

My Name is Earl

A Half-Hour Comedy for NBC

Written By

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ACT ONE

FADE IN:

EXT. 7-11 STORE PARKING LOT -- DAY -- 2003

NOTE: Earl speaks a little slow and has a bit of a countrified accent. Think Nicolas Cage in "Raising Arizona."

A family of four in a Volvo station wagon pulls up to the store. Through their windshield we see A ROUGH-LOOKING GUY IN HIS LATE TWENTIES TO LATE THIRTIES wearing cut-off jeans and no shirt.

EARL (V.O.)

You know that guy you see at your local convenience store buying a pack of smokes, a couple lotto scratchers and a Budweiser tall boy at ten in the morning?

The man in the Volvo spots the rough-looking guy and stops his wife from getting out of the car.

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

The kind of guy you wait to come out before you and your family go in.

The rough-looking guy steps outside and lights his cigarette with a match. The camera pushes in on his face.

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

Well, that's me.

Earl takes a drag off his cigarette and blows the smoke out the side of his mouth.

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

My name is Earl.

CUT TO:

EXT. 7-11 PARKING LOT -- MOMENTS LATER

The Volvo is empty and the family is inside buying Slurpees.

EARL (V.O.)

And you shouldn't feel bad stereotyping me the way you do. I'm exactly who you think I am.

Earl sneaks up to the Volvo. He opens the door, grabs a handful of CD's and empties the change drawer into his pocket.

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

In my younger days, I was a hoodlum.
But over time I've mellowed into
more of a public nuisance.

Earl spots one of those American flags you clip onto your car window on the floor of the car. Shaking his head, he picks it up, brushes it off and sticks it in his shirt.

CUT TO:

INT. ERNIE'S CRAB SHACK -- 1997

This is a small hole-in-the-wall restaurant/bar. During the day it attracts a very specific clientele with its cheap beer and off-track betting. Earl is in the corner, sloppily making out with a woman named JOY. Joy is kinda cute, but pure white trash. Earl is shitfaced.

EARL (V.O.)

This is the night I met my wife,
Joy.

EARL

You've got great boobs, Peggy.

JOY

My name's Joy.

EARL

Sorry. You've got great boobs, Joy.

They kiss again for a beat. Earl pulls away.

EARL (CONT'D)

Listen, before we go any further I should let you know that I lied about having a really big penis.

JOY

Watch out now. I could fall in love with an honest man.

They continue to make out.

EARL (V.O.)

That night she drove us to Atlantic City and by the time I sobered up we were married.

CUT TO:

INT. BATHROOM -- 1997

Earl is on the ground hugging the toilet. There's a wedding ring on his finger. Joy comes in to take a shower. When she takes off her robe we see that she's pregnant.

We also see that a hungover Earl is processing this information for the first time.

EARL (V.O.)

Hell, when we were drinking I just thought she had a little bit of a belly. Some people might think getting so drunk you accidentally marry a woman that's four months pregnant is a good reason to stop drinking.

Earl grabs an open beer off the floor, shakes it to see if there is any left and takes a swig.

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

Personally, I think it's a good reason to keep drinking.

CUT TO:

INT. TRAILER -- 1998

This is your average everyday trailer owned and decorated by white trash. Earl and Joy are standing over the baby who is lying on a Budwiser blanket on the floor looking up at them.

EARL (V.O.)

Joy didn't remember much about the boy's real father except that he drove a Ford. So we named him Dodge.

CUT TO:

INT. HOSPITAL -- 2000

Joy is giving birth. Earl is watching.

EARL (V.O.)

Three years later we were having our first child from my own personal seed. The doctors already told us he was gonna come out a boy so we named him before the birth.

The doctor pulls out the baby and shows it to Earl. It's an African American baby boy.

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

There he was. Earl, Jr.

Joy looks at Earl as if to say, "oops."

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

You know how they say life'll throw you some curve balls?

(MORE)

EARL (V.O.) (CONT'D)
 For some reason life's curve balls
 keep smacking me right in the face.

CUT TO:

INT. TRAILER -- 2003

Earl is sitting in a chair watching TV. Joy is in the kitchen. A five-year-old Dodge and a three-year-old Earl Jr. are sitting at the table throwing food at each other.

