



"Faked My Own Death"

1ALJ05

Written by
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Directed by
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COLLATED Production Draft
September 16, 2005

My Name is Earl

"Faked My Own Death"

CAST

EARL JASON LEE
RANDY ETHAN SUPLEE
CATALINA NADINE VELAZQUEZ
NATALIE BETH RIESGRAF
DIRK DAX SHEPARD
NATALIE'S MOM DARCY SHEAN
BARBIE FRANCES CALLIER
MONTEL WILLIAMS HIMSELF

My Name is Earl

"Faked My Own Death"

SET LIST

Interiors

Motel Room
Convenience Store
Crab Shack
Natalie's Bedroom
Natalie's Living Room
Natalie's Garage
Florist Shop
Funeral Home
Dirk's Motel Room

Exteriors

Motel Room
Motel Pool
Natalie's House
Park
Outdoor Mall Kiosk
Dirk's Motel Room

ACT ONE

FADE IN:

1 INT. CONVENIENCE STORE -- A FEW YEARS AGO 1

Earl nervously takes sodas out of the beverage refrigerator and shoves them into Randy's jacket.

EARL (V.O.)
Number two hundred and three on my list: "Stole various snacks and drinks from the local Quick Stop." Of course, that was before I turned my life around.

Earl looks around and shoves more of them into Randy's jacket.

CUT TO:

2 INT. CONVENIENCE STORE -- PRESENT DAY 2

Earl takes sodas and other snacks out of Randy's jacket and puts them back into the cooler.

EARL (V.O.)
Luckily, Randy still had his stealing jacket and we had no problem sneaking the stuff back in.

Earl takes out his list.

EARL (CONT'D)
Alright. I think I can cross this one off.

RANDY
Wait a second.

Randy pulls out a bag of hot dogs out of his pocket.

RANDY (CONT'D)
I still have put these back on that little hot dog Ferris Wheel.

Earl spots a woman walking down the next aisle. **Note: We only see her head.**

EARL
Oh, my God.

With nowhere to go, Earl starts to climb into the cooler.

RANDY
What are you doing?

EARL
Natalie Duckworth is over there.

RANDY
Who?

Earl is now in the cooler behind the shelves. He looks out through the drinks.

EARL
Natalie Duckworth.
(showing the list)
Number eighty-four.

CUT TO:

3 INT. CRAB SHACK -- EARLY EVENING -- FLASHBACK 3

The bar is full of biker-types. Earl enters and looks around.

EARL (V.O.)
About seven years ago, the crab shack
was rented out for a biker party.
No one checked my name at the door,
so I helped myself to the open bar.

Earl crosses to the bar.

EARL (CONT'D)
A beer please.

Natalie steps up next to him. She's wearing a lycra tube-top, cutoff jean shorts and biker boots.

NATALIE
Make it two.

She leans over the bar to reveal a tattoo on her lower back that says, "Wanna Ride?" Earl looks at it.

EARL (V.O.)
No doubt about it. She was my kinda
girl.

They share a smile.

CUT TO:

4 INT. NATALIE'S BEDROOM -- NIGHT -- FLASHBACK 4

It's very dark. We can just see that two people are in bed.

EARL (V.O.)

After a few too many beers, we went back to her house and had a really good time in the dark.

They fall off the bed and then get back in.

CUT TO:

5 INT. NATALIE'S BEDROOM -- MORNING -- FLASHBACK 5

TIGHT ON Earl in bed sleeping. It's dark.

EARL (V.O.)

Then it got light. Fast.

Natalie opens the curtains and FLOODS THE ROOM WITH LIGHT. She's wearing flannel pajamas covered in fairies and fluffy slippers. Her bedroom is the frou-frouist of frou-frou bedrooms. We're talking pink, we're talking stuffed animals, we're talking fairy paraphernalia everywhere. A half-asleep Earl looks around horrified/confused.

NATALIE

Wake up, sleepy head.

