?

**DEBBIE**

(surprised)

Steven-

**STEVEN**

(oblivious)

Now do you think it's, you know, unethical, to use that to find my mother?

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Debbie quickly realizes where his head is at.

**DEBBIE**

Oh... that. Yeah, um, well I don't know-

**STEVEN**

I swear honey- getting around the system's so easy. No one would even know I did it.

**DEBBIE**

I know you want to find her Steven, but

you need to think about this.

**STEVEN**

You're right, I shouldn't have done it.

**DEBBIE**

You did it!? Oh my God, Steven- what'd you find?

Steven shrugs.

**STEVEN**

I haven't looked. It's downstairs.

**DEBBIE**

Really? Well let's go!

She moves to get up. Steven takes umbrage.

**STEVEN**

Well hold on- let me finish.

**DEBBIE**

Oh, right.

Steven thrusts and tenses.

**STEVEN**

There- that's got it.

**10 INT. STEVEN AND DEBBIE'S HOUSE 1984 - DINING ROOM - NIGHT 10**

Steven flips through the file box, reading through various pages. Debbie watches with compassion as he reads. Eventually he cracks an incredulous SMILE.

**DEBBIE**

What?

**STEVEN**

She's right here. She's been right here all this time.

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**DEBBIE**

It's really her?

**STEVEN**

Yeah. No question.



**DEBBIE**

My goodness Steven, that's wonderful.

He reads on, his smile ever widening until-

He comes across something that concerns him and his voice trails off. His smile fades, replaced by a look of dread.

Debbie grows concerned.

**DEBBIE (CONT'D)**

What? What is it? Steven?

He cannot believe his eyes.

**11 EXT. BASCOMBE HOME, VIRGINIA, 1984 - DAY**

**11**

Steven walks up to a middle class home and raps on the screen door. A kindly woman (MRS. BASCOMBE) arrives behind the mesh wearing a birthday PARTY HAT.

**MRS. BASCOMBE**

(alarmed)

Is something wrong officer?

**STEVEN**

Are you Barbra Bascombe?

**MRS. BASCOMBE**

Yes. Is something wrong? Is someone hurt?

**STEVEN**

(lip quivering)

In a manner of speaking, yes. You gave up a baby for adoption, correct?

An ashen look overcomes Mrs. Basham's face. She removes her hat.

**MRS. BASCOMBE**

I don't think I know what you're talking about.

Steven can see that behind her is a small FAMILY GATHERING at the table, grouped around a BIRTHDAY CAKE.

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**STEVEN**

Elizabeth City? St Jude's Hospital?  
Remember?

**MRS. BASCOMBE**

I don't know what you're talking about.

**STEVEN**

You were young. I know that you made a mistake giving me away, but-

**MRS. BASCOMBE**

Listen-

**STEVEN**

Shhhhhh. Mommy please- let me finish.

What color that remains in her face drains away.

**STEVEN (CONT'D)**

We all make mistakes. What I came here to say is, I forgive you because none of us is perfect but now with a fresh start we can build --

She SLAMS the door in his face. From behind the door-

**MRS. BASCOMBE (O.S.)**

I have no idea what you're talking about, Steven.

**STEVEN**

No, it's okay, I know everything. But it's fine. Just tell me why--

**MRS. BASCOMBE (O.S.)**

Go away!

**STEVEN**

Okay, okay. I understand. It's a lot at once. But I can come back. How's that? I can come back later, I'll bring us some coffee and we can talk about...

(suddenly furious)

**WHY YOU ABANDONED ME AND KEPT YOUR OTHER TWO CHILDREN! I WAS THE MIDDLE CHILD! WHAT WAS WRONG WITH ME?! WHAT WAS WRONG WITH ME!?**

Tears stream down Steven's face. He gets in his car and slams the door. And as he sits there trying to make sense of things...

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**STEVEN (V.O.) (CONT'D)**

I quit the force that day. I packed up the family and moved to Texas. I got a great job and got to living the American Dream.

**12 I/E RUSSELL HOUSE - HOUSTON - 1986 - DAY**

**12**

The ideal suburban American barbecue is in full swing at the new Russell household.

In a series of brief vignettes, Steven shows off the house, his family and his new corvette.

**CUT TO:**

A happy Steven moves through the backyard with a plate of meat fresh off the grill.

Continuing past the buffet he enters the dining room to find SIX YEAR OLD STEPHANIE (same actress) happen past. Steven lovingly scoops her up without a thought.

**STEPHANIE**

I can't find my blue fish.

**DEBBIE (O.S.)**

Steven?

He turns to see Debbie across the room talking to a YOUNG COUPLE. She waves him over.

**STEVEN**

(to Stephanie)  
In the laundry room.

He puts her down and heads over to Debbie and the couple.

**DEBBIE**

Steven you haven't met our new neighbors down two and across the street- Neil and Sara.

**STEVEN**

No I haven't. I hope you're planning on changing the paint. What do you call that color?

**NEIL**

Oh we're changing it.

They all burst into loud breaking-the-ice laughter.  
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**STEVEN**

Good, good, good... good.

**NEIL**

So Debbie tells me you used to be in the  
police force back in Georgia.

**STEVEN**

Virginia Beach.

**NEIL**

Right. Sorry...

**SARA**

(embarrassed)

Neil...

**STEVEN**

Yeah, kinda lost interest. Got back into  
the family business.

**NEIL**

Which is?

**STEVEN**

Produce. I work for Sysco.

**NEIL**

That's a big outfit. They give you that  
Corvette out there?

**STEVEN**

Yes sir-ee.

**DEBBIE**

Great benefits, too.

**STEVEN**

And the hours don't crush me either. I  
get plenty of home time.

**DEBBIE**

It's good to have him where I can keep an  
eye on him.

**STEVEN**

(suggestive)

Among other things...

Debbie gives an embarrassed GUFFAW as he smooches on her.

**SARA**

Ooooooh! Watch out!  
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And as they giggle and play wrestle...

**13 INT. HOUSTON APT. BEDROOM (TYLER) - 1986 - NIGHT 13**

Amidst the moonlit shadows, the THUMPING of VIGOROUS LOVEMAKING is heard. It continues, getting louder and louder until we make out two forms doing it doggie-style in the bed.

Building to the climax, Steven moans with pleasure.

**STEVEN**

I'm gonna come, I'm gonna come...

Suddenly we see the face of the MOUSTACHED MAN he's fucking.

**MOUSTACHED MAN**

**DO IT MAN! COME IN MY ASS!**

**SMASH CUT TO:**

**14 INT. TEXAS STATE PENITENTIARY HOSPITAL WARD - 1998 - DAY 14**

We are back with Steven in his hospital bed at the Penitentiary.

**STEVEN (V.O.)**

Oh did I forget to mention I was gay?  
Yeah, sorry about that. I'm gay. Gay,  
gay, gay, gay, gay. Have been as long as  
I can remember...

**SMASH CUT TO:**

**15 EXT. MARSHLAND - CHESAPEAKE BAY, VA - 1966 - DAY 15**

WE'RE BACK on the hilltop from the beginning of the movie.

Nine year old Steven and his three young FRIENDS crest

the verdant hill- running and laughing through the  
backlit dandelion fluff of an idyllic summer day.

They all collapse into the long grass like the splayed  
arms of a starfish. Catching their breath, they stare up  
at the sky- searching for shapes in the clouds.

**LITTLE GIRL**

I see a pony! What do you see!?  
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**LITTLE BOY**

I see a diesel train!

**RED HAired BOY**

I see a whirlybird!

**YOUNG STEVEN**

I see a wiener.

They look at him with incredulity.

**RED HAired BOY**

What?! What kind of wiener?

**YOUNG STEVEN**

A man's wiener.

**LITTLE BOY**

Shut up! There's no wiener!

**YOUNG STEVEN**

Uh huh!

**RED HAired BOY**

No there's not!

There is a long silence. Then-

**LITTLE GIRL**

Oh I see it. There it is!

**YOUNG STEVEN**

Told ya...

And as the other boys squint closely...

**STEVEN (V.O.)**

Anyway where was I? Oh yeah--

**SMASH CUT TO:**

16 INT. HOUSTON BEDROOM - 1986 - NIGHT

16

Once again, the MOUSTACHED MAN throws his head back in the throes of lust.

MOUSTACHED MAN  
DO IT MAN! COME IN MY ASS!

Steven drives it home.

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STEVEN (V.O.)  
(matter of fact)  
And I did.

17 EXT. HOUSTON APARTMENT DOORWAY, 1986 - LATER THAT NIGHT

17

The Moustached Man and Steven say goodbye at the door.

STEVEN (V.O.)  
I had been living a lie for a long, long time. I tend to do that... hide things.

MOUSTACHED MAN  
You be careful out there, you're a little drunk.

18 EXT. HOUSTON STREET - 1986 - NIGHT

18

Steven drives his red Corvette, hard top removed, with a contented look on his face. He glows as the Pet Shop Boys' "West End Girls" plays on the radio.

STEVEN (V.O.)  
Now just because I was screwing around doesn't mean I didn't love Debbie. I did. I loved her with all my heart... Stephanie too. My family was all I had and they needed me. So I told myself it was just a little lie and it was better for everybody if it stayed that way.  
(beat)  
That's what I told myself. But life has a way of forcing these things into the light.

CRASH! A CROSSING PICKUP TRUCK smashes into the driver

side door-- violently propelling steven and his corvette out of frame.

**STEVEN (V.O.)**

You might even call it an epiphany.

19 **OMITTED**

19

20 **EXT. DITCH - HOUSTON, 1986 - LATER THAT NIGHT**

20

Badly mangled and triaged, Steven stares intently at the night sky with his one good eye as Paramedics remove him from the ditch on a back-board. The remains of the corvette are all around.

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**STEVEN**

(low murmur)

I haven't lived my life.

**PARAMEDIC**

Try not to talk sir.

**STEVEN**

(bleary)

Fuck you... No one is going to tell me what to do anymore. No more lies. I'm going to live my life. My way. Be the real me. Time for some good living. Buy what I want, do what I want, fuck who I want. My way.

**PARAMEDIC**

Okay sir whatever you say.

**STEVEN**

I'm gonna be a fag.

**PARAMEDIC**

Okay.

**STEVEN**

A big fag...

**PARAMEDIC**

Alright.

(to other paramedic)

Let's move.



21 INT. HOUSTON HOSPITAL CORRIDOR - 1986 - NIGHT 21

Debbie walks alongside a DOCTOR, deeply concerned and listening to his assessment.

STEVEN (V.O.)

Yep, just like that I decided to start my life over and live it like the real me. No more lies. I was born again.

22 INT. HOUSTON HOSPITAL - 1986 - NIGHT - CONTINUOUS 22

Debbie enters the room to find Steven, bandaged and bristling with tubes.

STEVEN (V.O.)

It would be hard to break it to Debbie, but I knew I'd find a way...

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He turns his head to her and smiles wide.

STEVEN

Honey, I'm gay!

Debbie freezes, she can't believe her ears. And as she stares at his smiling face in shock...

STEVEN (V.O.) (CONT'D)

To my surprise, we stayed friends.

(then)

And I was finally free.

FADE IN:

23 EXT. STREET - SOUTH BEACH FLORIDA - 1992 - DAY 23

VINTAGE MAMBO MUSIC. Palm trees line an upscale Palm Beach shopping district. Well-heeled nabobs cruise the boulevard, shopping and being seen.

Two MINIATURE DOBERMAN PINSCHERS on a tandem leash appear from around a corner soon followed by the NEW STEVEN with a handsome young man on his arm (JIMMY KEMPLE).

Steven's pajama-like clothes, perfect tan and loose demeanor make him the very essence of a man with new found freedoms.

**STEVEN (V.O.)**

Life was good. Everything was falling right into place. I moved to Florida, got a new job, had two adorable pups, I was dating a cute guy named Jimmy. I could do anything I wanted...

**24 INT. GAY CLUB - MIAMI, 1992 - NIGHT**

**24**

DANCE MUSIC THUMPS as Steven passes around a tray of drinks to friends.

**STEVEN (V.O.)**

But it didn't take me long to realize something that never occurred to me before. Actually no one ever talks about this but...

When everyone is served, he raises his glass and let's loose a PARTY HOOT. They concur and drink.

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**STEVEN (V.O.)**

...being gay is really expensive.  
(beat)  
It is.

Steven leans over and makes out with Kemple.

**25 QUICK MONTAGE**

**25**

QUICK CUTS of Steven enjoying his gay life with Kemple at **BOUTIQUES, SALONS, RESORTS, GYMS, HAUTE CUISINE RESTAURANTS**, etc...

**STEVEN (V.O.)**

I mean it's not just sucking cock. It's wardrobe, it's hair, personal trainers, big labels, resorts, fine dining... it goes on and on and on. So I needed money. And for a guy without a college education, my options were limited.

**26 INT. GROCERY STORE - MIAMI, 1992 - DAY**

**26**

Steven inexplicably pours cooking oil out onto a grocery store aisle with a basket slung over his arm.

**STEVEN (V.O.)**

So I had no choice--  
(beat, giddy)  
I became a con man!

SLIP-WHAM! Steven throws himself in the air and falls flat on his back with a scream.

**STEVEN (V.O.)**

Of course that was easy for me, every closet case is a con anyways.

And as people gather around, he grasps his neck and moans litigiously--

**27 INT. LAW OFFICE - MIAMI, 1992 - DAY**

**27**

OPEN CLOSE on A PARALEGAL. She opens a briefcase and removes an envelope.

CUT TO REVEAL Steven holding crutches at his side, across from a few LAWYERS. The paralegal hands him the envelope.

**LAWYER**

Your check.  
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**STEVEN**

Thank you.

With great difficulty, Steven gets on his crutches and makes his exit.

**STEVEN (V.O.) (CONT'D)**

Now it didn't happen all at once. It was sort of a gradual thing...

**28 EXT. GROCERY RECEIVING DOCK - MIAMI, 1992 - DAY**

**28**

An OLD WAREHOUSE MANAGER emerges from a darkened AMITY FOODSERVICE trailer with a crate of tomatoes in hand. As he steps out onto the dock, he passes Steven, who is talking with a 500 pound PRODUCE MANAGER.

Tomato crates are all around.

**STEVEN (V.O.)**

It started with work. Tomatoes. I used to

buy low grade tomatoes in the field and  
sell them to clueless chain stores as  
higher grade.

**PRODUCE MANAGER**

These are gorgeous. U.S-1 right?

**STEVEN**

(big smile)

Finest in the land...

And as they talk-

**STEVEN (V.O.) (CONT'D)**

It's called 'field buying'. I could clear  
three thousand dollars in a good week  
doing that. But frankly it wasn't enough.

**29 INT. MIAMI JEWELRY STORE - MIAMI 1992 - DAY**

**29**

Steven stands before a SALESPERSON at a counter.

**SALESWOMAN**

Cash or charge?

**STEVEN**

Charge...

Steven flips through a handful of identical CREDIT CARDS.  
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**STEVEN (CONT'D)**

(sotto)

Steven A Russell, Steven G Russell,  
Steven M Russell, Doctor Steven M  
Russell, Doctor Steven J Russell...  
(seeing one he likes)

Ah!

He gives a card to a smiling SALESWOMAN.

**SALESWOMAN**

Thank you...

(reading card)

...Mister Evans. Can I see some ID?

**STEVEN**

Of course.

And as Steven riffles through an equally large stack of

**DRIVER'S LICENSES...**

**30 INT. DEPARTMENT STORE - MIAMI 1992 - DAY**

**30**

Steven stands atop a escalator, looking around.

**STEVEN (V.O.)**

But when money got really tight, the slip  
and fall always came in handy.

He throws himself down the escalator, out of frame to the  
floor below. Painful tumbling is heard.

At the BOTTOM of the escalator a hard THUD is heard. A  
beat later, Steven's feet slide into frame.

**31 INT. PALM BEACH APARTMENT - 1992 - LIVING ROOM - MORNING 31**

**CHRISTMAS MUSIC.**

Dressed in pajamas, Steven and Kemple sit cross-legged at  
the base of their Christmas Tree, surrounded by torn  
paper and strewn gifts. Steven's arm is in a cast.

Kemple opens a hinged case to reveal a GOLD Rolex watch.

**KEMPLE**

Oh wow...

**STEVEN**

What do you think? Yes?  
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**KEMPLE**

Well Steven it's beautiful. It really  
is.

**STEVEN**

You don't like it.

**KEMPLE**

No, no, no. I do.

**STEVEN**

You don't like it.

**KEMPLE**

I'm menstruating. Don't listen to me.

**STEVEN**

Tell me what's wrong with it. Is it the gold?

**KEMPLE**

Well...

**STEVEN**

That's why I got you the stainless!

He takes out another box and hands it to Kemple.

**KEMPLE**

Steven!

As he opens it, Steven grabs the gold Rolex.

**STEVEN**

The gold one is for me, dipshit.

Kemple smiles broadly as he admires his new watch.

The PHONE RINGS. Steven rushes to answer it.

**STEVEN (CONT'D)**

Merry Christmas!

**32 INT. DEBBIE'S HOUSTON HOME, 1992 - MORNING - CONTINUOUS**

**32**

Debbie, on the phone, is INTERCUT. Stephanie is in the background, opening gifts at the base of their tree.

**DEBBIE**

Merry Christmas.

**STEVEN**

Hi Debbie!

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**DEBBIE**

How's Jimmy?