EARL (V.O.)
 People ask me all the time how I can
 stay with a cheating wife and two
 horrible kids that aren't mine. I
 guess I just believe in the sanctity
 of marriage. Besides, I'm sure just
 as many people ask her why she hasn't
 thrown out her unemployed good for
 nothing husband and his drunk brother
 who lives on their couch.

The camera pans over to see Earl's brother, RANDY, sleeping on the couch with his back turned to us. Randy is a few years younger than Earl. He's naked and sunburned everywhere except where his shorts and tank top once covered him. On the TV we hear the beginning of the "Wheel of Fortune."

EARL
 Get up, Randy! The Wheel is coming
 on!

CUT TO:

INT. ERNIE'S CRAB SHACK -- DAY

There are a few people hanging out drinking. It basically looks like the last five or six people left at three in the morning after a John Waters' cast party. Earl, Randy and Joy are at a table.

EARL (V.O.)
 We usually hang out at Ernie's Crab
 Shack during the day.

Earl gets hit in the back of the head with an empty beer can.

EARL
 Son of a--

Earl turns to see Sonny, a skinny weird-looking dude in his mid-twenties.

SONNY
 Gotcha, Earl! You're it.

Sonny runs out the front door.

EARL (V.O.)

That's Sonny. We play beer can tag.
He's a little troubled, but he's a
good kid.

Earl calls after him.

EARL

Ain't no use running, fool. I know
where your momma parks your house.

DARNELL, an African American man in his twenties, comes out
from the kitchen holding a bowl. Joy sees him and perks up.

JOY

Hey, Darnell.

Darnell crosses to their table.

EARL (V.O.)

Darnell picks the crab meat in the
back and he's always hooking us up
with bowls of stuff Ernie doesn't
want in the crab cakes. You know,
the lungs and such.

Darnell puts down the bowl.

EARL

Hot dog! Thanks, crab man.

As Earl and Randy dig in, Joy puts her hand on Darnell's arm
and gives it a slight rub.

JOY

Thank you, Darnell.

Darnell smiles at her and winks.

DARNELL

Anytime, Joy.

Darnell smiles at Joy for another beat and then crosses off.

EARL (V.O.)

That was our life. It wasn't
glamorous or nothing, but it was
regular enough.

A woman in her fifties, WANDA, stumbles over to the jukebox
and pushes B-7. The camera zooms over to Randy. As the
beginning of "It Takes Two" by Rob Base starts to play, Randy
freezes and gets a look on his face like a cat who hears the
sound of the electric can opener around feeding time.

RANDY

(yelling)

Oh, no she didn't! Wanda, don't
tell me you pushed B-7!

Randy gets up and starts to dance himself to the jukebox. As he dances, Randy pantomimes casting a fishing line towards Wanda. Seeing what he's doing, she looks down at her shirt as if a hook caught her. Randy starts to reel her in and she dances over to Randy as if she's caught and has no choice.

EARL (V.O.)

At least it was regular enough until
three weeks ago.

CUT TO:

EXT. 7-11 PARKING LOT -- 2003

Earl is in the parking lot where we first met him. He's scratching his lottery tickets on the hood of his beat-up El Camino. The American flag he stole from the Volvo is now hooked to his car window. The family from the Volvo comes out of the store drinking Slurpees. Earl nods at the father who politely smiles and ushers his kids to the car. Earl goes back to scratching his tickets when a look of shock comes over his face. We see that he just won one hundred thousand dollars.

EARL

Son of a bitch! Son of a bitch!
Whooo Hooooo! Whooo Hoooooo!

Earl takes the ticket, waves it over his head, runs through the parking lot and into the street where he is hit by a car. He lies on the ground and watches the wind blow the lottery ticket down the street. It's gone. After a beat, Earl closes his eyes.

EARL (V.O.)

That was the happiest ten seconds of
my life.

CUT TO:

INT. HOSPITAL ROOM -- DAY

Earl is lying in bed with a neck brace on.

EARL (V.O.)

As soon as I was conscious, Randy went back to look for my scratcher but it was gone. I would have been more upset if I wasn't so doped up. I can barely even remember this happening.

Joy enters, carrying some papers.

EARL
(spaced out)
Hey baby.

Joy hands the papers and a pen to Earl.

JOY
Sign these next to the sticky little
yellow things.

EARL
What is it?

JOY
Just sign it.

Joy steps out into the hall and Earl signs the papers.

EARL
(calling off)
You want the rest of my Jell-O,
sweetie? It's green. Your favorite.