EARL

What?

NATALIE

That was some costume party last night, wasn't it?

EARL

What?

NATALIE

Oops. My temporary tattoo rubbed off on you.

Natalie points to the inside of Earl's arm where we see "Wanna Ride?" written backwards. Earl gives it a little scratch.

NATALIE (CONT'D)

Wow, I've never brought a guy right home before. This is wild, huh? So, what do you want to do today? You wanna go to the park? Oh, my God, you know what would be great? The farmer's market.

EARL

The who?

EARL (V.O.) (CONT'D)
We were not cut from the same cloth,
and I probably should have left right
then. But, well...

Natalie starts to kiss Earl's neck. He makes a face like he
likes it a lot.

CUT TO:

6 INT. NATALIE'S BEDROOM -- A FEW MINUTES LATER -- FLASHBACK 6

Earl and Natalie are rolling around under the covers. We
see Earl's feet and Natalie's slippers.

EARL (V.O.)
Apparently fairies like to do it in
the morning.

CUT TO:

7 INT. NATALIE'S BEDROOM -- DAY -- FLASHBACK 7

Earl and Natalie sit on the bed, turning the pages of a cutesy
scrapbook. Natalie turns a page.

EARL (V.O.)
Besides, I didn't want to run out on
her. She had been hurt before.

NATALIE
...This is Ted. He left me for a
stripper.
(points)
That's a lock of his hair.
(turns page)
And that's a lock of the stripper's
hair. I found it on my pillow.
(then points)
Here's a lock of my sister's hair.
(sighs)
Which brings us to John...

She sadly turns the page.

EARL (V.O.)
Even though she wasn't my usual type
of girl, I decided to give it a shot.

CUT TO:

8 INT. NATALIE'S LIVING ROOM -- DAY -- FLASHBACK 8

Earl is sitting in the dark watching TV.

EARL (V.O.)
I mean, why not? She was cute and
she had cable.

Natalie comes in and pulls the drapes open. LIGHT FLOODS
the room.

NATALIE
It's a beautiful day out. Let's go
for a hike.

EARL
I was gonna watch this kung fu movie.

Natalie does a playful karate chop on the remote sitting on
the table.

NATALIE
Hiiiiii-yah.

The TV turns off. She smiles and playfully cuddles up to
Earl.

NATALIE (CONT'D)
(baby talk)
Come on, pwease go for a hike wit
me?

Natalie makes a sad face.

CUT TO:

9 EXT. PARK -- DAY -- FLASHBACK

9

We see Natalie hiking in the woods.

EARL (V.O.)
I tried to seem interested in the
same things she was, but it just
didn't come natural to me.

Natalie leans over to a flower.

NATALIE
This one is called a summer
snapdragon.

EARL
Wow. Look at the size of that dog
turd next to it.

CUT TO:

10 INT. NATALIE'S GARAGE -- DAY -- FLASHBACK

10

Natalie papier-mâchés/poorman sculpts in her garage. She's working on a sculpture of a fairy.

EARL (V.O.)

She wanted me to do arts and crafts...

NATALIE

It's called papier-mâché.

A confused Earl has strips of newspaper stuck to his fingers.

EARL (V.O.)

Somehow she figured out a way to make newspapers even more boring.

NATALIE

(baby talk)

Oh, wook. Your fingews are all sticky-wicky.

CUT TO:

11 EXT. PARK -- DAY -- FLASHBACK

11

We see Earl and Natalie on a picnic.

EARL (V.O.)

She even made me go on picnics.

EARL (CONT'D)

So we just sit here?

NATALIE

Well, we're gonna eat in a while.

Earl looks around for a beat.

EARL

What do we do until then?

NATALIE

Just sit. Talk.

A bug crawls on Earl. He spends a very long time brushing it off his leg, then sits back down and looks around at the trees.

EARL

You know, we passed a Denny's.