**STEVEN**

Good. Did you get the gifts?

**DEBBIE**

Well that's why I'm calling...

CUT WIDE to reveal a GIFT BOX FILLED WITH STACKS OF CASH.

**STEVEN**

You're welcome!

**DEBBIE**

I can't keep this.

**STEVEN**

Why not?

**DEBBIE**

Well... it's not Christian.

**STEVEN**

Not Christian? Why's that?

**DEBBIE**

This is not what the Lord wants.

**STEVEN**

So you're saying you know what the Lord wants?

**DEBBIE**

No. I would never say that. Why? Do you think this is what he wants?

**STEVEN**

It's the leap of faith Deb.                      It's the not knowing that's the answer.

This gets traction with Debbie.

**DEBBIE**

Well I never thought about it that way...

**STEPHANIE (O.S.)**

Mommy look!

CUT TO REVEAL Stephanie has her own BOX OF CASH.

**DEBBIE**

Steven!

"I Love You Phillip Morris"                      Green Pages                      5-23-08                      22.

And as Steven listens to Debbie's rant--

**STEVEN (V.O.)**

Of course, Jimmy and Debbie had no idea what I was up to. For the time being, at least...

**33 INT. AMITY FOOD SERVICE - MIAMI, 1992 - MORNING**

**33**

Steven exits an elevator and saunters into work, happy as ever. He passes the AMITY FOODSERVICE Logo and a CHERUBIC SECRETARY.

**STEVEN**

Morning Sandy!

**CHERUBIC SECRETARY**

Morning Steven. You have visitors.

**STEVEN**

Okey-dokey!

Steven quickly gets a deeply concerned look on his face as he approaches his office.

The door is slightly ajar. He secretly peeks in to see...

TWO FEDERAL MARSHALLS wait in Steven's office. He instantly knows what's going on.

**STEVEN (V.O.) (CONT'D)**

Federal Marshalls...

**CUT TO:**

**34 INT. AMITY FOOD SERVICE - MIAMI, 1992 - MORNING**

**34**

Steven paces nervously outside the elevator, growing more and more anxious as he waits.

**STEVEN (V.O.)**

They wanted me for all sorts of stuff-  
Insurance fraud, identity theft, passport  
fraud. They were probably gonna  
extradite me all the way back to Texas. I  
had to decide what to do next.

"I Love You Phillip Morris" Green Pages 5-23-08 23.

**34A EXT. PALM BEACH APARTMENT - 1992 - DAY**

**34A**

Steven's Ford Bronco cruises past the apartment building to find a few POLICE CARS parked outside. He drives on.

**SMASH CUT TO:**



Steven BLUBBERS TO HIMSELF inside his Bronco which is parked in a bleak lot near a looming billboard.

**STEVEN (V.O.)**

But one thing was for sure-- I was not gonna let them put me away. I was a cop and I knew what jail was like. And there was no way I was going there. I had a plan.

He continues to CRY uncontrollably as he raises a PRESCRIPTION BOTTLE and dumps all the pills into his mouth. He reaches into the back seat and pulls out a bottle of Galliano to wash it down.

He starts up the car.

**STEVEN (V.O.)**

Yep. Everything was gonna be just fine.

CARS PASS through frame, quickly heading wherever it is they are going. Moments later, a car horn is heard, incessantly blaring and building in volume until--

STEVEN'S CAR IDLES INTO FRAME AT 1 MPH. The Heights', "How Do You Talk To An Angel" is barely audible over the car horn and STEVEN is slumped over the steering wheel.

Moments later, it veers off down into the grassy shoulder and out of frame.

**FADE OUT.**

Steven awakes in a hospital bed. He looks around and eventually looks through the observation glass into the hallway. He sees Debbie talking to a COP.

"I Love You Phillip Morris" Green Pages 5-23-08 24.

**KEMPLE (O.S.)**

Hey...

He readjusts to see Jimmy sitting nearby.

**STEVEN**

(bleary)

Sorry.

**KEMPLE**

Why didn't you tell me?

**STEVEN**

I can't go to prison, Jimmy. I can't. I can't go to prison. I can't. I can't...

**KEMPLE**

Okay-okay calm down. It's okay. I just want to tell them you're awake and we can take it from there.

Confident that Steven is calm, Jimmy steps into the hall.

**38 INT. PALM BEACH HOSPITAL CORRIDOR - 1992 - CONTINUOUS**

**38**

Jimmy joins Debbie and the Cop in the hallway. Steven is visible in bed through the glass.

**DEBBIE**

Did you know Steven was wanted?

**KEMPLE**

Not until just now.

**DEBBIE**

He likes to keep little secrets sometimes.

**KEMPLE**

Like the fact that he was a big queer?

**DEBBIE**

Yeah, like that.

**KEMPLE**

But suicide, my god.

**DEBBIE**

Well he does tend to overreact.

**KEMPLE**

I feel like I don't even know him.

"I Love You Phillip Morris" Green Pages 5-23-08 25.

**DEBBIE**

Well Jimmy, that's the thing. I'm not really sure he knows who he is. He's searching, at least that's how I figure it. I'm just not sure he knows what it is he's looking for.

**KEMPLE**

(to cop)  
Can you tell me exactly what he did?

As they CONTINUE TO TALK, they fail to notice Steven getting out of bed and looking around blearily.

He picks up a bedpan, reaches into his gown and absent-mindedly PISSES-- missing the pan completely.

**COP**

He has several warrants out in Texas. Fraud, forgery, embezzlement...

**DEBBIE**

What?

**KEMPLE**

I should have known... I should have said something.

**DEBBIE**

Don't blame yourself Jimmy... I did the same thing. There were always signs. I should have known he was gay when he started shaving his chest.

**KEMPLE**

That would be a warning sign...

**DEBBIE**

And all that Peter Allen music on his Walkman.

**KEMPLE**

Denial is a powerful thing. I don't feel so bad now.

**DEBBIE**

I just never thought. But now stealing?

**KEMPLE**

He's probably been doing it for years. I say to myself he did it just to buy me things but I don't think that's true.

**DEBBIE**

It's bigger than that. I'm sure.

**KEMPLE**

But why then?

**DEBBIE**

And why suicide? I mean- just like that?

After that, he dresses and walks out the door behind them.

**KEMPLE**

I know- he seemed so happy and--

Just then Debbie notices Steven is not in bed and looks up in time to see him disappearing around the corner.

**DEBBIE**

Steven!!!

**39 EXT. PALM BEACH HOSPITAL PARKING STRUCTURE - 1992 - DAY 39**

Debbie, Kemple and the Cop exit the hospital and look around frantically. They spot him running across the open air lot and give chase.

Steven comes to a stairwell door. It's locked. He runs some more and finds himself cornered at the guard rail.

**KEMPLE**

Steven!!! Stop!

Kemple, Debbie and the cop slowly approach. Steven glances over the guard rail. ONE FLOOR DOWN is an OPENED **DUMPSTER.**

**KEMPLE (CONT'D)**

Steven!

Steven looks down again. Kemple knows what he's thinking.

**KEMPLE (CONT'D)**

Wait Steven. Don't!

Steven looks down. The soft bags of trash below beckon him to freedom.

**KEMPLE (CONT'D)**

Steven I'm serious! You stop or you'll  
never see me again!

(no response)

I mean it!

27. "I Love You Phillip Morris" Green Pages 5-23-08

Steven looks to Kemple and then to the Cop right behind  
him. HE JUMPS and--

**KEMPLE (CONT'D)**

**STEVEN!**

They run to the guard rail and look over to see--

Steven lies MOANING and delirious on his back NEXT TO THE  
**DUMPSTER.**

**FADE OUT.**

**40 EXT. TX STATE PENITENTIARY BREEZEWAY, 1995 - DAY**  
**40**

As inmates CHANT and STOMP, a new inmate walks the line  
to his new cell clutching his prison issue belongings.

Although we can only see him from behind, we can only  
assume this is Steven. He continues his walk amidst a  
shower of stares and JEERS and THREATS raining upon him.

**INMATES**

(yelling)

**40A INT. TX STATE PENITENTIARY CELL BLOCK, 1995 - DAY**  
**40A**

The unseen inmate continues past the open cells of his  
new home and eventually the unseen inmate enters a cell  
to find--

**41 INT. TX STATE PENITENTIARY PRISON CELL, 1995 - CONTINUOUS 41**

STEVEN is reclined on his bunk, relaxed and ready to  
greet the inmate (his new cellmate ARNIE) with a smile.

**STEVEN**

Hi. Welcome to prison. I'm Steven.

Arnie is scared. Terrified. Speechless.

**STEVEN (CONT'D)**

Oh don't worry, I'm not gonna hurt you.  
First time?

He nods.

**STEVEN (CONT'D)**

Shit, I was so scared when I first got  
here. But you get used to it.

**(MORE)**

"I Love You Phillip Morris" Green Pages 5-23-08 28.

**STEVEN (CONT'D)**

Only took me a year. You just need to  
know a few ins and outs and you'll be  
fine.

**42 EXT. TX STATE PENITENTIARY BREEZEWAY, 1995 - DAY 42**

Steven escorts Arnie through the prison, waving to  
various inmates and guards along the way.

**STEVEN**

(upbeat)

You're gonna catch a beating any day now,  
that's just the way it is. I lost three  
teeth and cracked a vertebrae. Anyway,  
all you need to do is fight back. Win or  
lose, just fight back.

(then)

Or you could try to suck the guys' dick.  
Your choice.

He moves on.

**43 INT. TX STATE PENITENTIARY LAW LIBRARY - 1995 - DAY 43**

Steven and Arnie stand at the door of the prison's law  
library.

**STEVEN**

Law Library. I pretty much live here. I  
don't really have anyone on the outside  
except my ex-wife- so I just hunker down  
here learning everything there is to know  
about the law. Ask me anything.

Arnie has no response. Steven points across the library

where a menacing OLDER INMATE studies a law book.

**STEVEN (CONT'D)**

See him. Over there? Him? Anything you want from outside, he's the guy. Candy, cigarettes, drugs, whatever. He's the guy.

(then)

Just keep in mind- it's gonna cost you a lot of money. Or you could suck his dick. Your choice.

**44 INT. TX STATE PENITENTIARY CAFETERIA - 1995 - DAY**

**44**

Steven and Arnie stand outside the empty cafeteria.

"I Love You Phillip Morris" Green Pages 5-23-08 29.

**STEVEN**

Three meals a day. Not so bad. Just make sure if you make enemies with someone, he doesn't work here. Otherwise you'll wake up one morning shitting blood and find out you've been eating ground glass in your cornbread for six weeks.

Arnie notices one of the INMATES working in the kitchen SPITTING a loogey into the mashed potatoes. He mixes it in and CACKLES with glee.

Steven pays no mind.

**STEVEN (CONT'D)**

Let me introduce you to the mail guy. His name's Gary.

**45 EXT. TX STATE PENITENTIARY BREEZEWAY, 1995 - DAY**

**45**

A mean-looking con named GARY mans a mail-cart while he talks with Steven and Arnie.

**GARY**

(mid-sentence)

...letters, magazines, shit like that- it all goes through unmolested. But if Grandma's sending you cookies, or porn or brownies or whatever-- you're gonna have to pay for it if you wanna get it. Five bucks per item or you can suck my dick.

Steven turns to Arnie.

**STEVEN**

Your choice.

**46 INT. TX STATE PENITENTIARY CELL BLOCK - 1995 - DAY 46**

Steven and Arnie arrive at the doorway of their cell.

**STEVEN**

Well that's about it. You're gonna be fine. Don't worry. And if you need anything you just let me know. Alright?

Arnie thinks a moment.

**ARNIE**

So, uh, do I need to suck your dick?  
"I Love You Phillip Morris" Green Pages 5-23-08 30.

**STEVEN**

That'd be great.

Steven gently shoves his new cellmate into the cell.

**47 INT. TX STATE PEN - PHONE BANK/COMMON AREA - 1995 - DAY 47**

Steven is on one of the many pay phones.

**DEBBIE (O.S.)**

Hi this is Debbie and Steffie. Sorry we missed you. Leave a message. God Bless!

**BEEP.**

**STEVEN**

Hey Debbie. Hi Sweetheart. Sorry I missed you. I thought one o'clock was our time but maybe not. I sure miss you guys. Thanks for the picture and the article. Sometimes it's just nice to know there's someone out there who still cares about me since Jimmy left and all. So... uh...

Steven is holding the stainless steel ROLEX he gave Kemple as a gift. He regards it wistfully.

**STEVEN (CONT'D)**

(thinking, drifting)



Do you think I broke his heart?  
(snapping out of it)  
Sorry. Sometimes I forget it's just the  
machine... I'll try you again next time.  
One O'clock. Don't forget.

He hangs up. Bored and lonely, he has a moment of repose.  
Just then, a loud RUCKUS across the COMMON AREA gets his  
attention.

Steven watches as a group of ROWDY PRISONERS throw  
whatever they can find at a small BIRD as it flies  
around, trapped in the cavernous hall.

The men LAUGH and HOOT as the bird is struck down and  
lies motionless on the ground.

As the prisoners resume their activities, Steven notices  
a GENTLE LOOKING INMATE approaching the bird.

Rapt, Steven watches as the inmate sympathetically scoops  
up the bird and walks off. Steven is quite taken.

**CUT TO:**

"I Love You Phillip Morris"      Green Pages      5-23-08      31.

**48      INT. TX STATE PENITENTIARY - LAW LIBRARY - 1995 - DAY      48**

The gentle inmate, PHILLIP MORRIS, is a slightly built,  
handsome blonde boy-man. He struggles to reach a book on  
a high shelf. Helpless and irresistible, he is surprised  
when Steven reaches in to help retrieve the book.

Their eyes lock and they stare in a short silence, until-

**PHILLIP**

(slightly Blanche DuBois)  
Thanks. Guess I need a few extra inches.

**STEVEN**

Glad to help. How's the bird?

**PHILLIP**

Huh?  
(realizing)  
Oh. Him, yeah... he's at peace.

**STEVEN**

Oh, I'm sorry.

**PHILLIP**

It was for the best. He was suffering.  
Steven acknowledges his kindness with a smile.

**STEVEN**

(referring to law book)  
Civil law? You know, I'm an attorney.

**PHILLIP**

Really?

**STEVEN**

You suing someone?

**PHILLIP**

I don't know what I'm doing. There's a  
guy I know- he's in the infirmary now.  
He's sick- he's real sick... AIDS. I  
thought maybe I could find a way to get  
him some help- I mean real help. Not  
here. I don't know- maybe I could-- I  
don't even know what I'm looking for...

Steven is intrigued.

**STEVEN**

Does he have a lawyer?  
"I Love You Phillip Morris" Green Pages 5-23-08 32.

**PHILLIP**

Yeah.

**STEVEN**

Have him get in touch with the Prisoner  
Rights Committee. They deal with this all  
the time- pro bono. I've got the number.

**PHILLIP**

Well thank you, I--

**STEVEN**

My name's Steven Russell.

**PHILLIP**

Pleased to meet you Steven Russell, my  
name's Phillip Morris.

**STEVEN**

I haven't seen you around Phillip. I'm  
always in the yard...

**PHILLIP**

I don't go to the yard. You know what happens to blonde haired, blue eyed queers in the yard...

**STEVEN**

It is kind of rough out there.

(then)

You don't look like you belong here Phillip.

**PHILLIP**

I don't.

**STEVEN**

Why are you here?

**PHILLIP**

I rented a car... and kept it too long.

**STEVEN**

Grand theft?

**PHILLIP**

Theft of service.

**STEVEN**

Insurance fraud.

**PHILLIP**

No. Just theft of service.

"I Love You Phillip Morris" Green Pages 5-23-08 33.

**STEVEN**

No. Me. Insurance fraud.

**PHILLIP**

Damn, we're both in a mess aren't we?

**STEVEN**

Don't seem fair, does it?

**PHILLIP**

No, it don't.

**STEVEN**

You know, I keep finding that life's a little shittier than I thought it was gonna be.

**PHILLIP**

Oh, listen to you, Gloomy Gus. I think you're gonna be just fine, Steven Russell.

Steven takes this to heart.

**STEVEN**

(playful)

I guess I'm inclined to believe you.

**PHILLIP**

Why's that?

**STEVEN**

I met you today, didn't I?

Phillip smiles.

**49 INT. TX STATE PENITENTIARY - LAW LIBRARY - 1995 - LATER 49**

Steven sits close to Phillip at a table. A large open law text lies between them.

**STEVEN**

(mid-sentence)

...I made the mistake of writing her and saying I was lonely in here. And next thing you know, my ex-wife catches her putting the neighbor's puppy in a box to mail to me.

**PHILLIP**

Ohhhh, she sounds so sweet...

"I Love You Phillip Morris" Green Pages 5-23-08 34.

**STEVEN**

Oh she's an angel.

(then)

I think I'll be sure to write her back and tell her I'm not lonely anymore... that I made a good friend.

Phillip smirks for a moment, but soon Steven notices the smirk turn to a reticent frown.

**STEVEN (CONT'D)**

What?

**PHILLIP**

Why'd I have to meet you today?

**STEVEN**

Something wrong?

**PHILLIP**

It's just- I'm being transferred to Michael Unit today.

**STEVEN**

What?

**PHILLIP**

I'm sorry.

**STEVEN**

Don't be sorry. It's just across the yard.