Joy reenters carrying a box and drops it on the floor.

EARL (CONT'D)
What's that?

JOY
Your stuff. We're done.

EARL
What?

Darnell enters with another box and drops it on the floor.

EARL (CONT'D)
(smiling)
Hey, crab man.

DARNELL
Hey, Earl.

JOY
Darnell's parents threw him out for
growing weed in his closet so he's
moving in. We're thinking about
getting married.

EARL
But we're married.

Joy takes the papers off Earl's bed.

JOY

(re: papers)

Not anymore we're not. Trust me,
this is better for everybody, Earl.
Earl Jr. should be with his father.

Joy exits.

DARNELL

Thanks for teaching my boy how to
play baseball.

EARL

No problem. He's got a good arm.

DARNELL

Sorry it had to go down like this.
I brought you some claw meat.

Darnell pulls out a small bowl of crab meat and puts it on
the tray in front of Earl and exits. Earl looks in the bowl.

EARL

(calling off, dazed)
Thanks, crab man.

CUT TO:

INT. HOSPITAL ROOM -- DAY

Earl is lying in the bed. Some boxes are on the floor.

EARL (V.O.)

Now, I've never been much of a
complainer. But sitting in that
hospital bed staring at everything I
own, knowing I have no home, no wife,
no hundred thousand dollar lottery
ticket... well, I think I might have
cried if I wasn't afraid of Randy
waking up and seeing me.

The camera pans over to see that a naked Randy is sleeping
on the couch with his back to us.

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

Then it happened. I was just flipping
the channels and he came on.

On the TV we see Carson Daly on "The Tonight Show."

JAY LENO

You're really living the life, aren't
you?

CARSON DALY

I'm having fun.

JAY LENO

Fun? Every time I turn around, you've got another beautiful woman on your arm. You've got a talk show, a record company, your MTV stuff. Plus I've never heard anyone say a bad thing about you. What's your secret?

CARSON DALY

Well, if you must know... I'm Satan.
(THE AUDIENCE LAUGHS)

Seriously, I know I've been blessed, but I also believe that what goes around comes around. That's how I try to live my life. Do good things and good things will happen to you. Do bad things and it'll come back to haunt you. Karma.

Earl sits up in bed.

EARL (V.O.)

Karma. There it was. The secret of life coming straight from Carson Daly's lips to my morphine-laced ears.

Earl grabs a piece of paper and starts to write on it.

CUT TO:

EXT. MOTEL -- MORNING

Earl's El Camino is parked out front.

EARL (V.O.)

When they finally released me from the hospital, we checked into a motel.

CUT TO:

INT. MOTEL -- MORNING

Earl is in a chair looking out the window.

EARL (V.O.)

It didn't take Randy long to make friends with the help. It never does.

Randy is sitting on the bed watching TV and drinking a beer with the maid, TATIANA. Tatiana is an attractive Eastern European woman in her mid-twenties. Her maid's cart is parked outside by the open door. She speaks with a slight accent.

RANDY

How long's your break, Tatiana?

TATIANA

The manager went to the dog track.
I'm on my own schedule for the
afternoon.

EARL

(staring out the window)
Do good things and good things happen
to you. Do bad things and it will
come back and bite you in the ass.

RANDY

That's deep, Earl. Why don't you
stop hogging those Vicodin they gave
you and we can all chat about that
for awhile?

EARL

I'm talking about karma.

RANDY

Who's karma?

EARL

I don't know. Something Carson Daly
came up with. He says he does good
things in life and that's why his
life is so great. Got me thinking.
My life sucks and I ain't ever done
anything good I can think of.

TATIANA

Who is this Carson Daly? Some sort
of spiritual leader? A holy man?

RANDY

You never seen TRL? Girl, there's a
whole world out there. You need to
start putting some of these TV's on
when you're cleaning the toilets.

Earl starts to pace around the room.

EARL

It's not just Carson either. I mean,
think about it. All those guys you
see going to work, going to church,
taking care of their families...
they seem happy. They have good
lives. If I want a better life, I
need to be a better person.

RANDY

You need to shut up so we can watch
SpongeBob.

Earl hands a piece of paper to Randy.

RANDY (CONT'D)

What's this?

EARL

I made a list of everything bad I've ever done.

RANDY

Why?