CUT TO:

12 OMITTED 12

13 EXT. OUTDOOR MALL KIOSK -- DAY -- FLASHBACK 13

We see four people (Earl, Natalie and her PARENTS, very conservative middle-Americans) standing still from the back, and a pimple-faced teenager sitting next to a camera hooked up to a computer hooked up to a laser crystal engraving machine. There's a sign that says, "YOUR FACE IN CRYSTAL."

EARL (V.O.)

Before I knew it, we had been dating
for a whole month. When her parents
came out to visit and we all got our
faces lasered in crystal, I knew
things were getting too serious.

CLOSE-UP of a crystal cube that says, "Our Happy Family,"
with engraved images of Natalie and her parents smiling, and
Earl looking worried with, of course, his eyes closed.

CUT TO:

14 INT. NATALIE'S LIVING ROOM -- DAY -- FLASHBACK 14

Colored lights dance in the cube. WE PULL BACK from the crystal cube revealing that we are in the living room where Natalie and her parents look at the cube which now sits on a little stand that shoots lights into it. It's on the mantel. The parents look to Earl and smile.

EARL (V.O.)

I had to get out. I didn't want to hurt her feelings, so I figured there was only one thing to do.

CUT TO:

15 EXT. NATALIE'S HOUSE -- DAY -- FLASHBACK 15

Randy knocks on the door. Natalie answers.

RANDY

Earl's dead.

Randy holds up a sopping wet shirt.

RANDY (CONT'D)

He was lost at sea. This is all they found. I thought you would want it.

Randy drops the shirt on the ground and exits.

CUT TO:

16 INT. CONVENIENCE STORE -- BACK TO PRESENT 16

We are by the cooler where Earl jumped in. Randy is nearby with his back turned, looking at something on a shelf. Natalie crosses to the cooler and opens it. When she reaches for something on the lower shelf, WE PAN UP to see Earl is hiding, "E.T.-style," with his face between two milk cartons that have pictures of missing children on them.

EARL (V.O.)

I realize now that faking your death to break up with someone is wrong. It's time to cross her off my list.

Natalie shuts the cooler and exits. Randy crosses over.

RANDY

(through the glass)
You look like that monkey in "E.T."

CUT TO:

17 INT. MOTEL ROOM -- DAY

17

Earl, Randy and Catalina are there. Earl is arranging a bouquet of flowers. Catalina is cleaning the room.

CATALINA

You faked your death?

EARL

I didn't want to hurt her feelings.
This woman is very fragile. Very
needy, clingy and fragile.

RANDY

Here, put some more baby's breath in
there. It fills the gaps with neutral
coloring.

Earl looks impressed.

EARL (V.O.)

It's funny how the brain sucks things
up. One summer Randy worked at a
florist for almost ten minutes.

CUT TO:

18 INT. FLORIST SHOP -- DAY -- FLASHBACK

18

A woman, BARBIE, is arranging flowers at the counter for a customer. Randy cleans out vases behind them. As he dries the vases, they squeak.

BARBIE

I'm going to put some more baby's
breath in. It fills the gaps with
neutral coloring.

Randy cringes as the vase squeaks again.

RANDY

Ma'am? Are these vases always gonna
make this sound when I dry 'em? The
squeaking makes my toes hurt.

CUT TO:

19 INT. MOTEL ROOM -- BACK TO SCENE

19

Earl, Randy and Catalina are where we left them.

CATALINA

You can't just tell a girl that you
faked your death to get away from
her. She'll be devastated.

EARL

I have to tell her. It's on my list. I lied to her and the only way I can cross it off is if I tell her the truth.

CATALINA

What is more important, your list or someone's feelings?

EARL

I don't know. My list?

CATALINA

No.

RANDY

Feelings. I bet it's feelings.

EARL

Well, I have to tell her. She almost saw me today. I'm not hiding in another refrigerator again.

CATALINA

Look Earl, if you really need to tell her, at least say it was because of you. Say you thought you weren't good enough for her.