**PHILLIP**

Well I don't go into that yard so it might as well be Oklahoma.

(then)

Just figures with my luck. I was born Friday the 13th...

**STEVEN**

It's not gonna change a thing, Phillip. In fact, Friday the 13th's my lucky day. Don't worry, this right here. This is destiny.

**PHILLIP**

But we only just met.

**STEVEN**

Listen, I've loved a lot. And I've been around, so I recognize the feeling.

**(MORE)**

"I Love You Phillip Morris"

Green Pages

5-23-08

35.

**STEVEN (CONT'D)**

That one you and me are having right now- the one you're trying to forget exists because you're going away. But there's about 6000 volts shooting across this table here and you know you can't deny it.

**PHILLIP**

Don't you think you're coming on a little strong?

**STEVEN**

I know you're trying to protect yourself,  
I get that. It's fine. Give me a chance  
to prove you wrong.

Phillip is melting but tries to hide it.

**PHILLIP**

I'm sure I don't know what you're talking  
about.

Steven smiles wide as if to throw down the gauntlet.

**STEVEN**

Good...

Phillip turns to walk away and hides his giddyness.

50 **INT. TX STATE PENITENTIARY - MICHAEL UNIT, 1995 - DAY**  
50

Phillip passes the cells of Michael Unit, clutching his  
belongings and soon enters his cell. He looks around  
sheepishly until he is interrupted-

**CLEAVON (O.S.)**

You Phillip?

Phillip turns to see CLEAVON- a huge black inmate mopping  
the hall outside his cell

**PHILLIP**

Yes.

He tosses Phillip a folded note. He catches it and looks  
at it with a smile.

**PHILLIP (CONT'D)**

Already?

Phillip opens it up. As he reads, his face brightens  
considerably.

"I Love You Phillip Morris" Green Pages 5-23-08 36.

**STEVEN (V.O.)**

Phillip, hope your new place is nice.  
Nice enough anyway. I hope the chocolate  
made it to you okay. Check the T.P.

Phillip looks at the spare roll of toilet paper and turns

it over. A small chocolate bar is stuck in the tube.

**STEVEN (V.O.)**

I hope you try to make some new friends  
and not be too shy. I guess I should tell  
you a little bit about myself...

**DISSOLVE TO:**

**51 INT. TX STATE PEN - MICHAEL UNIT - PHILLIP'S CELL - DAY 51**

OPEN CLOSE ON a note as Phillip scrawls it.

**PHILLIP (V.O.)**

Dear Steven. I keep thinking about you  
saying I'm shy. I guess you're right,  
but I don't feel shy around you. I think  
that means something...

As his VO continues, Phillip folds up the paper and  
passes it through the bars back to Cleavon.

**52 INT./EXT. TX STATE PENITENTIARY, 1995 (MONTAGE) 52**

VARIOUS SHOTS as we follow the note being passed by  
different hands and means throughout the prison on its  
way to Steven.

**PHILLIP (V.O.)**

Anyway thanks for the chocolate, but I  
should tell you I'm diabetic so I  
probably shouldn't... but I did anyway.  
It's been so long since anyone's shown me  
any kindness and well, it means a lot. I  
just wish you were here...

**53 INT. TX STATE PEN, 1995 - STEVEN'S CELL - CONTINUOUS 53**

Steven reads the letter on his bunk.

**PHILLIP (V.O.)**

...Write me back soon. Phillip.

Steven finishes the letter and folds it up, looking  
strangely expressionless.

"I Love You Phillip Morris" Green Pages 5-23-08 37.

**54 INT. TEXAS STATE PEN, 1995 - PHILLIP'S CELL - DAY 54**

Phillip peers out of his cell to see Cleavon working his way nearer with his mop. He's giddy.

Moments later, Cleavon passes him by. Phillip is bummed.

**55 INT. TEXAS STATE PEN, 1995 - PHILLIP'S CELL - NEXT DAY 55**

Again Phillip watches as Cleavon passes his cell without leaving a note.

**56 INT. TEXAS STATE PEN, 1995 - PHILLIP'S CELL - NEXT DAY 56**

Phillip lays in bed, impatiently. He seems upset. He anxiously peers out the bars and catches a glimpse of the mopping Cleavon working his way closer to his cell.

**PHILLIP**

Hurry up would you?

**CLEAVON**

I ain't no motherfucking DHL, faggot.  
Besides I ain't got nothing for you  
anyway...

**PHILLIP**

But it's been three days.

**CLEAVON**

You got a tracking number, motherfucker?

**PHILLIP**

No.

**CLEAVON**

Then shut your faggot ass.

Phillip slumps back onto his bed, depressed.

**PHILLIP**

Congratulations Phillip, scared off  
another one.

A few moments later, he's startled by the CLANG of his cell door sliding open.

He looks up - a CORRECTIONS OFFICER stands over him.

**CORRECTIONS OFFICER**

Morris - you got a new roommate.



This is no consolation to Phillip. He heaves a heavy sigh until he sees STEVEN enter his cell, clutching a pile of belongings.

Phillip is overwhelmed as the cell door slams shut behind Steven.

**PHILLIP**

Oh my God. How the hell did you do this?

Steven slowly moves closer.

**STEVEN**

I know a guy. I took care of it. I'm gonna take care of everything...

Steven gently caresses Phillip's face. Phillip is melting. Then suddenly, Phillip grabs Steven's ass.

**PHILLIP**

Enough romance, let's fuck.

They launch themselves onto the bunk and as they get to business...

**FADE OUT.**

**57 INT. TEXAS STATE PEN, 1995 - PHILLIP'S CELL - THAT NIGHT 57**

Phillip and Steven spoon in a glowing post-coital cuddle.

**PHILLIP**

And for a while I was Executive Assistant to a Broadway Producer...

**STEVEN**

Really? What's a Broadway producer doing in Atlanta?

**PHILLIP**

I didn't ask.

**STEVEN**

What'd you do for him?

**PHILLIP**

I mainly just rode around town in his

limo, drinking and sucking him off.

There's a moment of silence, then a realization...  
"I Love You Phillip Morris" Green Pages 5-23-08 39.

**PHILLIP (CONT'D)**

Now that I hear myself say it, I think he was just some rich chicken hawk.

They get a GIGGLE out of this.

**PHILLIP (CONT'D)**

Oh well, he was a nice guy. I only dated him for a little while anyway. Then I dated this full-blooded Apache who made me dress up like a baseball player.

**STEVEN**

Apache? What was his name?

**PHILLIP**

Melvin.

**STEVEN**

Phillip- you amaze me.

**PHILLIP**

What? He was a nice guy too.

**STEVEN**

That's what I'm saying- you only see the good.

Phillip shrugs, but before he can reply- a piercing human SCREECH interrupts him.

**STEVEN (CONT'D)**

What the hell was that?

**CUT TO:**

**58 INT. TEXAS STATE PEN, 1995 - SCREECHER'S CELL - NIGHT 58**

The inmate who spit a loogey into the mashed potatoes in the cafeteria is sitting up on his bed, SCREECHING at the top of his lungs. This is "THE SCREECHER"

**BACK TO:**

Phillip continues to talk.

**PHILLIP**

That's the Screecher next door. He does it all night. I never get any sleep. He drives me crazy.

**STEVEN**

You poor thing. How awful...  
"I Love You Phillip Morris" Green Pages 5-23-08 40.

The Screecher continues his routine.

**FADE OUT.**

59 **OMITTED** 59

60 **EXT. TEXAS STATE PEN CANTEEN, 1995 - - DAY** 60

Phillip emerges from the line munching on a candy bar when he notices a ruckus on the other side of the fence.

He wanders over to see a LARGE PRISONER beating the crap out of the Screecher.

**LARGE PRISONER**

I'm gonna cut out your motherfucking tongue with your screeching all night.

As guards descend on the two, the Large Prisoner continues to beat on the screeching SCREECHER.

Phillip sidles up next to a BALD PRISONER.

**PHILLIP**

What does he care- he ain't in our block...

**BALD PRISONER**

Someone probably paid him.

61 **INT. TEXAS STATE PEN, 1995 - PHILLIP'S CELL - LATER** 61

Reclined on his bunk, Steven does a crossword puzzle. Phillip enters, standing by the door.

**PHILLIP**

Get up...

Steven sits up.

**PHILLIP (CONT'D)**

Did you pay to have the Screecher beat up?

**STEVEN**

Me?

**PHILLIP**

Don't bullshit me. Did you pay to have him beat up?

"I Love You Phillip Morris"      Green Pages      5-23-08      41.

**STEVEN**

Well you said he bothered you.

**PHILLIP**

Just answer me.

**STEVEN**

Yeah. Yeah, I did.

**PHILLIP**

Steven...

A tear comes to Phillip's eye.

**PHILLIP (CONT'D)**

This is the most romantic thing anyone's ever done for me.

He clamps onto Steven and hugs with all his life.

**STEVEN**

I just want you to be happy, baby.

**PHILLIP**

You are so amazing!!!

And as they roll on the bed playfully...

**62 INT. TEXAS STATE PEN, 1995 - CLEAVON'S CELL - NIGHT**

**62**

CLEAVON lays on his cot staring at the ceiling. Eventually a hand enters through the bars holding a cassette tape.

**PHILLIP (O.S.)**

Cleavon- put this in.

**CLEAVON**

No man- not now.

**PHILLIP (O.S.)**

It's important.

**CLEAVON**

How important?

Phillip's hand disappears for a moment and comes back with a FIVE DOLLAR BILL.

**CLEAVON (CONT'D)**

Ten.

"I Love You Phillip Morris"                      Green Pages      5-23-08      42.

**PHILLIP (O.S.)**

Fine. But you gotta play the whole thing.

**CLEAVON**

Yeah, alright.

**PHILLIP (O.S.)**

Promise?

**CLEAVON**

Fuck you- my word's my bond motherfucker.

Cleavon takes the cash and puts the tape in a BOOM BOX.

A familiar romantic TUNE begins to play...

**CLEAVON (CONT'D)**

Fuck man- Johnny Mathis? Fucking white-ass nigger...

He buries his head in the pillow as "Chances Are" plays.

**63      INT. TEXAS STATE PEN, 1995 - PHILLIP'S CELL - NIGHT**

**63**

As the MUSIC seeps into their dark cell, Steven reads a LAW BOOK by pen light. Phillip grabs Steven's hand and tries to pull him off the bed.

**PHILLIP**

C'mon...

**STEVEN**

What?

**PHILLIP**

C'mon. Dance.

**STEVEN**

No. No... I can't dance.

**PHILLIP**

Yes you can.

**STEVEN**

No I can't. I'm serious...

**PHILLIP**

Honey, you're queer- it comes with the package.

**STEVEN**

Well not me.

"I Love You Phillip Morris"    Green Pages            5-23-08    43.

**PHILLIP**

C'mon, I'll show you...

He drags him up and begins his lesson.

**PHILLIP (CONT'D)**

Hold me here... and here. Okay watch...

Steven stumbles his way through the slow dance for a while, but with Phillip's help he begins to settle in.

Soon they are nestled into each other, swaying sweetly to the music.

**64    INT. TEXAS STATE PEN, 1995 - COMMON AREA - NIGHT**

**64**

The MUSIC CONTINUES as a group of prisoners watch a VHS copy of GHOST on a TV.

Phillip wipes away a tear and Steven holds him closer while, in the front row, a ONE-EYED LATINO jerks off to the sight of Demi Moore.

**LATINO MAN**

Yeah you fucking bitch...

**65    INT. TEXAS STATE PEN, 1995 - CAFETERIA - DAY**

**65**

MUSIC CONTINUES as tray after tray is filled with gray slop. This persists until suddenly two of the trays receive a beautiful STEAK and some SHRIMP.

Steven nods at the Slopmaster and offers a wink to a very impressed Phillip.

**66 INT. TEXAS STATE PEN, 1995 - SHOWERS - MORNING 66**

MUSIC CONTINUES as Phillip and Steven shave side by side, smiling at one another.

**67 INT. TEXAS STATE PEN, 1995 -PHILLIP'S CELL - NIGHT 67**

MUSIC plays on as Steven and Phillip continue their romantic dance.

They are unfazed as the lights in the cellblock go out with the loud sound of circuits tripping. They dance on.

**GUARD (O.S.)**

**LIGHTS OUT!**

"I Love You Phillip Morris" Green Pages 5-23-08 44.

Eventually, the hollow sound of Johnny Mathis reverberating through the block is the only thing we hear. They dance on.

**GUARD (O.S.) (CONT'D)**

**LIGHTS OUT!**

They continue to dance. Footsteps approaching are heard.

**GUARD (CONT'D)**

I said lights out. Turn it off.

**CLEAVON (O.S.)**

Fuck you pig.

**GUARD (O.S.)**

Turn it off or we're coming in.

**CLEAVON (O.S.)**

Well come on in. I got a dick that needs sucking.

CLANK! OFFSCREEN we hear the cell door open and the sound of a scuffle is heard.

**VOICES (O.S.)**  
**ON THE GROUND! FUCK YOU! MY WORD IS MY**  
**FUCKING BOND! MY WORD IS MY FUCKING BOND!**

And as the sounds of a horrendous beating echo through the cellblock, Phillip and Steven dance their dance-oblivious to all but each other.

**FADE TO BLACK.**

**68 INT. TEXAS STATE PEN, 1995 - PHILLIP'S CELL - MORNING 68**

Phillip and Steven sleep soundly together in the bunk. A CLAXON blares and their cell door OPENS- accompanied by the sound of a dozen others.

**GUARD (O.S.)**  
Rise and shine!

They barely stir until-- CLANG-CLANG-CLANG! A GUARD hits the bars with his club.

**GUARD (CONT'D)**  
Russell! Get up!

Steven and Phillip are rudely awakened.  
"I Love You Phillip Morris" Green Pages 5-23-08 45.

**GUARD (CONT'D)**  
Grab your shit! Let's go!

The GUARDS enter to roust Steven.

**PHILLIP**  
What's happening?

**GUARD**  
You're transferred. Nonney snitched you out about the Screecher. You're going to Ramsey Two.

**STEVEN**  
Ah shit...

They grab Steven and yank him out of the cell.

**PHILLIP**  
Wait!

Phillip tries to follow but a guard knocks him back down



onto the bunk.

**STEVEN**

Don't you touch him!

**PHILLIP**

Steven-

**STEVEN**

Don't worry Phillip- I'll-

**GUARD**

Shut up and move.

They drag him off. Phillip watches with deep worry as another guard keeps him there. He grows more and more upset, pacing and working himself up.

Finally, the guard leaves and Phillip exits his cell and bolts down the tier after Steven.

**68A EXT. TEXAS STATE PEN BREEZEWAY, 1995 - MORNING 68A**

Phillip runs after Steven, quickly arriving at a LOCKED GATE. Steven is on the other side, still being escorted away. Phillip is forced to find an alternative route.

**69 INT. TEXAS STATE PEN, 1995 - COMMON AREA - CONTINUOUS 69**

Phillip marches through the common area, fighting tears.  
"I Love You Phillip Morris" Green Pages 5-23-08 46.

**70 INT. TEXAS STATE PEN, 1995 - M BLOCK - CONTINUOUS 70**

Phillip runs through another cell block until he comes to a window. He looks outside.

**PHILLIP**

Steven!

**71 EXT. TEXAS STATE PEN, 1995 - SALLY PORT - CONTINUOUS 71**

PHILLIP'S POV: Steven is waiting in line with some other prisoners to board a bus.

Phillip can be seen through the small window, but he fails to get Steven's attention.

He bangs silently on the glass.

**72 INT. TEXAS STATE PEN, 1995 - M BLOCK - CONTINUOUS 72**

Phillip continues in vain to get Steven's attention.

**PHILLIP  
STEVEN!! STEVEN!**

He sees the line at the sally port start to move and stops to think. He knows what he has to do.

**73 EXT. TX STATE PEN BREEZEWAY, 1995 - YARD GATE - DAY 73**

Phillip runs down a breezeway. Eventually he reaches a heavily populated gate, manned by a YARD GUARD.

**PHILLIP**  
I wanna go in the yard.

**YARD GUARD**  
You do?

**PHILLIP**  
**I WANNA GO IN THE YARD!**

**YARD GUARD**  
Hold your horses Dorothy.

The Yard Guard pushes a button that opens the gate and Phillip bursts through.

"I Love You Phillip Morris" Green Pages 5-23-08 47.

**74 EXT. TEXAS STATE PEN, 1995 - YARD - DAY 74**

Phillip runs through the yard, passing GIANT WOLF-WHISTLING INMATES as they put down their weights and stop their basketball games.

Phillip maintains his focus on the sally port on the other side of the far fence.

**PHILLIP**  
**STEVEN!!!!**

Boarding the bus, Steven hears him and turns. Delighted, he's forced on board by a Guard before he can respond.

**PHILLIP (CONT'D)**

**STEVEN!**

Steven gets in his seat and yells out the window.

**STEVEN**

What the hell are you doing!?

**PHILLIP**

I love you!

**STEVEN**

I love you too!

VROOM! The bus starts up and begins to move.

**STEVEN (CONT'D)**

We'll be together soon! I promise!

The bus drives off. Phillip runs along with it for a while as they share a long goodbye. And eventually, the bus disappears from view.

Phillip clings to the fence a moment, hanging on to hope. He slumps and turns-

-only to find himself confronted by several HULKING MEMBERS OF THE ARYAN BROTHERHOOD with one thing on their minds.