EARL

Why? Randy, I won a hundred thousand dollars in the lottery and was immediately hit by a car. I almost died because something good happened to me that I didn't deserve. This karma stuff is gonna kill me if I don't start making up for the things on that list.

TATIANA

You won the lottery?

EARL

Relax, it's gone.

Earl grabs the trash can and exits into the parking lot.
Randy follows him.

CUT TO:

EXT. MOTEL PARKING LOT -- CONTINUOUS

Earl starts to pick up trash in the parking lot and put it in the garbage can. Randy follows him around.

RANDY

(reading the list)

Number twenty-three, stole Butter Bean John's car stereo outside of Hardee's. Number twenty-four, let Stinky serve jail time for a crime I committed.

EARL

I told the cops I saw Stinky steal Butter Bean's radio. I'm no longer proud of that.

RANDY

Number one-oh-four, harmed and possibly killed innocent people by secondhand smoke. Now how the hell are you going to fix these things, Earl?

EARL

I don't know. I'm going to start with the easy ones.

(re: list)

Like, um... number sixty-four.

RANDY

(reading)

Picked on Kenny Gates.

EARL

I used to torment the hell out of that poor boy in elementary school.

RANDY

So what do you think you're going to do about it now?

EARL

I don't know. Find him. Do something nice for him and cross him off the list.

Earl chases some garbage that is being blown around by the wind, picks it up and puts it in the garbage can. Tatiana has come outside.

TATIANA

Excuse me. If my boss comes back and sees there is no garbage in the parking lot, he is going to get used to it that way, so could you please put it back?

EARL

No, I can't.

Earl points to something on the list.

EARL (CONT'D)

(re: wrapper)

Number one-thirty-six. I've been a litter bug.

Earl crosses to the dumpster and Randy follows him.

RANDY

Well, here. Cross that one off your stupid list.

EARL

I can't cross it off yet. Not until I pick up as much as I littered. And my list isn't stupid. It's my road map to a better life.

From a very low shot on the other side of the parking lot we see a small piece of paper being blown by the wind. Unseen by them, it makes its way toward Earl and Randy who are standing by the dumpster during the following speech.

RANDY

Well, I hope that road has free food,
free gas and a van big enough for us
to sleep in, 'cause we just spent
our last forty-five dollars on this
room and I'm not cutting into my
beer money for some stupid-ass
crusade.

The piece of paper lands in a small pile of garbage that is resting against the wall. Earl crosses to the pile.

EARL

We'll get by. We always do.

Earl picks up the pile of garbage and throws it in the can. As he does the piece of paper catches his eye. He reaches in the garbage can and takes it out. We see that it's the lost one hundred thousand dollar lottery ticket. In total disbelief, Earl looks at the ticket, then at the garbage can, then back into the parking lot. He then looks at Randy.

EARL (CONT'D)

(in shock)

Well, I'll be damned. It's working.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. ROAD -- DAY

Earl is standing on the side of the road, holding a giant check for one hundred thousand dollars. A guy is shaking his hand and someone is getting ready to take his picture.

EARL (V.O.)

When I went over to the lottery office, they sure made a big fuss over me.

A big flash goes off.

CUT TO:

INT. BANK -- LATER

Earl is standing at the counter, cashing the real check. The teller hands over the money.

EARL (V.O.)

Randy had an idea to get an extra hundred thousand out of the deal, but I knew it wasn't going to work.

Earl takes his money and exits. The camera widens to reveal Randy is in line behind Earl holding the giant check we saw earlier. He struggles to put it on the counter.

RANDY

(to the teller)
Can I borrow a pen?

CUT TO:

INT. EARL'S CAR -- DAY

Earl is driving.

EARL (V.O.)

I wanted to get started on my list as soon as possible. There's no telling how good my life might get. Hell, it was already better. Tatiana had the day off and nothing to do so Randy and I had something pretty to look at.

The camera pans over to Tatiana who is sitting next to Earl and then to Randy who is holding a handful of cash.

RANDY

(singing)

Rolling down the street smoking indo
sipping on gin and juice. Laid back.
With my mind on my money and my money
on my mind.

EARL

Put that back in the glove
compartment.

Randy opens the glove compartment that is full of cash and
stuffs the money in.

CUT TO:

EXT. STREET -- DAY

Sonny is sitting on a lawn chair in front of a trailer. An
empty beer can hits Sonny in the face. Sonny wakes up to
see Earl behind the wheel of his car. Earl sticks his head
out of the window.