EARL

But that's another lie.

CATALINA

But it's a good lie. To protect her.

RANDY

Maybe you should listen to Catalina. She's a woman just like Natalie. They're both women. Her and Natalie. You and I are both men. We're not women.

EARL (V.O.)

Sometimes Randy takes a long road to a simple thought.

RANDY

Men think different than women. You and I think different than Catalina and Natalie 'cause we're men and they're women.

(MORE)

RANDY (CONT'D)
(off their looks)
What? I'm right, right? I'm not
wrong.
(beat)
Am I wrong?

CUT TO:

20 EXT. NATALIE'S HOUSE -- DAY

20

Earl, holding the flowers, rings the doorbell. Randy stands
next to him.

EARL (V.O.)
Randy was right. Catalina seemed to
know a lot more about women than I
did, so I decided to take her advice.

Natalie opens the door.

EARL (CONT'D)
(weakly)
Surprise.

Natalie screams. Randy looks behind himself quickly and
screams too as if Natalie must be screaming at something
behind him. Natalie screams again and goes inside.

RANDY
She looked like that little girl in
"E.T." when she first saw the monkey.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

21 INT. NATALIE'S LIVING ROOM -- LATER

21

Earl and Randy sit in chairs across from Natalie, who sits on the couch. Randy stares at a dish of candy that is on the coffee table.

EARL

You see, it wasn't you, it was me.
I pretended to be dead because I was
afraid that I wasn't good enough for
you.

NATALIE

I mourned you for months. I kept
your shirt. I even made a papier-
mâché bust of you to wear it.

Natalie points to a papier-mâché bust of Earl in the corner.
It's wearing his shirt.

EARL

Wow. That's very nice. Very
detailed. See? It was that kind of
perfection in your life that made me
feel inadequate.

Earl looks puzzled, as if he has no idea how that came out
of his mouth.

CUT TO:

22 INT. MOTEL ROOM -- DAY -- FLASHBACK

22

Earl eats a hamburger at the table and looks out the window.
Randy sits on the bed and flips channels on the TV. He lands
on "The Montel Williams Show." Montel is talking to a couple.

MONTEL WILLIAMS

It was that kind of perfection in
your life that made him feel
inadequate.

Randy flips the channel and stops on a cartoon.

CUT TO:

23 INT. NATALIE'S LIVING ROOM -- BACK TO SCENE

23

Earl, Randy and Natalie are where we left them. Randy still
stares at the candy dish.

NATALIE

I just wish you would have said something. Why wouldn't you just tell me? I mean, what does that say about me?

EARL

Nothing. It doesn't say anything about you. It's not your fault. You're perfect. I'm the one. It was me.

Just then, Natalie's current boyfriend, DIRK, walks in. Dirk is exactly who you think Natalie would date. He's wearing khaki Dockers, a Polo shirt, braided belt, Cole-Haan loafers and a friendly smile. His hair is wet. He puts his gym bag down and talks before he even sees Earl.

DIRK

Sorry I'm late, sweetie. I hit the gym and took the fast train to ab-town.

Dirk pats his stomach as he turns and sees Earl and Randy. He freezes.

DIRK (CONT'D)

(to Natalie)

Are you being robbed?

NATALIE

No. This is my ex-boyfriend, Earl.

DIRK

The one with the stripper?

EARL

No, I'm the dead one.

Dirk looks a little confused. Randy points to the candy in the dish.

RANDY

Are those candies free?

CUT TO:

25 EXT. NATALIE'S HOUSE -- LATER

25

Natalie stands at the front door to see Earl and Randy off. Randy walks to car with a handful of candy. As he goes, he drops some and picks them up a number of times.

NATALIE

Thanks for telling me the truth. It really makes me feel better knowing that you're alive.

EARL

I just wanted to make sure you were happy. I'm glad you found Dirk. He seems perfect for you.