Phillip marches right toward them and as he draws close-

**PHILLIP**

**GET THE FUCK OUTTA MY WAY!!!**

Startled, they split to let Phillip pass unmolested.

"I Love You Phillip Morris" Green Pages 5-23-08 48.

**75 INT. TEXAS STATE PENITENTIARY HOSPITAL WARD - 1998 - DAY 75**

Back in the present, Steven remains in his hospital bed at the Penitentiary Infirmary.

**STEVEN (V.O.)**

Those were the longest three months of my life. I wrote to Phillip every day until I got released.

**76 EXT. TEXAS STATE PENITENTIARY, 1995 - SALLY PORT - DAY 76**

CLANG! The gate of the prison closes behind Steven as he

exits. He approaches a waiting TAXI.

**STEVEN (V.O.)**

And once I did, I was determined to get us back together as soon as possible.

**77 INT. TAXI, 1995 - CONTINUOUS**

**77**

Steven gets in.

**STEVEN**

Hi, how are you?

**TAXI DRIVER**

I'm well. Where you headed? The Greyhound?

**STEVEN**

Nearest thrift store please.

**TAXI DRIVER**

(harelip)

Sure. You mind if I tell you the word of our Lord, Jesus Christ?

The car pulls out, the prison receding behind them.

**78 EXT. TEXAS STATE PENITENTIARY, 1995 - SALLY PORT - LATER 78**

The same taxi pulls up in front of the prison and Steven emerges with a BRIEFCASE, wearing a THREE-PIECE SUIT.

He rings the buzzer at the front gate.

**79 INT. TEXAS STATE PEN, 1995 - GUARD BOOTH - DAY**

**79**

Steven approaches the DUTY OFFICER.

"I Love You Phillip Morris" Green Pages 5-23-08 49.

**STEVEN**

Hi there, my name's Steven Rousseau. I'm an attorney. My client is Phillip Morris. I called earlier.

The guard checks his roster.

**DUTY OFFICER**

Mmm hmmm. There you are. Rousseau...

Phillip Morris. Like the cigarette huh?

**STEVEN**

I beg your pardon?

**80 INT. TEXAS STATE PEN, 1995 - VISITING AREA - DAY**

**80**

Phillip enters to see Steven waiting for him on the other side of the glass. Thrilled, he rushes to the phone.

**PHILLIP**

You said you'd come right away, but Jesus!

**STEVEN**

I got work to do honey, I'm getting you out of here early. I got a hearing tomorrow morning, I got motions to file. The law don't sleep baby.

**PHILLIP**

I love you so much.

**STEVEN**

Phillip, you are the sweetest, most gentle man I have ever met. And I know people have taken advantage of that. But I don't ever want you ever to lose that innocence. I want to build a life with you Phillip. I want to protect you.

They share a smile.

**PHILLIP**

Get me out of here.

**81 INT. DELI OFFICE - DAY**

**81**

Steven stands over a desk, talking sternly into a telephone.

"I Love You Phillip Morris" Green Pages 5-23-08 50.

**STEVEN**

The motion was filed, I presented to the DA and got a letter from the judge- I do not understand what the hold up is. I'm not some paralegal- I am Steven fucking Rousseau and I expect proper adjudication!

PULLOUT to reveal he's actually standing behind a KROEGER'S SUPERMARKET DELI COUNTER in uniform as a HOUSEWIFE waits impatiently. He hangs up.

**STEVEN (CONT'D)**

(big smile)

My boyfriend's getting out of prison next week!

She smiles back.

**HOUSEWIFE**

How nice...

**STEVEN**

You want mayo with that?

**82 INT. TEXAS STATE PEN, 1995 - PRISON RECEIVING AREA - DAY 82**

Steven slides paperwork through a slot in plexiglass window toward a RELEASE OFFICER.

**STEVEN**

I have an early release order for Phillip Morris.

The Officer glances at the paperwork.

**RELEASE OFFICER**

Yep- Morris- we got him right here waiting.

CLANK-CLANG. The door begins to open as the Officer stamps some of the paperwork.

**RELEASE OFFICER (CONT'D)**

And you are--?

**STEVEN**

I'm his lawyer.

Phillip runs into his arms. As they kiss, the officer offers a surprised look.

"I Love You Phillip Morris" Green Pages 5-23-08 51.

**PHILLIP**

You're incredible.

**STEVEN**

I know.

**83 INT. PASSABLE APARTMENT, 1995 - HOUSTON - NIGHT**

**83**

A PARTY to celebrate Phillip's release. Steven and Phillip stand at the door as FRIENDS file in and greet him boisterously.

**BAYLOR**

Philllllip! It's so good to see you...

Another friend enters.

**BLAKE**

Oh my God! You look great. Prison agreed with you. How do I get on that diet?

**PHILLIP**

Oh you couldn't handle it- not unless we smuggled an espresso machine in a cake.

**BLAKE**

Throw in a Sicilian Barista and I'm there!

**PHILLIP**

This is Steven. Steven- Blake and Baylor.

**BLAKE**

(Gasp) This is him?! This is your gay lawyer prison boyfriend?! Pleased to meet you.

**BAYLOR**

Much better than the guy who had you kidnapped. What was his name?

Steven looks to Phillip, perplexed.

**PHILLIP**

Long story.

**STEVEN**

(regroups, to others)

Can I get you all a drink?

"I Love You Phillip Morris" Green Pages 5-23-08 52.

**84 INT. PASSABLE APARTMENT KITCHEN, 1995 - LATER THAT NIGHT 84**

Steven works his way through the crowded apartment

struggling to hold a few cocktail glasses for guests.

He eventually arrives next to Phillip, who is having a great time with another friend- and older woman named **EUDORA MIXON**.

**STEVEN**

We gotta get a bigger place.

**PHILLIP**

Steven I want you to meet my old neighbor- Eudora Mixon. She is just the sweetest.

**EUDORA**

Pleasure Steven.

**STEVEN**

Eudora...

**PHILLIP**

Eudora owns a little building in Montrose and she's having a hell of time with the builder. He sounds like a real asshole.

**EUDORA**

His plans were useless and he's trying to sue me to pay him! I need your expertise Steven. Phillip says maybe you can help.

**STEVEN**

I could certainly try.

**EUDORA**

Can you still practice law, having been to prison?

**STEVEN**

Sure- why not?

**EUDORA**

I just thought- Oh what do I know? I'd just be glad to have someone I could trust. I'll pay your normal fee.

Steven doesn't miss a beat. He smiles wide.

**STEVEN**

It would be my pleasure. Litigation is my speciality.

Phillip beams with pride over Steven's decision.

"I Love You Phillip Morris" Green Pages 5-23-08 53.



85 INT. HOUSTON COURTHOUSE CORRIDOR, 1995 - DAY

85

Eudora waits on a bench in the corridor, nervously glancing at her watch. Steven stands behind a column down the hall hiding and watching. He looks at his watch, then approaches her.

**STEVEN**

Sorry I'm late but I've been hung up in court all day. Let's go in.

86 INT. HOUSTON COURTROOM, 1995 - DAY

86

STEVEN'S POV: A beautifully ornate courthouse LIGHT FIXTURE hangs from a courthouse ceiling.

ON STEVEN, staring up at it with admiration.

**JUDGE (O.S.)**

Mister Russell?

Steven snaps out of it and responds to a waiting JUDGE.

**STEVEN**

It's a beautiful fixture.

**JUDGE**

I know. It's your turn.

**STEVEN**

Oh...

(then)

Your Honor, Ms. Mixon engaged Mr. Gage service in good faith and was given an inferior product. She is entitled to deem that work to be unacceptable according to the contract that Mr. Evans signed.

**LAWYER**

The terms of that contract were ambiguous at best. The truth is, defendant engaged my client for three years without full payment.

**STEVEN**

Your honor I have, in my briefcase, fourteen other contracts, all on public record, in which Mr. Evans entered into litigation with past clients of his!

Eudora glances into Steven's opened BRIEFCASE. It contains only a SANDWICH and a PHOTO OF PHILLIP. "I Love You Phillip Morris" Green Pages 5-23-08 54.

The shocked LAWYER turns to his client (EVANS).

**LAWYER**

(whispers)

Is this true?

**EVANS**

No.

**LAWYER**

You're making me look like an idiot.

He regroups and addresses the judge.

**LAWYER (CONT'D)**

Your honor, I don't have to tell you that none of this is admissable or applicable to the case at hand. Mr. Russell's histrionics do not erase the fact that his client is in breech of contract.

**JUDGE**

He is right Mr. Russell- what do you have to say?

Steven is stonewalled. He looks to Eudora as if to say, "What do I do now?" and it terrifies her.

Desperate, Steven bangs his fist on the table and looks resolutely to the judge.

**STEVEN**

I demand to be seen in chambers!!

The judge and lawyer seem mystified by this response.

**JUDGE**

Okaaaaaaaaay...

The Lawyer sits impatiently while Steven peruses a wall of plaques, photos and diplomas. He focuses on a law school DEGREE from INDIANA COLLEGE OF LAW. Next to it, a PHOTO of the judge as a YOUNG MAN on a farm. He's from

humble roots.

A moment later, the Judge enters.

**JUDGE**

Okay gentlemen, let's get this over with,  
the two for one at the Crab Boiler ends  
at five o'clock.

"I Love You Phillip Morris"      Green Pages      5-23-08      55.

**LAWYER**

This seems to be cut and dried here, sir.  
I don't even know why we're back here.  
Mister Russell is treating this like an  
episode of Matlock.

**STEVEN**

I'll admit your honor- I'm a plain spoken  
man. I didn't go to Princeton. I didn't  
go to Yale. My education was modest. I  
went to a small school. I grew up on a  
small farm. But I passed the same bar  
exam as my colleague here and I am not  
going to let him push around this humble  
woman.

This scores with the judge.

**JUDGE**

Point taken Mister Russell...

He glares at the other lawyer with scorn.

**JUDGE (CONT'D)**

...but where are you going with this?

**STEVEN**

I think it's obvious where I'm going with  
this sir.

A long SILENCE. The Judge waits and waits until something  
occurs to him.

**JUDGE**

Are you talking about Marshall vs. Chao?

Steven doesn't know what this means... But the other  
lawyer does. And he's not happy.

**LAWYER**

(sotto)

Shit...

Seeing this, Steven puffs with confidence.

**STEVEN**

Your honor, that's exactly what I'm talking about.

The Judge slowly nods to himself as he considers this.

**SMASH CUT TO:**

"I Love You Phillip Morris"      Green Pages      5-23-08      56.

**88    INT. HOUSTON COURTHOUSE CORRIDOR, 1995 - DAY**

**88**

Outside the courtroom with Eudora, Steven is ecstatic.

**STEVEN**

YES! I did great! Can you believe how great I did!?

**EUDORA**

(wary)

Yes. You did very well, Steven. Thank you.

**STEVEN**

I mean, I did great! Really great! I'm so proud of myself! You want half my sandwich?!

**EUDORA**

Um...

**STEVEN**

No! We're going out!      I'm paying!!

**89    INT. NEW HOUSTON APARTMENT, 1996 - DAY**

**89**

Phillip stands flabbergasted next to Steven in the middle of a large modern apartment.

**PHILLIP**

Oh my God, it's amazing.

**STEVEN**

I thought you'd like it honey.

**PHILLIP**

Can we afford this?

**STEVEN**

You let me worry about the money  
sweetheart.

**PHILLIP**

Okay, well I guess I better start packing  
boxes.

**STEVEN**

Not this weekend.

**PHILLIP**

Why not?

"I Love You Phillip Morris" Green Pages 5-23-08 57.

**STEVEN**

I think we both need a vacation. Key  
West?

Phillip smiles.

90 OMITTED 90

91 I/E. KEY WEST COVE - 1996 - VARIOUS 91

PALM TREES undulate on the constant breeze, inviting us  
to a beautifully solitary cove. Eventually Steven and  
Phillip's voices are heard.

**PHILLIP (O.S.)**

I've been meaning to ask you something.

**STEVEN (O.S.)**

Yeah?

DIALOGUE CONTINUES OVER VARIOUS SHOTS of their romantic  
getaway to the Keys. In a SERIES of SHOTS we see where  
they've been and what they've been doing in the moments  
AFTER they've been there.

- A Hammock blowing in the breeze.

- A quaint COTTAGE nestled in the vegetation.

- Half empty glasses of beer on the porch.

- Dirty dishes in the cottage sink. The remains of a  
romantic meal on a table. The swaying palms are visible

through the windows.

- Footsteps in the sand.
- Two beach chairs facing the surf.
- Etc... etc...

**PHILLIP (O.S.)**

That birthday cake you got me in the pen?  
Where'd you get those candles?

**STEVEN (O.S.)**

Oh you know... just... people I knew.

**PHILLIP (O.S.)**

Yeah, I know. But how?

"I Love You Phillip Morris"                      Green Pages      5-23-08      58.

**STEVEN (O.S.)**

Remember that guard? Skinny guy? Smoked a  
lot?

**PHILLIP (O.S.)**

Lance? He couldn't been more than 98  
pounds.

**STEVEN (O.S.)**

Yeah, that's him.

**PHILLIP (O.S.)**

Oh he was such an asshole.

**STEVEN (O.S.)**

Actually- I was in the yard once. Another  
guard asked him to pay him back five. He  
opened his wallet and I saw this picture  
of a little girl about Steffie's age. So  
I brought it up to him once, just to get  
him talking. That's the thing about  
having kids, you know? Gets people  
talking. Shared experience. Builds  
bridges. Something I learned. Anyway he  
tells me he's worried about her- mamma  
was gone. We talked awhile. You know, I  
just listened. That's all. I brought up  
the candles just one time but mostly just  
listened... And the next day, bedtime,  
there they were.

The dialogue continues on the beach as we finally see Steven and Phillip enjoying the sunset by the light of a small fire on the beach.

**PHILLIP**

How'd you know he'd do that?

**STEVEN**

I didn't. I just knew I wanted `em for you... and I found a way to do it. That's all.

Phillip smiles, eyes never leaving the sunset.

**PHILLIP**

Just listenin' huh?

**STEVEN**

That's it...

"I Love You Phillip Morris" Green Pages 5-23-08 59.

And as the sun sets on the shimmering water--

An empty 21-foot MOTORBOAT bobs atop placid seas, fishing poles dangling over the side. The SOUND of two men enjoying themselves can be heard.

After reaching their inevitable conclusion, the VOICES gasp for air.

**PHILLIP (O.S.)**

(wind)

I'm gonna get a Coke... you want a Coke?

**STEVEN (O.S.)**

Uh huh...

\*

Phillip spits something over the railing...

\*

**STEVEN (CONT'D)**

\*

Aw, you don't love me...

\*

And as Phillip smiles and wipe his chin.

\*

**STEVEN (V.O.)**

With Phillip I felt strong. I felt invincible. I promised myself he would never want for anything ever again. That meant I needed a real job. Something dependable. And- no more scams.

**FADE IN:**

**96 INT. USAMM HQ - LINDHOLM'S OFFICE - 1996 - DAY**

**96**

A bored Steven waits in the middle of a big wig's office. He looks at PHOTOS on a nearby wall of a broad-shouldered all-American man dressed in a NASA jump suit performing various astronautical training tasks.

He picks up a small ASTRONAUT FIGURINE and examines it.

**LINDHOLM (O.S.)**

Sorry to keep you waiting Steven.

Steven turns to find Dan Lindholm, the broad-shouldered man himself.

**LINDHOLM (CONT'D)**

I'm Dan Lindholm.

"I Love You Phillip Morris" Green Pages 5-23-08 60.

**STEVEN**

Were you a spaceman?

**LINDHOLM**

Yep. Never got out there though. NASA's a real political place. Never could figure out whose ass to kiss to get a mission.

(then)

All in the past. Barely even think about it now...

CUT TO REVEAL a HUGE MODEL of the SPACE SHUTTLE that engulfs half the room. Steven puts the figurine back.

**STEVEN**

A spaceman, huh? How do you crap up there?



**LINDHOLM**

Ass gasket.  
(draws on his coffee)  
Have a seat.

Steven sits across the desk from Lindholm .

**LINDHOLM (CONT'D)**

With the popularity of HMO's in today's health care system, doctors need help managing their billing-- so they can focus on their patients. That's where USA Medical Management comes in. Hundreds of millions of dollars pass through our system from the HMO's to the doctors. It's a critical business. A powerful business...

(beat)

So when I read your resume, I wasn't sure what to think. Your level of education and your past experience would factor heavily into this decision and frankly...

Steven deflates in expectation.

**LINDHOLM (CONT'D)**

...you were head and shoulders above the rest. I mean, I could hardly believe it. But when I called your references-- well they couldn't speak more highly of you.

**SMASH CUT TO:**

"I Love You Phillip Morris"      Green Pages      5-23-08      61.

**97    INT. NEW HOUSTON APARTMENT KITCHEN - 1996 - DAY**

**97**

Steven makes breakfast in his tightie-whities while talking on the phone. Phillip is in the background doing a crossword puzzle at the kitchen table.

**STEVEN**

I could not speak more highly of Steven Russell, Mr. Lindholm . A real straight shooter. We were damn lucky to have him at Prudential as long as we did.

In his own world, Phillip chimes in.

**PHILLIP**

Brando's wet debut?

Steven covers the phone with his hand.