EARL

You're it. Make sure you throw that
can away, now.

Earl drives off.

INT. EARL'S CAR -- LATER

Earl is driving. Tatiana and Randy are in the front seat.

RANDY

Hey, how about this? What if you
give everybody on your list some
money? That way you could cross
them all off and we'd still have
enough to party for at least a year.

EARL

Give everyone money? Randy, I stole
over fifty thousand dollars of
merchandise from Target alone.
Besides, how would I decide how much
to pay for breaking a guy's nose, or
stealing a kid's Halloween candy?

TATIANA

Well, the nose is hard, but you know
how much candy costs. What year did
you steal it?

EARL

Last year.

(MORE)

EARL (CONT'D)

(off Tatiana's look)

The kid had a king-sized Charleston Chew and I had the munchies. I'm no longer proud of that.

Earl slams on the brakes and gets out of the car. He picks up some trash in the road and puts it in the back.

EARL (CONT'D)

There's no easy way out of this. For once in my life I have to roll up my sleeves and do the work.

CUT TO:

INT. EARL'S EL CAMINO -- LATER

Earl, Randy and Tatiana are parked outside a house. Randy is drinking a beer.

TATIANA

Which house belongs to the boy you picked on?

EARL

That's his parent's house over there. I don't know where Kenny lives now.

Randy finished his beer and tries to grab another one.

EARL (CONT'D)

Whoa, whoa, whoa, whoa. That's four.

RANDY

I'm still thirsty.

EARL

That's four! You can have another one when you come out. Go on now.

Randy gets out of the car and crosses to the house.

TATIANA

Why aren't you going?

EARL

I get nervous when I lie. Randy's a pro as long as he has the right number of beers in him. Four seems to be the magic number. Any more and he's too much of a wild card.

TATIANA

He's a character, isn't he?

EARL

Yeah, but I have to take some of the blame for that. Growing up he followed me everywhere I went and everywhere I went was trouble.

Earl thinks for a second, then grabs his list and writes something on it.

TATIANA

What are you writing?

EARL

I think I need to put "fix Randy" on my list. It's not going to happen overnight, but just like the earth, maybe I can take a little bit of trash out of Randy every day.

CUT TO:

INT. KENNY'S PARENT'S HOUSE -- LATER

Randy is sitting on the couch. Kenny's parents are sitting across from him.

KENNY'S MOM

So, are you visiting all of Kenny's classmate's parents?

RANDY

Only the ones we've lost contact with. You see, as class president it's my duty to organize the reunion. We'd hate for anyone to miss out on all the fun. You know, what with all the catching up and the little appetizers and all.

KENNY'S MOM

Isn't that sweet.

KENNY'S DAD

Can I get you a beer, son?

Randy looks out the window and smiles.

RANDY

I would love a beer. Thank you.

CUT TO:

EXT. KENNY'S PARENT'S HOUSE -- LATER

Tatiana is leaning against the car. Earl is crossing to the car with a handful of trash that he throws in the back. Tatiana takes Earl by the hand and pulls him towards her.

EARL
What are you doing?

TATIANA
What does it look like I'm doing?

Tatiana puts her open mouth against Earl's lips. Instead of kissing her back, Earl talks into her mouth.

EARL
I think this is a bad idea.

Tatiana pulls away.

TATIANA
You don't like me?

EARL
No, you're nice. It's just, I think Randy might have a problem with it. The first time you came in to give us towels he called dibs.

CUT TO:

INT. MOTEL ROOM -- DAY

Earl is asleep on the bed. Randy is sitting next to him watching TV. Tatiana walks through the room holding a stack of towels. Randy watches her go into the bathroom and then smacks a sleeping Earl on the chest.

RANDY
Dibs.

CUT TO:

EXT. KENNY'S PARENT'S HOUSE -- DAY

Earl and Tatiana are where we left them.

EARL
Gotta respect dibs.

TATIANA
I don't want Randy. I want Earl.

Tatiana goes to kiss Earl again. He pushes her away.

EARL
Okay, look. Even if the rules of dibs didn't apply, which is crazy 'cause they do, but even if they didn't I can't do this. I'm in the middle of trying to straighten myself out here. I gotta focus.
(MORE)

EARL (CONT'D)

Besides, my bad luck might be contagious. It wouldn't be fair to bring someone into my world until I clean it up a little.