NATALIE

Thanks. We only met three weeks ago, but we just clicked. I don't think we've been apart for more than a few hours.

EARL

That's great. Good for you. Well, I should--

NATALIE

Oh, wait a second.

Natalie disappears for a sec and then returns with the papier-mâché bust of Earl.

NATALIE (CONT'D)
I want you to have this. I'm glad
you're not dead.

Natalie kisses Earl on the cheek.

NATALIE (CONT'D)
(to the bust)
Good-bye, little fella.

She kisses the bust of Earl. Earl holds the bust up a little.

EARL
(through his teeth,
as if the bust is
talking)
Goodbye, Natalie. Thanks for making
me.

There is an awkward pause.

EARL (CONT'D)
Alright. I'll see you later.

CUT TO:

26 INT. MOTEL ROOM -- DAY

26

As Catalina puts some new pillow cases on the pillows, Randy lounges on the bed with a sandwich and some chips laying on the bedspread. Earl holds the list and looks around for a pen.

EARL (V.O.)
I was feeling pretty good about
Natalie and how we left things. And
the me made out of wet newspaper
added a nice decorative touch to the
room.

The bust is sitting on the table.

RANDY
How often do you clean the bedspreads,
Catalina?

CATALINA
I don't know. I've only worked here
for a year.

Randy reacts and begins blowing off the bottom of his sandwich
before he bites.

EARL

Randy, have you seen the pen? I
need to cross Natalie off my list.

Just then there's a knock on the door. Earl opens it to
find Natalie, looking like she just got hit by a thousand
trucks.

NATALIE

Dirk is gone!

EARL

What?

NATALIE

Dirk is gone!

CUT TO:

27 INT. MOTEL ROOM -- LATER

27

Natalie sits on the bed and Randy and Earl stand over her.

EARL (V.O.)

When we got Natalie calmed down, she
explained that something terrible
had happened to Dirk.

NATALIE

(losing air and
building to a
squeaking sound)

The police found his car in the woods
with some blood in it and they think
he might have been killed. I had no
where else to go. I just don't know
what to do.

Randy reacts to the squeaking.

RANDY

Is she gonna keep squeaking like
that? It's hurting my toes.

EARL

Just sit here and try to calm down.
I'll get you something to drink.

Earl exits.

CUT TO:

28 EXT./INT. DIRK'S MOTEL ROOM -- CONTINUOUS

28

Earl walks out of his room and past a door that's open a little. Something catches his eye and he looks inside. He sees Dirk sitting on the bed with his shirt off and a bandage on his finger. He's with a woman, Dixie, who is touching his stomach.

DIRK

Yeah, feel 'em. How do you like that rock hard candy, baby?

Earl opens the door more.

EARL

Dirk?

Dirk turns to see Earl and crosses to him.

DIRK

Hey, Earl. Don't tell me your hooker works here, too?

EARL

You're supposed to be dead.

DIRK

Yeah, I know. Thanks for the idea. Just in time. I was about to build a noose out of papier-mâché and hang myself at a picnic.

Natalie comes out of Earl's room.

NATALIE

Earl?

Dirk quickly shuts the door. Earl turns to Natalie.

EARL

Hey.

NATALIE

I'm just gonna go home. It's probably best if I wait there, in case the police call.

From inside Dirk's room, we hear playful laughing and romantic horseplay. Earl kicks the door.

EARL

I think that's a good idea.

CUT TO:

29 INT. CRAB SHACK -- DAY

29

Earl, Randy and Catalina are playing pool.

CATALINA

I can't believe he faked his death,
too.

EARL

He got the idea from me. That's why
karma wouldn't let me find a pen and
cross her off. I'm not done.

RANDY

Are you gonna tell her that he's
alive? She thinks he's dead, but
he's not. He's not dead. He's
living. He's alive.

EARL

(to Catalina)
I think I should tell her, right?

CATALINA

You can't tell a girl two different men faked their deaths to get away from her. It will crush her spirit.