**STEVEN**

On the Waterfront.

**BACK TO:**

**98 INT. LINDHOLM'S OFFICE - 1996 - DAY**

**98**

Dan continues to wax on about Steven.

**LINDHOLM**

Employee of the year two years running?  
Developing software with IBM? You're the  
kind of people we need here Steven. We  
want you as our Chief Financial Officer.  
So what do you say? I want your answer  
right now. C'mon Steven- let's light  
this candle.

As Steven pretends to mull--

**99 INT. USAMM - STEVEN'S OFFICE - 1996 - DAY**

**99**

An uptight assistant (RHEBA) leads Steven into his fancy  
new office.

**RHEBA**

...for example "he's in a meeting" sounds  
better than "he's away from his desk" at  
least I think so, but whatever you  
prefer.

**STEVEN**

That's fine... sure.

"I Love You Phillip Morris" Green Pages 5-23-08 62.

She leads him to his new desk which is stacked with  
folders, files, printouts and reams of data.

**RHEBA**

I pulled all the claims for the last two  
years as well as the statements,  
transfers and confirmations from the  
bank. Most of it's routine and I think  
you can get up to speed in a day or two.  
(then)

Anything else I can do for you?

**STEVEN**

Uh.... cup of coffee?

**RHEBA**

I'll do it today but I don't do that really.

Steven nods and turns his attention to the sea of numbers before him. He looks concerned as he begins to leaf through.

100 INT. USAMM BOARDROOM - 1996 - DAY

100

Steven sits in a board meeting, surrounded by all of the company honchos. Dan Lindholm lords over the gathering at the head of the table while a suit (MARK) reads from a report to the group.

**MARK**

Crossover from traditional markets shows declination and inverse diffusion seems commensurate with net-trade trending. HMO penetration still leads PPO, NMO and FMO as usual but attenuation is growing more prevalent in Q4 as projected... As for Q3, well Q3 is what Q3 always is: Q2 with training wheels.

Everyone LAUGHS, but no one quite as hard as Steven who desperately tries to fit in.

Larry Birkheim, the CEO of USAMM sits beside Dan Lindholm. He chimes in.

**BIRKHEIM**

Okay Steven, your turn. I know you've only had the one quarter to play catch up but I tell you, we can't wait to get some insight here.

"I Love You Phillip Morris" Green Pages 5-23-08 63.

**STEVEN**

Sure. What about?

**BIRKHEIM**

Mark's projections.

**STEVEN**

Mmm hm. Sure.

**BIRKHEIM**

They seem kind of flat.

**STEVEN**

Oh. Okay. Ummm...

Steven fumbles through some folders and vamps a while.

**STEVEN (CONT'D)**

Well I did a lot of work here and uh... I think maybe... well I could just read it to you but uh... it might be better to just uh...

The group looks at him quizzically. Just as it seems Steven has been up to nothing--

**STEVEN (CONT'D)**

Well, I'll just show you. Todd?

TODD, an incredibly hot assistant unveils an easel full of detailed tables. Steven walks the board through an incredibly well prepared presentation.

**STEVEN (CONT'D)**

If you look here at Mark's projections again for Q3, you'll see- well you'll see they're just that- projections. Projections based on a model set by my predecessor. I decided to reject that model and do things a little differently. I want to show you my results. This is what we actually made in Q3--

Todd flips to the next card. The graphs GROW exponentially. The group is intrigued.

**STEVEN (CONT'D)**

Now let me tell you how I did it...

Todd unveils another card, the men are impressed by the unseen image.

And as Steven explains himself, Dan and Birkheim smile broadly and turn to each other with smug assurance.

"I Love You Phillip Morris" Green Pages 5-23-08 64.

**101 INT. NEW APARTMENT KITCHEN - 1996 - NIGHT**

**101**

OPEN CLOSE on a candy wrapper opening. A hand removes the candy revealing an INSPIRING MESSAGE printed inside

the wrapper- "When two hearts race, both win."

ON PHILLIP. He's deeply touched by the sentiment as he chews on the candy. He puts the wrapper on the REFRIGERATOR with a MAGNET.

He opens ANOTHER. He chews and reads- "Commit random acts of kindness"

Again he's touched and puts it on the refrigerator.

He opens ANOTHER and pops the candy in his mouth. He reads- "A smile is a flower on your face"

He's disgusted by the trite sentiment and THROWS THE WRAPPER IN THE TRASH. A beat later, he REMOVES THE CANDY from his mouth and THROWS THAT IN THE TRASH TOO.

Just then Steven walks by in a TUXEDO, adjusting his tie.

**PHILLIP**

The tux? Where are you going?

**STEVEN**

It's just a work thing. Were we supposed to--

**PHILLIP**

No- I just thought- it's fine. Where you going?

**STEVEN**

Some stupid gala ball thing...

**PHILLIP**

Gala? Oh...  
(playing it off)  
Sounds boring.

**STEVEN**

Yeah. I'll be home early. Promise.

102 INT. HOUSTON BALLROOM - 1996 - NIGHT

102

A black-tie cocktail party is in full swing. Steven eats a canapé by a window. Something outside catches his eye.  
"I Love You Phillip Morris" Green Pages 5-23-08 65.

103 EXT. HOUSTON BALLROOM BALCONY, 1996 - NIGHT - CONTINUOUS 103

Dan Lindholm is out on the balcony staring up at the starry sky. Steven approaches.

**LINDHOLM**

You see that?

Dan points out a small dot of light moving across the sky. Steven squints.

**STEVEN**

No...

(realizing)

Oh- is it...?

**LINDHOLM**

Yeah. Probably deploying the arm right now. Just a satellite deployment. Nothing special... Just touching the face of God.

He chokes back a tear, then throws an arm around Steven.

**LINDHOLM (CONT'D)**

I want you to meet my wife.

**104 INT. HOUSTON BALLROOM, 1996 - NIGHT**

**104**

Dan Lindholm escorts Steven to BEVERLY Lindholm and a ghastly gaggle of Texas society WIVES.

**LINDHOLM**

Bev- Ladies- I want you to meet Steven Russell, our CFO.

**MRS. LINDHOLM**

Oh I heard about you.

**STEVEN**

Good things I hope.

**MRS. LINDHOLM**

Yes and no. Don's bellyaching about how big your Christmas bonus is gonna be because you're making him so much money.

A GIGGLE infects the group. Another WIFE speaks up.

**FACELIFT WIFE**

Are you married Steven?

"I Love You Phillip Morris"

Green Pages

5-23-08

66.

**STEVEN**

Uh... engaged.

**BLONDE WIFE**

Well where is she, sweetheart?

**STEVEN**

She works. Travels a lot. It's killing  
her she couldn't be here.

And as the wives fret symathetically-

**105 INT. USAMM OFFICE - 1996 - DAY**

**105**

Steven saunters over to VERA the company accountant who is stamping some checks. He places some papers on her desk.

**STEVEN**

These are ready for Dan ...

**VERA**

Thanks Steven. You doin' good?

**STEVEN**

Kind of. I just got back from my lawyer's office. I asked him, "What's your fee?" He says, "I charge \$50 for three questions." So I ask, "Don't you think that's a little expensive?" And he says, "Yes it is... Now what's your final question?"

Vera EXPLODES with laughter.

**VERA**

It's so true. Lawyers!

She turns to a colleague.

**VERA (CONT'D)**

Annie! Come here, you gotta hear this!

**106 INT. UPSCALE HOUSTON RESTAURANT - 1996 - DAY**

**106**

Steven sits at a high powered lunch with Dan Lindholm and Larry Birkheim. He is diligently taking notes.

**BIRKHEIM**

That's the thing about the back nine at  
Pebble Beach.

**(MORE)**

"I Love You Phillip Morris" Green Pages 5-23-08 67.

**BIRKHEIM (CONT'D)**

I don't care what your handicap is...  
that sand wedge is gonna get a workout-

**LINDHOLM**

I couldn't agree with you more. I  
remember one time, I was at Augusta...

As Dan prattles on, Steven continues to write on his  
pad. CUT TO REVEAL he's doodling pictures of **SMILEY-  
FACED PENISES.**

**107 INT. USAMM - BREAK ROOM - 1996 - DAY**

**107**

Steven refills his mug of coffee while in the background,  
two SECRETARIES dish.

**SECRETARY**

The woman says, "That's awful expensive,  
isn't it?" and the lawyer says, "Yes and  
now you only got one question left!"

She laughs LOUDER than the woman listening to the joke.

**SECRETARY (CONT'D)**

`Cause he already asked the two!

They both laugh loudly now as Steven exits.

**108 INT. HOUSTON BANQUET ROOM - 1996 - DAY**

**108**

Steven and Dan Lindholm stand at the omelette station at  
a high class brunch buffet.

**LINDHOLM**

(to cook)

Mushroom and cheese.

(to Steven)

Anyway like I was saying the Northrup guy  
says to the NASA "well that question's  
gonna cost fifty million to answer" so  
NASA says, "Don't you think that's a lot  
of money?" and Northrup says "Yep, now  
you owe us another fifty million. Next  
question please!"



This sounds eerily familiar. Steven laughs a COURTESY  
**LAUGH.**

**STEVEN**

Yeah that's a good one...  
"I Love You Phillip Morris" Green Pages 5-23-08 68.

**LINDHOLM**

That's why there's so few shuttle  
missions. They're wasting all their  
money on bureaucracy. And probes...  
Unmanned probes.

(then)

Like people care if there's life on Mars.

(to cook)

No mushrooms, I said.

**109 INT. NEW HOUSTON APARTMENT, 1996 - LIVING ROOM - MORNING 109**

Phillip test his blood sugar by applying a test strip to  
his bloody thumb. He compares the strip to small card  
with a blood sugar chart.

Contented with the result, he puts the everything away in  
a small BLACK LEATHER BAG containing INSULIN and  
**SYRINGES.**

Steven passes by in the BACKGROUND with a brand new bag  
of golf clubs. Phillip is instantly puzzled.

**PHILLIP**

Golf!?

**STEVEN**

What?

**PHILLIP**

You're a homosexual.

**STEVEN**

It's work.

**PHILLIP**

You know, you can tell them. They can't  
fire you for being gay.

**STEVEN**

I know...

**PHILLIP**

I'm trying to be understanding here  
honey, but golf? Why not just eat pussy?

**STEVEN**

(exiting)  
Wish me luck.

**PHILLIP**

Good luck!  
"I Love You Phillip Morris" Green Pages 5-23-08 69.

**110 EXT. HOUSTON GOLF COURSE - 1996 - DAY 110**

Steven, Lindholm and two CLIENTS are at the first tee.

Steven nervously tees up. He does his best recollection  
of a warm up and hits the ball. It's not a good drive,  
but it does go about thirty yards.

**STEVEN**

Oh! This is easy!  
(cocky, Butch)  
Your turn Dan!

**111 EXT. HOUSTON GOLF COURSE SANDTRAP - 1996 - LATER 111**

As Lindholm and the Clients wait, a periodic spray of  
sand flies up from the trap behind them as unseen Steven  
swings in vain.

**LINDHOLM**

Hell of a hazard ain't it Steven?

Eventually, a ball flies out of the trap.

**STEVEN (O.S.)**

(to ball)  
Oh yeah! How ya like that, sister!?

**CUT TO:**

**112 EXT. HOUSTON GOLF COURSE FAIRWAY - 1996 - DAY 112**

Steven and the Client amble along a few yards behind Dan  
and the other client. Steven is covered in sweat and  
sand.

**CLIENT**

So the black fella says to the jew lawyer-  
"50 bucks a question? Ain't that  
expensive?" "Yeah it's expensive," he  
says, "I'm a Jew, you nigger!"

The man laughs to himself.

**CLIENT (CONT'D)**

Get it?!!

He soon spots his ball up ahead.

**CLIENT (CONT'D)**

There I am.

"I Love You Phillip Morris" Green Pages 5-23-08 70.

He moves on, leaving Steven standing there, disgusted.

**MATCH CUT TO:**

**113 INT. USAMM - STEVEN'S OFFICE - 1996 - DAY 113**

Steven sits at his desk, detached and fed up.

**STEVEN (V.O.)**

Maybe it was because it's just my nature,  
or maybe it was because of my past... or  
maybe it was because they were the most  
boring fucking people I'd ever met in my  
life...

(beat)

Whatever the reason, I had been robbing  
them blind for months.

**114 INT. USAMM - STEVEN'S OFFICE - 1996 - DAY 114**

FLASHBACK to Steven's first day on the job as his RHEBA  
escorts him to a desk piled high with financial reports.

**RHEBA**

Anything else I can do for you?

**STEVEN**

Uh.... cup of coffee?

**RHEBA**

I'll do it today but I don't do that  
really.

Steven nods and begins to leaf through various folders.

It isn't long before something catches his eye.

**115 MONTAGE: HOW MONEY FLOWS AT USAMM--**

**115**

QUICK CUTS of Steven researching by leafing through folders and files INTERCUT with a slow push in on a CHECK PRINTING MACHINE as it spits out product as well as TIME LAPSE footage of employees buzzing through one of the USAM hallways.

**STEVEN (V.O.)**

The thing about U-SAMM was that they took in all this HMO money and distributed it to doctors.

**(MORE)**

"I Love You Phillip Morris" Green Pages 5-23-08 71.

**STEVEN (V.O.) (CONT'D)**

But in the time between receiving the money and paying it out- it was just sitting there, not making interest or anything.

**116 INT. USAMM - STEVEN'S OFFICE - 1996 - DAY**

**116**

At his desk, Steven leafs through the company finances.

**STEVEN (V.O.)**

It occurred to me to set up an investment account where the held money would earn interest for the short time that the company had it. We're talking twenty two million at any given time here, so even short term the interest adds up pretty quickly. I'd be making the company millions virtually overnight.

He leans back to think to himself.

**STEVEN (V.O.)**

...and I of course would take a commission. Say... fifty percent. The only problem with that was-- I wasn't the one signing the checks.

**117 INT. USAMM OFFICE - 1996 - DAY**

**117**



Should be up and running in a couple months. I want you signing the checks until then.

Steven brightens up suddenly.

**STEVEN**

Really?! Great!

**LINDHOLM**

You play golf?

**STEVEN**

Uhhh... yeah. Sure.

**119 EXT. HOUSTON SUBURB - NEW HOUSE - 1996 - DAY**

**119**

A huge MOVING TRUCK is parked before an impressive house in an upscale neighborhood. MOVERS unload and roll dollies past two matching MERCEDES COUPES.

Steven and Phillip oversee the work- each holding matching MINIATURE PINCERS.

They smile wide. Moments later an OFFSCREEN HONK gets their attention.

"I Love You Phillip Morris" Green Pages 5-23-08 73.

They look to see a SPORTING GOODS TRUCK pulling up with two JET-SKIS hitched to a trailer.

**PHILLIP**

(wowed)

How big was this Christmas bonus?

**STEVEN**

(covering)

Pretty big.

**PHILLIP**

In July?

Phillip is slightly suspicious.

**120 I/E. NEW HOUSE / BACKYARD - 1996 - MORNING**

**120**

Various vignettes of Steven and Phillip's new home.

**PHILLIP (O.S.)**

(mid-story)

The sheriff is desperate and goes to a psychic. All the woman says is rabbit. Rabbit-rabbit-rabbit, that's all. Well he thinks `bullshit' and he's driving back home and what happens? He sees a rabbit crossing the street in front of him. So he pulls over and follows it into the woods and he finds the missing car. All wrecked and turned over and the girl's inside... still alive.

Eventually we find Steven and Phillip in the BACKYARD on a large DOUBLE CHAISE LOUNGE. Their sleeping min-pins are between them.

**STEVEN**

No.

**PHILLIP**

I swear. It's in the Ricky Martin People in the bathroom.

Steven smiles and cuddles up.

**PHILLIP (CONT'D)**

Yeah... they can find out all sorts of stuff, those people.

**STEVEN**

Mmm hmm...

"I Love You Phillip Morris"                      Green Pages    5-23-08    74.

**PHILLIP**

They can find out anything about anyone... anything.

(then)

They could even find out something about you...

Steven grows suspicious.

**STEVEN**

Phillip... what is it?

**PHILLIP**

It's just-- Is something going on? Something you're not telling me?

**STEVEN**

No.

**PHILLIP**

Because if there is, stop now.

**STEVEN**

There isn't. There's nothing.

**PHILLIP**

I don't care about the money, the house, jet-skis- all I want is you. I just want us to be together.

**STEVEN**

We're always going to be together. And there is nothing going on. I promise.

(then)

I wouldn't lie to you, baby.

Steven stares back and convinces Phillip with a look. They kiss.

**121 INT. USAMM PARKING GARAGE - 1996 - DAY**

**121**

Birkheim emerges from his parked MERCEDES C-CLASS. After locking it he notices a little smudge and buffs it out with his handkerchief.

As he admires his car proudly, the building volume of the MIAMI SOUND MACHINE gets his attention.

He sees as Steven arrives in his NEW and MUCH MORE IMPRESSIVE SL500 and parks a few spots down.

"I Love You Phillip Morris" Green Pages 5-23-08 75.

He watches as Steven tries on several watches and tosses them back in the glove compartment before settling on one and exiting the car.

Birkheim raises a brow.

**122 INT. USAMM ELEVATOR - 1996 - A SHORT TIME LATER**

**122**

Birkheim and Steven share the elevator.

**BIRKHEIM**

Nice car.