TATIANA

Fine. Maybe I'll wait.

(BEAT)

I'm trying to be a better person, too.

EARL

What?

TATIANA

Like you. I'm trying to be a better person. I was seventeen when they brought me on a boat from Russia to dance in the clubs. I refused to do it and snuck away in the night. I learned English from tapes I stole from the library. I took a course by mail to get a high school diploma. I've been saving money for five years so I can get a real education. And last month, finally, I started going to college four nights a week.

EARL

Wow. What's your major?

TATIANA

I'm undecided.

We hear sirens as a police car pulls up. They watch as two policeman get out and approach the house.

EARL (V.O.)

An hour and nine beers later, Randy made his exit.

The camera follows the policemen to the house and then goes over the roof of the house, stopping on an overhead shot of the backyard. Randy, shirtless, runs out the back door and into the woods.

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

Luckily he got Kenny's address before he tried to call dibs on Mrs. Gates.

CUT TO:

INT. KENNY'S PARENT'S HOUSE -- EARLIER

Mr. and Mrs. Gates are sitting on the couch. There are a few empty beer can in front of Randy and another in his hand.

Mrs. Gates crosses to a trunk.

MRS. GATES

I think I have Kenny's yearbook in here somewhere.

Mrs. Gates bends over and Randy notices her ass. He smacks Mr. Gates on the chest.

RANDY

Dibs.

Randy starts to take off his shirt.

CUT TO:

EXT. EARL'S EL CAMINO -- NIGHT

Earl, Randy and Tatiana are sitting in the car outside a small house. A little guy wearing a suit, KENNY GATES, gets out of a small cheap car. He's got some take-out food.

TATIANA

Is that him?

EARL

Yeah, that's him. Damn, I've got a weird feeling in my stomach.

RANDY

Well, you can't be hungry. You had four bags of Fritos for breakfast.

TATIANA

It's probably guilt.

Tatiana and Earl share a look.

EARL (V.O.)

She was probably right. I wasn't proud of the way I treated Kenny.

CUT TO:

INT. ELEMENTARY SCHOOL BASEBALL FIELD -- 1978

A bunch of kids are playing kickball with the teacher pitching. A ten-year-old Earl is standing at first base. A very nervous ten-year-old Kenny is at the plate.

YOUNG EARL

Hey, Kenny! I bet you strike out again, you dork.

TEACHER

That's enough, Earl. Just ignore him, Kenny, and try your best.

The teacher rolls the ball and Kenny kicks it out of the infield. A smiling Kenny runs down the baseline towards first. Right before he reaches the base, Earl kicks him in the nuts and Kenny falls to the ground. After a beat, a ball flies into frame. Earl catches it and hits Kenny in the head with it as hard as he can.

EARL

You're out!

CUT TO:

EXT. KENNY'S HOUSE -- NIGHT

Earl is looking in Kenny's window. Kenny is eating dinner in front of the TV.

EARL (V.O.)

I watched Kenny for a few days and tried to figure out how to make up for all the abuse I put him through.

CUT TO:

EXT. KINKOS -- DAY

Wearing his Kinko's apron, Kenny is sitting out front, eating lunch by himself.

EARL (V.O.)

Kenny had a good job, a nice car and a nice house...

CUT TO:

INT. KENNY'S HOUSE -- NIGHT

Kenny is eating dinner in front of the TV again.

EARL (V.O.)

But he didn't have anyone to share it with. He was lonely. There was something missing in his life that every man needs to feel whole.

CUT TO:

INT. MOTEL -- DAY

Randy and Earl are lying in the bed. Randy is watching TV. Earl is staring at the ceiling. Tatiana is in a chair.

EARL

I gotta get him laid.

RANDY

What?

Earl gets out of bed and grabs his jacket.

EARL

Kenny. I made him feel bad his whole childhood. If I want to cross him off my list, I need to make him feel good. A little pleasure to make up for all that pain.

TATIANA

What kind of woman are you going to get to have sex with a scrawny little man like that?

RANDY

(making a muscle)

Yeah. You need muscles to get laid.

EARL

Not with Patty you don't.

CUT TO:

EXT. STREET -- DAY

A school bus is parked on the side of the road in a residential area.

EARL (V.O.)

Patty wasn't your run-of-the-mill prostitute. She was a daytime hooker.