EARL

What am I supposed to do then? She's very upset. She's been through a lot.

(beat)

She thinks.

CATALINA

So be her friend. Comfort her. Maybe if a man is nice to her for a change, it will build up her confidence. Trust me, I'm a woman.

RANDY

She's right, Earl. She is a woman. And we're men. You remember how we talked about that before?

EARL

Yeah, Randy. I got it.

CUT TO:

30 INT. NATALIE'S LIVING ROOM -- DAY

30

Natalie and Earl sit on the couch staring at the phone.
Earl sits next to her.

EARL (V.O.)

The first few days of hanging out
with Natalie, all she did was wait
for the phone to ring. Since I knew
it wasn't going to, I thought I should
get her out of the house.

EARL (CONT'D)

Who feels like a hike?

NATALIE

I don't know.

EARL

Come on, you love hikes.

Earl rolls his eyes and reluctantly tries another tactic.

EARL (CONT'D)

(baby talk)

Pwease go for a hike wit me?

NATALIE

(Sad baby talk)

Otay.

CUT TO:

31 EXT. PARK -- DAY

31

Earl and Natalie hike up a hill.

EARL

See? Hikin'. This is fun. I like
going uphill. I wish we could go
uphill on the way back.

Natalie smiles in spite of herself.

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

All I had to do was seem interested
in the things she liked doing and
she started to cheer up. Hiking
turned into arts and crafts...

CUT TO:

32 INT. NATALIE'S GARAGE -- DAY

32

Earl and Natalie are papier-mâchéing. Earl hands her a grapefruit-sized mound of papier-mâché.

EARL

Here. I started to make you a magical fairy, but I ended up with a... a magical clump.

He shrugs and she smiles, charmed.

NATALIE

Thanks. It's a very nice clump. I'll name him Alexander. Alexander the Clump.

EARL

Yeah. Or Pepe. How about Pepe the Clump?

NATALIE

I don't get it. Why Pepe?

EARL

Oh, Pepe's a name. I think it's Mexican.

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

Papier-mâchéing turned into picnicking...

CUT TO:

33 EXT. PARK -- DAY

33

Natalie and Earl share a picnic. Earl eats some fancy cheese.

EARL

For smelling like feet, this cheese is pretty damn good.

Natalie looks at him for a beat.

NATALIE

I love you.

EARL

What?

Natalie smiles at him.

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

Then our picnic somehow turned into a relationship.

Natalie takes his hand.

NATALIE

I don't want you to ever think you're not good enough for me again. You're perfect for me. My little butterfly flew away, but he came back. He came back.

Natalie closes her eyes and gives Earl a delicate little nose to nose rub. Earl's eyes are wide open. He's speechless.

EARL (V.O.)

And like a butterfly, I too was trapped. But instead of a net, I was caught by a crazy girl wiping her nose on me.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 EXT. MOTEL POOL -- DAY

34

Earl crosses to Catalina and Randy, who are lounging by the pool. Catalina is in a bikini.

EARL

She told me she loves me.

CATALINA

What?

EARL

I was nice to her like you told me to and she told me she loved me. Then she rubbed her nose against mine. Real soft.

RANDY

What did that feel like?

EARL

It tickled for a second and then it itched.

CATALINA

You must have been too nice to her.

EARL

"Too nice"? You didn't tell me how nice to be. You just told me to be nice. She thinks we're back together.

Dirk passes by in a robe holding a newspaper.

DIRK

Hey, Earl. Is there a condom machine around here?

EARL

No, Dirk.

Dirk picks up a small package off of Catalina maid's cart.

DIRK

What are these?

CATALINA

Shower caps.

Dirk looks at it and shrugs.

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23A.

DIRK

Could work.

Dirk exits.

RANDY

You want me to go tell Natalie you're
dead again?

MO

CATALINA

You can't do that.