**STEVEN**

Thanks, Larry.



**BIRKHEIM**

Which one is it?

**STEVEN**

SL. That the C you're driving?

**BIRKHEIM**

Yeah.

**STEVEN**

Good car.

**BIRKHEIM**

Mmm hm.

**STEVEN**

Good value.

DING! The door opens. Steven exits, leaving a disgruntled Birkheim in his wake.

**123 INT. BIRKHEIM'S OFFICE - 1996 - DAY**

**123**

Birkheim pores over spreadsheets, taking notes and comparing numbers. CLOSE UPS on headings like "INTEREST EARNED" and "DEPOSIT" indicate he's looking for something

He continues to make notes, growing ever more suspicious until something catches his eye.

In the margin of one of the pages is a DOODLING of a **SMILEY-FACED PENIS.**

Birkheim doesn't quite know what to make of this... but it seems to stare at him mockingly.

"I Love You Phillip Morris" Green Pages 5-23-08 76.

**124 INT. USAMM HALLWAY - 1996 - DAY**

**124**

Steven whistles happily and takes a draw off his coffee mug. As he passes an office, something catches his ear.

**BIRKHEIM (O.S.)**

I have some questions about these new accounts we've opened.

Steven slows to a stop.

Birkheim, his back to the door, is on the phone as Steven eavesdrops outside.

**BIRKHEIM**

Yeah... I was wondering if we could compare some numbers. I know you usually talk to our CFO but this is a delicate matter and I'd like keep it secret for now.

Steven is worried.

OPEN CLOSE on blank copies spitting out of a copier. Steven stands over the machine, his finger on the button as he keeps surveillance on Birkheim's office door.

A SECRETARY arrives with a stack of papers.

**SECRETARY**

Hi Mister Ru--

**STEVEN**

**I'M MAKING COPIES!!!**

She leaves, terrified.

Finally, Steven spots Birkheim leaving his office.

Steven runs into Birkheim's office and scans the papers on his desk. Nothing.

He turns his attention to Birkheim's briefcase, but he can't get it open.

"I Love You Phillip Morris" Green Pages 5-23-08 77.

Eventually he spots a blank legal pad and looks at it closely. He grabs a pencil and does the old detective trick of shading in the page to reveal what was written on the now missing page above.

The embossed text reads, "837,502.12"

He stares at it a moment. This number looks familiar.

He grabs the phone and dials. An AUTOMATED VOICE answers.

**AUTOMATED TELLER**

Hello, you've reached the Automatic Teller at Texas Commerce Bank. Please enter your personal account number followed by the pound sign.

Steven quickly enters some numbers. As he listens he flips through Birkheim's desktop calendar.

**AUTOMATED TELLER (CONT'D)**

Thank you. Your account balance is eight hundred-thirty seven thousand five hundred and two dollars and twelve cents. To repeat this-

It's the SAME NUMBER as on the pad. He hangs up. And turns his attention to the calendar. He spies an entry that reads, "Harris County Police, 12:30"

He leaps out of the chair and exits the office.

**128 INT. USAMM COPIER ROOM - 1996 - DAY 128**

Steven furiously shreds documents in the company's PAPER SHREDDER. Moments later the same SECRETARY enters the room with an armload of work- enraging Steven.

**STEVEN**

**CAN'T YOU SEE I'M SHREDDING!?**

Terrified, the woman runs away.

**129 EXT. BANK - DAY 129**

OPEN CLOSE on an ATM keypad as Steven punches some keys and retrieves a handful of cash. He stuffs it into his breast pocket and hops back into his SL.

**130 INT. DEBBIE'S HOME - NIGHT 130**

The phone RINGS. Debbie answers.  
"I Love You Phillip Morris" Green Pages 5-23-08 78.

**DEBBIE**

Hello?

INTERCUT. Steven is on the phone while driving with the top down.

**STEVEN**

Hey Debbie.

**DEBBIE**

Steven. How are you?

**STEVEN**

Good. How's Steffie doing?

**DEBBIE**

Good. Real good. She sure is your daughter...

**STEVEN**

She's interested in boys already?

**DEBBIE**

Ha-ha. How's Phillip?

**STEVEN**

He's good. He says hi, but listen- I just wanted to call and let you know I'm switching all my phone numbers. I'll let you know when we get a new one.

**DEBBIE**

Oh Steven, are you on the lam again?

**STEVEN**

Deb, you always knew me best.

**DEBBIE**

Steven you really should stop all this, you are such a good man and I know that Jesus has a plan for you.

**STEVEN**

Well, maybe this is his plan.

**DEBBIE**

Now don't start.

A CALL-WAITING TONE is heard.  
"I Love You Phillip Morris"

**STEVEN**

Anyway Debbie- that's my boss calling. I love you both and I'll call you soon.

Steven clicks over to the other line.

**STEVEN (CONT'D)**

Hello?

**132 INT. LINDHOLM'S OFFICE - 1996 - DAY**

**132**

INTERCUT with Lindholm on the phone, with Birkheim in the background, spreadsheets in hand.

**LINDHOLM**

Steven? Where are you?

**STEVEN**

The Gulf Freeway. Where are you?

**LINDHOLM**

At the office. You coming back anytime soon?

**STEVEN**

Is something wrong?

**LINDHOLM**

No, we just want to see you Steven. We miss you is what it is.

**STEVEN**

Oh, that's nice Dan. But I don't think I'm coming back in. I think we both know why.

**LINDHOLM**

You sure about that Steven?

**STEVEN**

Bye-bye Dan.

Steven hangs up.

**133 INT. NEW HOUSE - 1996 - DAY**

**133**

Steven storms into the house, panting. A worried Phillip comes to greet him.

**PHILLIP**

People keep calling, what's going on?  
"I Love You Phillip Morris" Green Pages 5-23-08 80.

Steven starts pulling wads of money out of every available pocket and piling it on the kitchen table.

**STEVEN**

Nothing. Thought we'd take a little vacation. Key West. Let's pack. Quick! Okay I'll pack for you!

Phillip follows him through the house.

**PHILLIP**

I fucking knew it- you did do something. You lied to me! You looked me right in the eye and lied!

**STEVEN**

Now don't get angry, it's gonna be fun, I swear.

**PHILLIP**

Are you going back to jail? Steven, you promised we'd always be together!

**STEVEN**

Of course we are! We're never gonna be apart. Never.

Steven ducks into the bedroom. Phillip doesn't follow.

**PHILLIP**

You lying son of a bitch! You took advantage of me! Just like all the rest!  
**SON OF A BITCH!**

**134 INT. NEW HOUSE BEDROOM - 1996 - CONTINUOUS**

**134**

Steven furiously packs a suitcase, yelling out to Phillip in the hallway.

**STEVEN**

We'll get a place. Do some fishing. I can work on my key lime pie recipe...

Steven picks up the suitcase without zipping it up and heads back into the hall.

**STEVEN (CONT'D)**

...I might even grow a beard and enter  
the Papa Hemingway contest!

He stops short in the hallway. Phillip is gone.  
"I Love You Phillip Morris" Green Pages 5-23-08 81.

**STEVEN (CONT'D)**

Phillip? Honey?

**135 EXT. NEW HOUSE - 1996 - DAY 135**

Steven bursts from the house still clutching the suitcase  
just in time to see Phillip's car rounding the corner.

**STEVEN**

**COME BACK! WAIT!**

**136 INT. NEW HOUSE - 1996 - DAY 136**

He re-enters, emptying the suitcase along the way. He  
then proceeds to fill it with the cash on the table.

**137 EXT. NEW HOUSE - 1996 - DAY 137**

Steven exits and heads for his car, but before he can get  
in-

WHAM! He's grabbed by a group of POLICEMEN. He SQUEALS  
like a rabbit's death bleat and flails wildly.

This continues for a while until--

**SMASH CUT TO:**

**138 INT. TEXAS STATE PEN HOSPITAL WARD - 1998 - DAY 138**

Steven resumes his VOICE OVER in the penitentiary  
infirmary.

**STEVEN (V.O.)**

There I was, keeping secrets, living a  
lie. Like I said, I tend to do that. Now  
I didn't blame Phillip for running out on  
me, but I had to make things right. I had  
to get him back. You see, there's  
something I didn't tell you...

(beat)

...it's about my old boyfriend. Do you remember him? His name was Jimmy.

**CUT TO:**

"I Love You Phillip Morris" Green Pages 5-23-08 82.

**139 INT. PALM BEACH APARTMENT - 1991 - MORNING 139**

The Florida sun bathes the bedroom in a heavenly glow, illuminating Jimmy Kemple as he wakes. He opens his eyes to see Steven staring longingly at him.

**KEMPLE**

What?

Steven just smiles.

**KEMPLE (CONT'D)**

What?

**STEVEN**

I love you Jimmy.

Kemple smirks.

**KEMPLE**

It's only been a month, Steven.

**STEVEN**

I know.

**KEMPLE**

Don't fall for me Steven.

**STEVEN**

Why the hell not?

**KEMPLE**

You know damn well why.

Steven thinks a moment, but never stops smiling.

**STEVEN**

I don't give a shit about that.

They kiss.

**140 EXT. PALM BEACH HOSPITAL PARKING STRUCTURE - 1992 - DAY 140**

FLASHBACK. We're back at the scene where Steven tries to



jump in the dumpster. He leaps over the guard rail and--

**KEMPLE**

**STEVEN!**

WHAM!!! Steven hits the ground next to the dumpster.

**CUT TO:**

"I Love You Phillip Morris" Green Pages 5-23-08 83.

**141 EXT. PALM BEACH HOSPITAL PARKING STRUCTURE - 1992 - DAY 141**

A short time later, Steven lies MOANING and delirious. Kemple cradles his head as Debbie and the cop watch nearby.

**KEMPLE**

You need to do the time. I'll wait for you. I will. I'll wait for you. I promise. I love you. I'll wait for you.

**142 INT. MIAMI JAIL - CELL BLOCK - 1993 - DAY 142**

Steven pushes a cart of food through the block delivering sandwiches to fellow detainees.

**143 INT. MIAMI JAIL - PHONE BANK - 1993 - DAY 143**

OPEN CLOSE on fingers dialing a pay phone. Cut wide to reveal it's Steven making a call.

**STEVEN**

Hi baby. What do you mean? It's noon. I always call at noon.

(listens)

Well it's prison honey, it sucks. But I'm getting used to it. What's wrong?

**144 INT. KEMPLE'S MOTHER'S APT, 1993 - DAY - INTERCUT 144**

Kemple, on the phone at his mother's home, is INTERCUT. He looks ill.

**KEMPLE**

I'm sick.

**STEVEN**

I know.

**KEMPLE**

No really sick. You haven't seen me in a year. You don't know. I just came back from the doctor. My T-cells are...

He begins to cry.

**KEMPLE (CONT'D)**

Why did you have to go to jail? How could you do this to me?

"I Love You Phillip Morris" Green Pages 5-23-08 84.

**STEVEN**

I know, I'm sorry...

**KEMPLE**

I don't want to die alone.

**STEVEN**

You're not gonna die alone.

**KEMPLE**

Yes I am. Who knows how long I have.

**STEVEN**

You're not gonna die alone, okay? Just believe me.

**KEMPLE**

You don't know that.

**STEVEN**

Yes I do. I promise.

He hangs up, tortured by this news. His eyes catch a glimpse of a DETECTIVE exiting the cell block, banging on the GUARD BOOTH glass with his walkie-talkie.

He just stares at the door, long and hard.

**145 INT. MIAMI JAIL CORRIDOR - 1994 - DAY**

**145**

Steven approaches a section of bars where a BLONDE INMATE is waiting.

**STEVEN**

Did you get `em?

**BLONDE INMATE**

Yeah.

The inmate looks around then shoves a BALL OF CLOTHES through the bars. Steven gives a look. Something upsets him.

**STEVEN**

What the hell's this?

**BLONDE INMATE**

It's all I could get.

**STEVEN**

Jesus!

"I Love You Phillip Morris"                      Green Pages      5-23-08      85.

**146      INT. MIAMI JAIL GUARD BOOTH - 1994 - DAY**  
**146**

Dressed in prison orange, Steven walks up to a counter, a sandwiches in hand. He holds it up before a HUGE GUARD.

**STEVEN**

Lunch is served.

As the Guard goes through the bag, Steven reaches over the counter and swipes a WALKIE TALKIE- revealing a CALENDAR that reads FRIDAY the 13th. He beats a nervous exit.

**147      INT. MIAMI JAIL HALLWAY - 1994 - DAY**  
**147**

OPEN CLOSE on a MAN'S ASS IN RUBY RED, SKIN TIGHT **HOTPANTS.**

CUT TO REVEAL Steven walking nervously down the hall clad in said hotpants as well as a tight spaghetti strap top. Walkie Talkie in hand, he tries to give as authoritative an aura as he can.

He gets to a glass security door, where two JAIL GUARDS stand. Steven taps on the glass confidently with the WALKIE TALKIE and signals them to open the door.

They do.      And as he passes the two guards one of them speaks.

**JAIL GUARD**

(shaking head)

Undercover vice...

Steven approaches another set of doors and signals. The  
doors open.

**148 INT. MIAMI JAIL EXIT - 1994 - DAY**  
**148**

Steven passes through the doors and comes to an exit. He  
pushes on it to find it LOCKED. Panic sets in as he  
pushes repeatedly to no avail. And just when he thinks  
all is lost--

He looks down to realizes he's neglected to notice the  
PUSH BAR to open the door. And with a gentle PUSH, the  
door OPENS ...and he's gone.

"I Love You Phillip Morris" Green Pages 5-23-08 86.

**149 INT. KEMPLE'S MOTHER'S APARTMENT - 1994 - BEDROOM - DAY 149**

HELEN KEMPLE brings a tray of toast and water into the  
bedroom where Steven sits over Kemple's rapidly  
deteriorating body.

**KEMPLE**

Thanks Mom.

She kisses both Jimmy and Steven.

**HELEN**

I'll be in the other room.

She exits. Steven tries to give Kemple some water. Kemple  
resists.

**STEVEN**

Come on. You need to drink something.

Kemple meekly hands Steven his stainless steel ROLEX.

**KEMPLE**

I want you to have this because I'm gonna  
be leaving soon...

**STEVEN**

Well that's not okay with me baby. You  
can't leave. I need you around here.  
You're the love of my life.

**KEMPLE**

You're sweet... but no, I'm not.

**STEVEN**

Shhhh...

**KEMPLE**

I'm not. I've seen him. You haven't met him yet, but you will...

Steven is perplexed.

**KEMPLE (CONT'D)**

You're gonna be so happy. And I know you don't think so, but you deserve to be happy...

**STEVEN**

You're not thinking clearly baby.  
"I Love You Phillip Morris" Green Pages 5-23-08 87.

**KEMPLE**

Yes I am... And you have to promise me... When you find him, you're gonna treat him right... okay?

Steven gives in gently.

**STEVEN**

Okay, okay. Now drink some water.

**KEMPLE**

Treat him right.

150 INT. KEMPLE'S MOTHER'S APARTMENT - 1994 - CONTINUOUS 150

Helen is on the couch, watching the TV news as OJ Simpson is apprehended. It isn't long before a KNOCK on the door gets her attention. She gets up.

**HELEN**

Who is it?

She reaches for the door and-- SMASH!! The door bursts open.

**SMASH CUT TO:**

151 EXT. KEMPLE'S MOTHER'S APARTMENT BUILDING 1994 - DAY 151

Steven is dragged kicking and SCREAMING to a squad car by a group of POLICEMEN.

**STEVEN**  
**NO! JUST GIVE ME SOME TIME! I PROMISED!**  
**I PROMISED I'D BE THERE! I PROMISED HE**  
**WOULDN'T DIE ALONE!**

And as he futilely fights--

**152 INT. TEXAS STATE PEN, STEVEN'S CELL - 1994 - DAY 152**

A CLAXON BLARES and the cell door slides OPEN with metallic ROAR, revealing a very impatient Steven with a few days stubble on his face.

**STEVEN**  
It's about damn time!

He rushes out.

"I Love You Phillip Morris" Green Pages 5-23-08 88.

**153 INT. TEXAS STATE PEN - PHONE BANK - 1994 - DAY 153**

Steven hurries to the phone and dials. He nervously awaits an answer. Then-

**STEVEN**  
Hi Helen it's me. Is--

He's interrupted and proceeds to listen. The look on his face says it all.

**STEVEN (CONT'D)**  
Okay... mmm hmm...

Through the glass wall outside the phone room, we watch as Steven continues to absorb the bad news.

He hangs up the phone and falls to pieces as the CACOPHONY of the prison masks any sound of his grief.

**BACK TO:**

**154 I/E NEW HOUSE, 1996 - HOUSTON POLICE CRUISER - DAY 154**

OPEN CLOSE ON the stainless steel ROLEX. WE'RE BACK outside Steven and Phillip's house in a POLICE CRUISER. Steven stares at it, reflecting on his memory of Kemple.

**STEVEN (V.O.)**

I'm sorry I didn't tell you before. I just don't like talking about some things.

The door opens and a HOUSTON COP hands him a black **LEATHERETTE CASE.**

**HOUSTON COP**

This what you wanted?

**STEVEN**

Oh thanks.

**HOUSTON COP**

Diabetes huh?

**STEVEN**

Yeah...

The cop gets in and they drive off.

"I Love You Phillip Morris" Green Pages 5-23-08 89.