EARL

What am I supposed to do then? Huh?
I mean, I don't want to hurt her
feelings, but how am I supposed to
get rid of her?

CATALINA

She's been kicked around by men her
whole life. You have to give her
the power. Let her break up with
you.

EARL

She won't do that! Thanks to you,
I'm her nature hiking, papier-
mâchéing, soft nose rubbing butterfly
in shining armor.

CATALINA

(heading out)

So change. Be a bad boyfriend.

EARL

(calling after her)

Bad boyfriend? It's not that easy!
Being mean goes against everything I
stand for now.

Randy lifts the lid up on the pool skimmer at the edge of
the pool and looks inside.

RANDY

Catalina, the mouse catcher is full
again.

CUT TO:

35 EXT. PARK -- DAY

35

Earl and Natalie hike.

EARL (V.O.)

I knew being a bad guy was going to
be hard. But since Catalina said it
was for Natalie's own good, I gave
it my all.

Earl points to a flower.

EARL (CONT'D)

Look, a summer snapdragon.

Earl punts the flower, making a blizzard of petals.

EARL (CONT'D)
Happy Fourth of July!

CUT TO:

36 INT. NATALIE'S GARAGE -- DAY

36

Earl is making a sculpture. Natalie enters.

EARL
Check it out, I made your bust.

We see Earl has made a papier-mâché sculpture of just Natalie's chest.

EARL (CONT'D)
I upped you a cup. You're welcome.

CUT TO:

37 EXT. PARK -- DAY

37

We see Natalie and Earl on a picnic blanket. They're on a slight hill.

EARL
Excuse me.

Earl gets up and takes two steps (OFF CAMERA) and begins to pee.

NATALIE
Honey, do you think it might be better to relieve yourself farther away from the blanket?

EARL
Nah.

Natalie moves her blanket.

EARL (V.O.) (CONT'D)
This poor girl was so insecure there wasn't anything she wouldn't put up with.

CUT TO:

38 INT. NATALIE'S BEDROOM -- NIGHT

38

Earl plays bongos in bed. Natalie rolls over.

EARL
Were you asleep?

CUT TO:

39 INT. NATALIE'S LIVING ROOM -- DAY 39

Earl marches into the room with his sleeve rolled up and surgical tubing tied around his arm.

EARL

Did you throw away my junk?

CUT TO:

40 OMITTED 40

41 EXT. MOTEL ROOM -- DAY 41

Natalie walks towards the room.

EARL (V.O.)

I was running out of ideas, so
Catalina agreed to help me put an
end to the whole thing once and for
all.

Natalie knocks on the door.

EARL (O.S.) (CONT'D)

Come in.

CUT TO:

42 INT./EXT. MOTEL ROOM -- CONTINUOUS 42

Natalie enters to find Earl and Catalina in bed together.

NATALIE

Earl, what's going on?

EARL

(trying hard to be a
jerk)

I'm just blowing off a little steam,
having a good time. Can't a guy
have a party around here without
getting hassled? Get off my back!

There's a beat.

NATALIE

You're right, Earl. I'm sorry for
interrupting. Just have fun and
call me when you're done.

Earl jumps out of bed fully-clothed.

EARL

"Call me when you're done"? I'm in bed with another woman. Don't you want to slap me?

NATALIE

Do you want me to?

EARL

Natalie, this is not working. Remember when I said it wasn't you, it was me? It's not me. It's you. It's all you.

CATALINA

Earl--

EARL

(to Catalina)

No. I'm done listening to you. You're just as
(makes the
international sign
for crazy)
crazy as she is.

Earl turns to a confused Natalie.

EARL (CONT'D)

The truth is, you're clingy. You're a doormat. You have no self-respect. That's why guys want to leave you. That's why I faked my death to get away from you. That's why I'm trying to get you to break up with me now.

Natalie tries to hold it together.

NATALIE

Oh yeah? Well, maybe it is you. Because Dirk didn't think I was a doormat. He didn't want to leave me.