**155 INT. HOUSTON POLICE CRUISER - 1996 - A SHORT TIME LATER 155**

The HOUSTON COP and a DRIVING COP ride up front, not paying much attention to their passenger.

In the REAR, Steven nervously and quietly prepares an INSULIN SYRINGE and inexpertly INJECTS IT in his belly.

**STEVEN (V.O.)**

I wasn't going to lose Phillip. No way. I broke Jimmy's heart and I was not gonna break Phillip's. I was gonna make everything alright. No matter what it took, I was going to escape.

He gives a quick look around and prepares another syringe. After another injection, he prepares another.

And then ANOTHER and ANOTHER...

**156 INT. HOUSTON POLICE CRUISER - 1996 - A SHORT TIME LATER 156**

The DRIVING COP watches the road blankly until his nose catches a putrid scent in the air.

**DRIVING COP**

Fuck... what is that?

The other cop smells it too. They begin to look around.

The Driving Cop glances back to see Steven CONVULSING AND FROTHING AT THE MOUTH like a rabid bobble head doll.

**DRIVING COP (CONT'D)**

Fuck!

They turn around.

**HOUSTON COP**

Ahh! He shit himself! Get us to the hospital!

The SIREN WAILS.

**157 INT. HOUSTON HOSPITAL ROOM - 1996 - DAY 157**

Steven wakes up in a hospital bed. A little bleary at first, his eyes scan the room. He's alone.

He sits up, pleased and very excited. He pulls out his IV, hops out of bed and heads for the window when-  
"I Love You Phillip Morris" Green Pages 5-23-08 90.

CLANG! He stops short to find his ankle is shackled to the bed.

**STEVEN**

Shit!

The door opens and the Houston Cop peers his head in. He looks back to his unseen partner.

**HOUSTON COP**

He's up.

**158 INT. HARRIS COUNTY JAIL, HOUSTON - 1996 - DAY 158**

Three manacled PRISONERS, one of them Steven, follow a CORRECTIONS OFFICER into the Processing Area at the Harris County Jail.

Each of the men are still in their street clothes and manacled separately.

**CORRECTIONS OFFICER**



Take a seat.

They take a seat on a bench outside a large steel door as the officer talks to a PROCESSING CLERK. Steven is visibly agitated and ignores the other men on the bench with him.

The FIRST PRISONER turns to the SECOND PRISONER.

**FIRST PRISONER**

What'd they get you for?

**SECOND PRISONER**

Grand Theft. You?

**FIRST PRISONER**

B and E.

The Second Prisoner turns to Steven...

**SECOND PRISONER**

How about you?

...but STEVEN IS GONE. The man looks around.

Across the room, Steven stands in an elevator amidst a group of lackadaisical JANITORS, clutching a mop. The prisoner watches in awe as the doors CLOSE.

"I Love You Phillip Morris" Green Pages 5-23-08 91.

**159 INT. HARRIS COUNTY JAIL, HOUSTON - 1996 - LATER 159**

The elevator doors OPEN to reveal Steven, not with the janitors, but with a GROUP OF OFFICERS-- re-emerging from the elevator and back into the processing area.

The LEAD OFFICER talks to the clerk.

**LEAD OFFICER**

This slippery son of a bitch is going straight to lockup.

Steven heaves a sigh.

**160 INT. HARRIS COUNTY JAIL PHONE BANKS, 1996 - DAY 160**

Steven, in a fresh prison jumpsuit, paces while talking on the phone.

**STEVEN**

C'mon Phillip, pick up, it's me. I'm  
sorry. C'mon.  
(then)  
Dammit!

He hangs up. A nearby inmate chimes in.

**NEW CELLMATE**

How long you in for?

**STEVEN**

Not long.

(picks up phone)

Can you hit me in the face with this?

And off the inmate's quizzened expression--

**161 INT. HARRIS COUNTY JAIL - 1996 - INFIRMARY - DAY 161**

OPEN CLOSE on Steven's BLOODY FACE. A PRISON PHYSICIAN is examining it closely. We notice Steven is wearing WHITE SCRUBS (as opposed to the doctor who wears GREEN SCRUBS).

**PHYSICIAN**

That's a pretty big gash. Just stay still...

**STEVEN**

It sure hurts...

"I Love You Phillip Morris" Green Pages 5-23-08 92.

As Steven talks and the doctor looks, Steven stealthily plucks the doctor's ID BADGE and slips it in his pocket.

**162 INT. HARRIS COUNTY JAIL CELL - 1996 - DAY 162**

Steven finishes filling the sink in his cell and pulls out a GREEN MAGIC MARKER. He breaks it open and drips the ink into the water.

And as the water turns GREEN, Steven removes his white scrubs and plunges them in the sink.

**163 INT. HARRIS COUNTY JAIL GUARD STATION - 1996 - NIGHT 163**

The NIGHT GUARD watches his monitors when a rap on the glass gets his attention. He looks up to see Steven in

newly (and badly) dyed GREEN SCRUBS, awaiting exit on the other side, holding the stolen ID BADGE against the glass.

**NIGHT GUARD**

`night Doc.

He pushes the buzzer and Steven pushes open the door.

**164 EXT. TEXAS MOTEL - 1996 - DAY 164**

Seven State and Local police cruisers sit in the parking lot, a shirtless Steven is removed from his motel room by a pair of OFFICERS. His skin is stained green but his expression is pure resolve.

**165 INT. HOUSTON COURTROOM - 1996 - DAY 165**

OPEN CLOSE on a GAVEL striking. Steven stands before the judge flanked by his attorney and a bailiff.

**HOUSTON JUDGE**

Set bail at 900,000 dollars.

**ATTORNEY**

Your honor...

**STEVEN**

Nine hundred thousand!? It's a white collar charge.

**ATTORNEY**

Your honor-

"I Love You Phillip Morris" Green Pages 5-23-08 93.

The judge begins FILLING OUT A FORM. He barely looks up at them.

**HOUSTON JUDGE**

Mister Russell is a flight risk. The bond is set. Nine hundred thousand.

**STEVEN**

This is bullshit.

(sotto to attorney)

Set a reduction hearing.

**ATTORNEY**

(off this)

Your honor we'd like to set a reduction hearing.

**HOUSTON JUDGE**

That's your right, but I strongly advise you don't.

The judge finishes filling out the form and PLACES IT AT THE EDGE OF HIS BENCH for Steven to see.

It clearly reads his bail amount, his charge, everything. As the Attorney PRATTLES ON in the background, Steven just STARES AT THE FORM LONG AND HARD.

**HOUSTON JUDGE (CONT'D)**

Fine. You can have your hearing tomorrow.

Steven interjects.

**STEVEN**

(sotto to Lawyer)  
Next week.

The attorney looks at him quizzically and turns back to the judge.

**ATTORNEY**

We'd like next week if that's okay.

**STEVEN**

(sotto)  
On the thirteenth.

**ATTORNEY**

Oh the thirteenth if possible.

**HOUSTON JUDGE**

Fine. Friday the thirteenth. Now go away.  
"I Love You Phillip Morris" Green Pages 5-23-08 94.

**166 INT. HARRIS COUNTY JAIL CELLS - 1996 - NIGHT 166**

A block of holding cells well stocked with men waiting on the legal system.

We soon come upon Steven who is furiously SKETCHING OUT A COPY of the form from the judge's bench from memory.

**167 INT. HOUSTON APT BEDROOM (TYLER) - 1996 - DAY 167**

OPEN CLOSE on an opened envelope next to Steven's sketch and a letter.

**STEVEN (V.O.)**

Dearest Tyler. Long time no talk. I won't beat around the bush. I got into a spot of trouble here in Houston and find myself needing help. That's right, jail again. Anyway I was wondering if you could type up this thing for me on your computer just like I sketched out...

As Steven `reads' the letter we reveal a MAN hacking away on a computer nearby. As we move closer, we see that he's the MOUSTACHED MAN from the night of his car crash and he's not wearing pants.

**168 INT. HARRIS COUNTY JAIL CELL - 1996 - DAY 168**

Steven opens a letter and pulls out the FORGED FORM.

**STEVEN**

Great!

He grabs a pen and begins filling it out.

**169 INT. HOUSTON COURTHOUSE CORRIDOR - 1996 - DAY 169**

Manacled to a line of prisoners, Steven shuffles through a crowded hallway. Courthouse staff are everywhere.

Steven spots a HARRIED woman approaching with an armful of paperwork.

He reaches into his jumpsuit and pulls out the FORGED DOCUMENT and as she passes- HE DROPS IT.

**STEVEN**

Ma'am?!

The woman turns back, annoyed.

"I Love You Phillip Morris" Green Pages 5-23-08 95.

**STEVEN (CONT'D)**

Dropped something.

She picks it up and puts it on her pile. He smiles as he watches her walk away.

170 INT. HARRIS COUNTY JAIL PHONE BANK, 1996- DAY 170

Steven dials the phone.

171 INT. HOUSTON COURTHOUSE - CLERKS OFFICE, 1996 - DAY 171

INTERCUT, a CLERK answers her RINGING PHONE. Her desk  
CALENDAR reads: "September, Friday the 13th"

**CLERK**

This is Julie.

Steven puts on his best SOUTHERN BELLE VOICE.

**STEVEN**

(as woman)

Hi, I have Judge Charles Hearn for the  
clerk's office.

**CLERK**

Alright.

**STEVEN**

I'll put him through.

Steven switches to an authoritative JUDGE VOICE.

**STEVEN (CONT'D)**

(gruff)

This the clerk's office?

**CLERK**

It is.

**STEVEN**

Charles Hearn- I got a bail adjustment  
coming through, sent it over today.

**CLERK**

Sure thing. What's the name?

**STEVEN**

Russell. Steven Jay.

**CLERK**

Got it right here.

"I Love You Phillip Morris" Green Pages 5-23-08 96.

**STEVEN**

Good, I need that to go through right away. Because if it don't, I'm gonna have to chug about a quart of Tidee Bowl on account of all the shit I'll be eating. Know what I mean?

Julie GIGGLES.

**CLERK**

You got it Judge.

**STEVEN**

And say- Julie? Can you save me a dime and connect me to a good bail bondsman?

**JULIE**

Sure thing.

172    **EXT. GALVESTON HOUSE - 1996 - DAY**

172

A LIMOUSINE pulls up outside a modest Galveston house. The CHAUFFEUR opens the door and Steven emerges dressed in new linen suit and clutching champagne and flowers.

He approaches the door and just as he's about to knock--

**PHILLIP (O.S.)**

Go away Steven!

Steven is surprised.

**PHILLIP (O.S.) (CONT'D)**

You think I didn't know you were coming!?

**STEVEN**

Phillip-

**PHILLIP (O.S.)**

Get the hell out of here! I'm done with you!

**STEVEN**

Don't say that.

**PHILLIP (O.S.)**

They probably have a psychic after you right now! Did you see any bunnies!?

**STEVEN**

Honey, I know you're upset- but we love each other.

**PHILLIP (O.S.)**

You opened a bank account for Doctor Phillip Morris! Now they think I'm in on everything! I'm facing real time! You know I can't go back to prison.

**STEVEN**

I'm sorry about that- they weren't supposed to find that. It was for your own good. So we could be together.

**PHILLIP (O.S.)**

Fuck off! I'm in enough trouble.

**STEVEN**

C'mon Phillip, just trust me-

**PHILLIP (O.S.)**

FUCK YOU YOU FUCKING LIAR! Do you realize how bad you've fucked me over!! You made me an accomplice! You fucking liar! I don't want to see you. Go away! I never want to see you again!

**STEVEN**

Phillip don't say that.

No response.

**STEVEN (CONT'D)**

Well what am I supposed to do?

**PHILLIP (O.S.)**

You're the lawyer, you figure it out.

This time, it's Steven who remains silent.

**PHILLIP (O.S.) (CONT'D)**

Oh my God...

THE DOOR SWINGS OPEN, revealing a SEETHING PHILLIP.

**PHILLIP (CONT'D)**

You're not even a lawyer?! You fucking liar!

**STEVEN**

Well...



He slams the door shut again.

**PHILLIP (O.S.)**

What the hell's going on?! Who the hell  
are you!?

"I Love You Phillip Morris"

Green Pages 5-23-08

98.

**STEVEN**

Open the door Phillip.

**PHILLIP (O.S.)**

No.

Steven walks up to the door and pleads gently.

**STEVEN**

(quietly)

Open the door. Just open the door.

(beat)

Open the door. Please. I just want to  
say one thing. Please. Just one thing.  
That's all. Please.

A long silence. Steven waits longer than he should with  
the certainty that it will open. And eventually it  
does... slowly and tentatively.

Through the screen door, their eyes are just inches  
apart. Steven looks into Phillip's soul. He opens his  
mouth and--

**SWAT COMMANDER (O.S.)**

Down on the ground faggots!!

Steven and Phillip are shocked to see a small SWAT team  
surrounding the front porch with automatic weapons.

**SWAT COMMANDER (CONT'D)**

**DOWN! DOWN! NOW!**

And as they comply and the armed men descend--

173 **INT. GALVESTON POLICE STATION - 1996 - DAY**

173

Steven and Phillip sit manacled, side by side. They stare  
at the floor in miserable uncomfortable silence.

**STEVEN**

Phillip?

**PHILLIP**

Don't.

**STEVEN**

I love you.

No response. Phillip can only sit and stew. And stew.  
Until finally, he's had enough.  
"I Love You Phillip Morris" Green Pages 5-23-08 99.

**PHILLIP**

From the moment we met, you've done nothing but lie. Our whole relationship... just lies. I'm such an asshole. You took advantage of me- just like all the rest of them. You were supposed to protect me- but you've done nothing but make a fool of me. And you expect me to love you? How can I love you? I don't even know who you are. And you know what's sad? I don't even think you know who you are. So how am I supposed to love something that don't even exist? You tell me.

Eventually a POLICEMAN stands before Phillip.

**POLICEMAN (O.S.)**

Morris. You're up.

Before he stands up, Phillip manages a terse statement.

**PHILLIP**

I will never forgive you Steven. Never.

Steven is speechless as he watches Phillip walk away- disappearing down a long corridor.

**SLOW DISSOLVE TO WHITE:**

**STEVEN (V.O.)**

That was the last time I ever saw him.

PHILLIP carries his belongings past a line of hulking, cat-calling convicts.

**STEVEN (V.O.)**

...But I knew he was right. Phillip,  
Jimmy, Debbie- they've all been right.  
My whole life was nothing but a bunch of  
lies. Lies to make people love me, lies  
to keep them from leaving me and lies to  
make them give me their money.

He enters his cell.

**175 INT. TX STATE PEN, 1997 - MICHAEL UNIT BLOCK- DAY 175**

Steven carries his belongings to his new cell in Michael  
Unit.

"I Love You Phillip Morris" Green Pages 5-23-08 100.

**STEVEN (V.O.)**

And in the process I lost track of who I  
was. Maybe Barbra Bascombe had me pegged  
right from the beginning and that's why  
she gave me up...

**175A INT. TX STATE PEN - MICHAEL UNIT CELL, 1997 - DAY 175A**

Steven stares at his distorted face in the polished metal  
MIRROR in his cell.

**STEVEN (V.O.)**

Whatever the case, how does a person who  
doesn't exist go on existing? Well the  
answer is- he doesn't.

**176 OMITTED  
176**

**177 INT. TEXAS STATE PEN, 1997 - MICHAEL UNIT CELL - NIGHT  
177**

Steven is curled up in a ball in his cell, SOBBING as he  
stares at a SNAPSHOT of Phillip in Key West pasted to the  
wall.

**BUNKMATE (O.S.)**

Shut the fuck up, I'm trying to sleep.

178 INT. TEXAS STATE PENITENTIARY CAFETERIA, 1997 - DAY  
178

Steven sits over an untouched tray of food, staring at it detached. He looks thin. Pale.

179 INT. TEXAS STATE PEN, 1997 - MICHAEL UNIT CELL - NIGHT  
179

Steven kneels over the toilet in his cell. The sound of PUKING reverberates.

180 INT. TEXAS STATE PEN, 1998 - MICHAEL UNIT CELL - MORNING 180

Months later, Steven sits up in his bed. He now has a grey beard and with his shirt off we can see he has lost an unhealthy amount of weight.  
"I Love You Phillip Morris" Green Pages 5-23-08 101.

181 INT. TEXAS STATE PEN, 1998 INFIRMARY - DAY 181

OPEN CLOSE on the gaunt and grey-skinned Steven. A MALE NURSE places a thermometer in his mouth and looks at Steven's medical history. He looks concerned.

**MALE NURSE**

I'll be right back.

182 INT. TEXAS STATE PEN, 1998 - INFIRMARY OFFICE - DAY 182

Steven sits before a YOUNG PRISON DOCTOR who looks through his records.

**YOUNG DOCTOR**

I'm sorry to have to tell you this  
Steven, your t-cell counts indicate that,  
uh... Well... you have AIDS.

Steven sits expressionless.

**STEVEN**

How long do I have?

And off the Doctor's grave face--

**DISSOLVE TO:**

183 EXT. SKY - 1966 - DAY

183

CLOUDS drift slowly across the sky.

The OPENING SCENE again- the four kids lying on the hill, staring at the clouds. Young Steven smiles at the sight.