Natalie crosses to the door and opens it.

NATALIE (CONT'D)

He loved me for who I am.

As she turns to go, Dirk is on the balcony in his short bathrobe carrying a bucket of ice. Natalie is stunned.

DIRK
(putting his arms up
like a ghost)
Ooooooooooh!

Natalie gives Earl a look, then exits.

DIRK (CONT'D)
Hey, Earl.

EARL
(snapping)
Are there no other motels in town?

CATALINA
Well, that went well.

EARL
Yeah, I was here, too. I know I was
hard on her, but she needed to hear
the truth. And once Natalie gets
over being upset, it's going to make
her a better person for the rest of
her life.

CUT TO:

43 INT. FUNERAL HOME -- DAY

43

Randy, Earl and Catalina stand over a coffin where Natalie
lies.

EARL (V.O.)
As it turned out, the rest of her
life wasn't that long.
(then)
Sadly, Natalie's parents told me she
was so distraught over yet another
relationship ending that she took
her own life.

As Earl puts a white carnation in Natalie's coffin, she
suddenly reaches up and grabs his hand. He screams. Randy
runs off. Natalie sits up in the coffin.

NATALIE
Yes! Yes! Yes!

This is not a Natalie we have seen. This is an aggressive,
strong and in charge woman.

NATALIE (CONT'D)
Who's the joke on now, Earl Hickey?
Who's the joke on now?

EARL
Me?

NATALIE
That's right. Y-O-U, you.

As Natalie laughs smugly...

CATALINA
(quietly, proud)
There you go, my sister. There you go.

NATALIE
How does it feel, huh? How does it feel to think someone is dead?

EARL
Crappy?

NATALIE
Crappy is right. And that's exactly how you made me feel, Earl. Twice.

Natalie struggles to get out of the coffin. Everyone just stands around watching her.

EARL (V.O.)
It turned out that Catalina and I were both kinda right. By being honest with Natalie, I made her mad. That anger gave her the idea to fake her death, and by doing that, she finally got to leave a relationship with the power that Catalina said she needed.

Natalie finally gets herself out of the coffin.

EARL (V.O.) (CONT'D)
Natalie had finally stood up for herself and I admired her for that, but not everyone did.

Natalie gets out of the coffin, her parents approach.

NATALIE'S MOM
(to Natalie)
You could have at least told us you were faking!

Her mom throws down the framed picture of Natalie she was holding and exits. Natalie goes after her.

NATALIE

It had to seem real, Mom. Lighten up.

EARL (V.O.)

Clearly, Natalie had finally found her backbone...

CUT TO:

43A EXT. MOTEL POOL -- DAY

43A

Earl watches from the balcony as Natalie crosses to Dirk, who is sitting by the pool. She's holding some papers.

EARL (V.O.)

...And as I had hoped, it carried on past her funeral and into the rest of her life.

NATALIE

Hey Dirk, I'm still getting your mail.

Natalie hands him the letter.

NATALIE (CONT'D)

It's from the clinic.

Dirk reads.

DIRK

I can deal with that.

NATALIE

Turn the page.

Dirk does.

DIRK

Aww, crap!

Natalie turns and walks off confidently. Earl watches her and smiles.

CUT TO:

44 INT. ART GALLERY -- DAY

44

Earl and Randy stand in the back of gallery during an art opening. Natalie stands among a collection of her sculptures. She's proudly showing off a papier-mâché of a girl coming out of a coffin.

EARL (V.O.)

Her newfound confidence even let her
finally showcase her wet newspaper
art in a public setting.

ANGLE ON Earl and Randy watching. Earl looks down to see a
guest sign-in book that has a fancy pen attached to it.

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

And because I had earned it, karma
finally let me find a pen.

Earl puts his list down on the table. He smiles, picks up
the pen and uses it to cross Natalie off his list.

FADE OUT.

END OF SHOW