A dull WHINE is heard, building until--

SMASH CUT TO:

184 INT. TEXAS STATE PEN HOSPITAL WARD - 1998 - DAY

184

The first hospital scene in the movie. The cardio ALARM blares. Steven watches from his bed as a DOCTOR appears and pushes the nurses aside.

DOCTOR

Where's the crash cart!?

He straddles the patient's chest and pushes down hard- the sound of a sternum CRACKING can be heard.

"I Love You Phillip Morris" Green Pages 5-23-08 102.

STEVEN (V.O.)

So here we are, where you first met me...

CUT TO:

185 INT. TEXAS STATE PEN HOSPITAL WARD - 1998 - LATER

185

A sheet is pulled over the cardio victim's corpse and Steven watches as it is wheeled out of the ward.

He returns his bleary gaze to the ceiling.

STEVEN (V.O.)

I've been in this bed for months now. Waiting to die. The only thing that keeps me going is the thought that I might get a chance to see Phillip one more time.

(beat)

But I don't know how much longer I can do this...

Steven's eyes roll back into his head as he slips into unconsciousness.

A slightly built, effeminate inmate (SAMUEL) raps on Phillip's open cell door as he enters.

**SAMUEL**

Got a minute?

**PHILLIP**

Samuel. You want some crackers?

**SAMUEL**

No... thanks. Look- I just talked to my friend- he's a nurse at the infirmary. I don't know if you know this or not but uh...

Phillip looks to him with curiosity.

**SMASH CUT TO:**

Phillip flails as GUARDS hold him back from a DOCTOR.

**PHILLIP**

LET ME IN! Just let me in!  
"I Love You Phillip Morris" Green Pages 5-23-08 103.

**DOCTOR**

He's not here!

**PHILLIP**

I need to see him!

**DOCTOR**

I told you he's not here! You need to calm down.

Phillip calms himself.

**PHILLIP**

Just tell me where he is. What happened?

**DOCTOR**

He slipped into a coma for a few days. He's conscious now, but he's very sick. We had him transferred to a private care facility. There was nothing we could do for him here. It's just a matter of time

now.

Phillip listens in devastated silence.

188      **EXT. RESTFUL ACRES CARE CENTER - 1998 - DAY**

188

Steven looks worse than ever in his semi-private bed, looking out the window at the clouds with a catatonic gaze.

He's at peace. It is the moment of his death.

**CARETAKER (O.S.)**

Steven?

Death will have to wait another few moments.      A nurse leans over him as he tries to focus.

**CARETAKER (CONT'D)**

Steven? Someone wants to talk to you.  
He keeps calling. He's driving us crazy.

Steven can't respond.      The nurse picks up the phone.

**CARETAKER (CONT'D)**

(into phone)  
Okay you can put him through.

She puts the phone to Steven's ear. He can muster only a few words.

"I Love You Phillip Morris"      Green Pages      5-23-08      104.

**STEVEN**

(wisp)  
I didn't want you to find out...

189      **INT. TEXAS STATE PEN INFIRMARY OFFICE - 1998- DAY**

189

Phillip is INTERCUT with the helpless Steven.

**PHILLIP**

Steven. Oh God... Why didn't you write me? I don't know how this happened, they say I'm fine. Oh God, who did this?

(then)  
It doesn't matter. I had to talk to you Steven.

(tearing up)  
I am still angry with you, but I need you

to know something. Even if sometimes I don't know who you are, I love you. I never stopped loving you.

(smiles)

You and me are just fools for love I guess- written in the stars or some crap like that.

(tears)

But it was never better, never more real than with you Steven. I realize now that all that crazy shit you did- in your fucked up way- it was always for me. Always for us. You are the most amazing man Steven. It takes my breath away. And even though I can't be with you now, I will always be yours... Forever.

He steels himself as best he can.

**PHILLIP (CONT'D)**

Now if you have to go, go. It's okay. I'm right there. Okay? I'm right there.

Tears surface again. He chokes back a sob.

**190 INT. RESTFUL ACRES CARE CENTER - 1998 - CONTINUOUS 190**

As a single tear runs down Steven's face, the nurse puts the phone on the hook and leaves.

Steven lies motionless. He gazes out the window to the passing clouds in the sky. It's time.

**DISSOLVE TO:**

"I Love You Phillip Morris" Green Pages 5-23-08 105.

**191 INT. TX STATE PEN, 1998 - CELLBLOCK - DAY 191**

Samuel walks past cell after cell with a grave look in his eyes. Eventually he arrives at Phillip's cell to find him sitting on his bunk.

**SAMUEL**

Phillip...?

Phillip looks up.

**SAMUEL (CONT'D)**

Uh- my friend in the infirmary... Uh, they got a call from that long term care



place and uh, well a few days ago Steven-  
(then)  
...I'm so sorry Phillip.

Phillip nods as it washes over him. He sends Samuel on his way with a look. Once he's alone, Phillip lets go and SOBS.

He buries his face in his pillow. After a long while-

CLANG. A sound gets his attention. A BOSSY GUARD stands at the door of his cell.

**BOSSY GUARD**

Morris. Come with me.

Phillip composes himself and follows the guard out.

**192 INT. TEXAS STATE PENITENTIARY CORRIDOR - 1998 - DAY 192**

The guard leads Phillip down the corridor. Still coming out of his mournful haze, he becomes curious. They arrive at a door marked, "MEETING ROOM 2".

**PHILLIP**

Where are we going?

**BOSSY GUARD**

Your lawyer's here.

He swings open the door to reveal STEVEN, alive and well and wearing a thrift store suit.

Phillip is aghast, frozen.

"I Love You Phillip Morris" Green Pages 5-23-08 106.

**STEVEN (V.O.)**

Did I forget to mention I didn't die? Yeah,  
I didn't die. Faked the whole thing.

**SMASH CUT TO:**

**193 INT. TEXAS STATE PEN, 1997 - MICHAEL UNIT CELL - NIGHT 193**

FLASHBACK. Steven is curled up in a ball, sobbing as he stares at a picture of Phillip pasted to the wall.

**BUNKMATE (O.S.)**

Shut the fuck up, I'm trying to sleep.

**STEVEN**

Fuck you. I got a broken heart here.

We see now his Bunkmate is Cleavon.

**CLEAVON**

Well then do something about it mother  
fucker- `stead of crying like Whitney  
Houston looking for her crack pipe.

Steven takes his kind words to heart.

**STEVEN**

Yeah I know...

**CLEAVON**

Damn right. Love creates miracles  
motherfucker. Ain't you ever read the  
Bible? So get off your ass and go forth  
unto the Canaanites you faggot bitch.

Steven returns his gaze to Phillip's photo.

**STEVEN**

When you're right you're right Cleavon...

Long pause.

**CLEAVON**

Wanna suck me off?

**STEVEN**

No thanks.

**CLEAVON**

Well sweet dreams then.

"I Love You Phillip Morris" Green Pages 5-23-08 107.

**STEVEN (V.O.)**

Lying there in all my misery, I had a  
moment of clarity. It became clear to me-  
I had to get to Phillip. No matter what.  
Even if it meant dying...

FLASHBACK. Steven sits over an untouched tray of food,  
staring at it detached.

**STEVEN (V.O.)**

Faking your death from AIDS is no easy task, believe me. But after watching Jimmy die, I thought I could make it convincing. First, you have to starve yourself- I ate half as much every day for ten months. After that, you have to fake all sorts of symptoms.

**195 INT. TEXAS STATE PEN, 1997 - MICHAEL UNIT CELL- NIGHT 195**

FLASHBACK. Steven kneels over the toilet in his cell, sticking his finger down his throat until he pukes.

**STEVEN (V.O.)**

You gotta keep this up for months until you lose about, say, 80 pounds.

**196 INT. TEXAS STATE PEN, 1998 - MICHAEL UNIT CELL - MORNING 196**

FLASHBACK. Months later, Steven sits up in his bed. He now has a grey beard and with his shirt off we can see he has lost an unhealthy amount of weight.

**STEVEN (V.O.)**

But the hardest part is falsifying your records.

**197 INT. TX STATE PEN, 1998 - MICHAEL UNIT CELL (LAWRENCE) DAY 197**

Steven enters an inmate's cell (LAWRENCE) with a BIG BAG OF COFFEE.

**STEVEN**

Hey Lawrence- you still work in the infirmary?

**LAWRENCE**

Mmm hmm...

"I Love You Phillip Morris" Green Pages 5-23-08 108.

Steven holds up a three pound BAG OF COFFEE.

**STEVEN**

You like coffee?

198 INT. TEXAS STATE PEN, 1998 - INFIRMARY OFFICE - DAY 198

Lawrence sweeps up in an empty office. He looks to see if the coast is clear and bolts for some file cabinets.

After some searching, Lawrence pulls out a file entitled "Russell, Steven A". Reading from a scrap of paper, he scrawls something with a pen.

Lawrence then reaches into his pants and pulls out some forged forms- stuffing them into the folder.

199 INT. TEXAS STATE PEN, 1998 - INFIRMARY - DAY 199

FLASHBACK. OPEN CLOSE on the gaunt and grey-skinned Steven. A MALE NURSE places a thermometer in his mouth and looks at Phillip's medical history.

CLOSE ON THE FILE- a doctor's entry reads "HIV+ since 91" A few flips of the pages reveal FORGED BLOOD TEST DOCUMENTS. Buzzwords like T-CELL COUNTS and other terms catch the Nurse's eye.

He looks concerned.

**MALE NURSE**

I'll be right back.

200 INT. TEXAS STATE PEN, 1998 - INFIRMARY EXAM ROOM - DAY 200

FLASHBACK. Steven sits before a YOUNG PRISON DOCTOR who looks through his records.

**YOUNG DOCTOR**

...you have AIDS.

Steven sits expressionless.

**STEVEN**

How long do I have?

And off the Doctor's grave face--

"I Love You Phillip Morris" Green Pages 5-23-08 109.

201 INT. TEXAS STATE PENITENTIARY HOSPITAL WARD - 1998 - DAY 201

Steven lays in his hospital bed. A FAT NURSE puts a pill in his mouth and follows it with some water. She exits.

Once she's clear, Steven reaches into his mouth and pulls out the pill. He secretly places it into a small HOLE in his mattress for safe keeping.

**202 INT. TEXAS STATE PENITENTIARY HOSPITAL WARD - 1998 - DAY 202**

FLASHBACK. Again, we are at the first hospital scene of the movie. The cardio ALARM blares. Steven watches as a DOCTOR appears and pushes the nurses aside.

**DOCTOR**

Where's the crash cart!?

He straddles the patient's chest and pushes down hard- the sound of a sternum CRACKING can be heard.

With the staff distracted, Steven reaches into his mattress hole and pulls out scores of pills. He stuffs them into his mouth as fast as he can.

**STEVEN (V.O.)**

But the hardest part by far is getting transferred to a private care facility. It's standard procedure for late stage patients, but convincing them I was about to die would involve taking a few risks.

He chases the pills down with a glass of water.

**203 EXT. RESTFUL ACRES CARE CENTER, 1998 - DAY 203**

Steven is helped from a corrections van into a wheelchair outside the Restful Acres facility.

**STEVEN (V.O.)**

After a four day coma, they were convinced.

**204 INT. RESTFUL ACRES CARE CENTER, 1998 - DAY 204**

In his bed at the care facility, Steven looks around and picks up the phone. He talks with a FOREIGN ACCENT.

**STEVEN**

This is Doctor Rios from the Hamblin Center, Houston. I'm looking for AIDS patients for a study we're...

"I Love You Phillip Morris" Green Pages 5-23-08 110.

And as he talks--

**STEVEN (V.O.) (CONT'D)**

And once I got settled in, I just called the Department of Corrections and convinced them I was a state-sponsored doctor looking for late stage AIDS patients for an experimental treatment.

(then)

As luck would have it, they had one patient that was eligible...

Steven continues his Dr. Rios imitation on the phone.

**STEVEN**

Oh you do? Steven Russell? Could you spell that?

CAMERA SETTLES on a nearby CALENDAR. It reads: "MONDAY, JANUARY 5"

**MATCH DISSOLVE TO:**

205 INT. RESTFUL ACRES CARE CENTER, 1998 - DAY  
205

The calendar reads "FRIDAY, MARCH 13" An ORDERLY enters with a WHEELCHAIR.

**ORDERLY**

Mister Russell, the clinic sent a taxi here to pick you up.

206 I/E. RESTFUL ACRES CARE CENTER, 1998 - DAY  
206

Later that day, Steven is helped out of his wheelchair into a waiting taxi.

**STEVEN (V.O.)**

And for all that time- all those doctors, all those nurses and all those facilities... not one of them ever thought to give me an AIDS test...

The door SLAMS and off he drives.

**STEVEN (V.O.)**

Fucking Texas...

207 INT. TAXI, 1998 - DAY  
207

Once clear, Steven speaks to the driver.  
"I Love You Phillip Morris" Green Pages 5-23-08 111.

**STEVEN**

I had a special request when I ordered  
the cab. Did they tell you?

**TAXI DRIVER**

Yeah- right here.

He lifts a GREASY BROWN BAG into view.

**STEVEN**

Thank God.

Steven grabs it and begins to gorge himself on BURGERS.

**STEVEN (V.O.) (CONT'D)**

A week later, the hospice was to get a  
call from Doctor Rios, telling them  
Steven Russell had died undergoing  
treatment. And after all that hard work  
dying? Where's the first place I go?

208 INT. TEXAS STATE PEN MEETING ROOM, 1998 - DAY

208

BACK TO MEETING ROOM. Phillip stands frozen before Steven

**STEVEN (V.O.)**

Funny, huh?

The guard pushes Phillip past the threshold. The door  
SLAMS SHUT behind him.

He staggers toward Steven as a kaleidoscope of emotions  
plays across his face. Bewilderment, relief, sorrow, joy  
and finally, anger-

WHACK! He slaps Steven across the face.

**PHILLIP**

You're such a fucker!

**STEVEN**

I know- I'm sorry- You weren't supposed  
to find out.

**PHILLIP**

Well I did!

**STEVEN**

I couldn't take a chance telling you. You know that. I couldn't. But Phillip, I only did it so I could get here to you.

(then)

Just to talk to you. And here I am.

"I Love You Phillip Morris" Green Pages 5-23-08 112.

Phillip tries to take this to heart. After a moment...

**PHILLIP**

You're so skinny.

**STEVEN**

I'm fine. Just hungry.

**PHILLIP**

Steven I don't-

**STEVEN**

Wait. Listen. I just came here to tell you one thing and that's it. You don't have to take me back, I just want to say one thing.

Phillip is listening.

**STEVEN (CONT'D)**

I know you thought we were nothing but a lie- but underneath all those lies there was always something that was real. I thought about what you said to me. You said you don't know who I am. But I have to tell you- I know now. I know who I am. I mean- I'm not a lawyer, I'm not a CFO, I'm not a cop. Hell I'm not even an escape artist. Those Steven Russells are dead. And now, all that's left is the man that loves you. That's all. Nothing else. I'm just the man that loves you.

(then)

And if you can see that... believe it... then I promise I'll never be anything else ever again.

A LONG, LONG SILENCE. Phillip looks to him.



**PHILLIP**

How do I know you're not bullshitting me again?

Steven pauses. He looks Phillip square in the eye.

**STEVEN**

You don't.

And as Phillip stares at him-

**CUT TO BLACK:**

"I Love You Phillip Morris" Green Pages 5-23-08 113.

A long SILENCE. Then finally...

**FADE IN:**

**209 INT. TEXAS COURTHOUSE CORRIDOR - 1998 - DAY 209**

At a window, a CLERK stamps a few documents and hands them to Steven, who is dressed in his lawyer attire.

Steven exits the line and ducks into a nearby bathroom.

**210 INT. TEXAS COURTHOUSE MEN'S ROOM - 1998 - DAY 210**

At the urinal, Steven whistles to himself.

SUPER: "Steven Russell was arrested two weeks later trying to secure Phillip's release."

Steven turns his head to find the man at the next urinal staring at him. It's a very surprised Birkheim with a badge affixed to his jacket reading, "JUROR".

Steven SMILES at him.

**211 INT. TEXAS COURTROOM - 1999 - DAY 211**

Steven sits in court while a FEMALE D.A. argues her case.

SUPER: "An embarrassment to the State of Texas and Governor George Bush, Steven was given an unprecedented life sentence."

She nods to the audience where Lindholm sits smiling.

SUPER: "Coincidentally, the D.A. who prosecuted him was the Sister in law of Dan Lindholm- Steven's former boss"

**212 INT. LOCKDOWN CELL, 1999 - NIGHT 212**

Steven smiles wide, shackled in a solitary 6 by 7 cell.

SUPER: "Steven sits in 23 hour-a-day lockdown, with only one hour a day for supervised showers and exercise."

Steven stares at his Key West CALENDAR with a small photo of Phillip attached to it.

The cell brightens, everything around Steven blooms with white light. He looks to see.

"I Love You Phillip Morris" Green Pages 5-23-08 114.

**213 EXT. OCEAN - DAY 213**

STEVEN'S POV. Phillip also enveloped in white light, sits on the bow of staring at him with a smile.

Steven smiles back.

**FADE TO BLACK.**

SUPER: "On average, there are 1.7 Friday the 13ths a year."

**214 EXT. TEXAS STATE PENITENTIARY - DAY 214**

A SIREN BLARES over a wide of the facility. Small in frame, we see Steven running from the prison gaining ground on the two guards chasing him.

**THE END**