The bus pulls away to reveal PATTY. She is dressed like a whore. Kids getting off the bus pass her on the sidewalk.

EARL

It takes a special kind of woman to sell sexual favors in the light of day. And I was right. Patty doesn't care if a man has muscles. Muscles can't buy Mad Dog.

Earl and Randy approach Patty.

PATTY

Hey, boys. Is it Randy's birthday already?

EARL

No, we've got another job for you.

RANDY

Hold on a second, Earl.

(MORE)

RANDY (CONT'D)
 (dancing seductively
 over to Patty)
 I'm gonna be thirty-two and a half
 next Tuesday.

CUT TO:

EXT. KENNY'S HOUSE -- AFTERNOON

Earl and Randy watch from the car as Patty rings the doorbell. Patty is dressed more conservatively and is carrying a clipboard. We can hear music playing loudly inside the house.

CUT TO:

INT. KENNY'S HOUSE -- CONTINUOUS

The song "Roll With The Changes" by REO Speedwagon is blasting away. Kenny is in a pair of briefs dancing and lip synching to the song as he cooks himself some mac and cheese.

CUT TO:

EXT. KENNY'S HOUSE -- CONTINUOUS

Patty looks over to Earl and Randy and shrugs. She bangs on the door with her fist.

CUT TO:

INT. KENNY'S HOUSE -- CONTINUOUS

Kenny is still dancing. He hears the loud knocking and is startled. He knocks a bowl of wet macaroni on the floor. As he goes to grab a towel, he slips in the macaroni and smacks his head on the counter on the way to the ground.

CUT TO:

EXT. KENNY'S HOUSE -- MOMENTS LATER

Patty is standing at the door looking back at Earl and Randy again. Kenny opens the door. He's now in a t-shirt and shorts and he's holding a box of frozen broccoli on his head.

KENNY
 Can I help you?

Patty turns around and sees Kenny.

PATTY
 Hey, sweetie. I'm from Green Peace.
 I need to talk to you about the sky
 and whales and all that crap.

Patty crosses into the house.

PATTY (CONT'D)

You got anything to drink in here?

A confused Kenny watches her walk past him.

CUT TO:

EXT. KENNY'S HOUSE -- LATER

Earl and Randy are sleeping in the car. A beer can flies through the window and hits Earl in the head. He looks up to see Sonny next to the car on a dirt bike.

SONNY

You're it.

EARL

Hey, Sonny.

Earl gets out of the car and picks up the beer can.

SONNY

You guy's casing one of these houses?

EARL

Nope.

SONNY

Come on, I want to help.

EARL

Why? So you can leave us hanging again?

CUT TO:

EXT. HOUSE -- NIGHT

Earl and Randy come out of the house carrying stereo equipment. They stop at the curb.

EARL

Where the hell did Sonny go?

CUT TO:

EXT. DRIVE THRU -- NIGHT

A Mexican teenager is in the window. Sonny is behind the wheel, looking through a bag. He pulls out a dipping sauce.

SONNY

Hey, Menudo. I asked for honey mustard. This is sweet and sour.

The teenager takes the sauce and disappears into the restaurant.

SONNY (CONT'D)
 (calling off)
 I'm in a hurry here. Ariba, ariba,
 andale, andale.

CUT TO:

EXT. KENNY'S HOUSE -- DAY

Earl and Sonny are where we left them.

SONNY
 I know a family that's on vacation
 right around the corner from here.
 I sell weed to their mailman.

EARL
 We're not robbing houses today, Sonny.
 In fact, I'm out of the stealing
 business.

Patty comes out of the house and Sonny spots her.

SONNY
 And into the pimpin' business, huh?
 I can help with that too. I know a
 lot of lonely guys. The mailman for
 one.

EARL
 Get lost.

Sonny drives off as Patty crosses to Earl.

EARL (CONT'D)
 How did it go?

PATTY
 We had two bowls of macaroni and
 cheese and he gave me ten dollars to
 help baby monkeys.

RANDY
 How was the sex? You got anything
 in the tank left over for me?

PATTY
 We didn't do it.

EARL
 What?! Patty, we had a deal.

PATTY
 I did what you said. I told him I
 thought he was cute and I tried to
 kiss him, but he wasn't interested.

EARL

Damn it, Patty. I'm on a schedule.

PATTY

I tried, Earl. I did. Towards the end I even pulled out my good boob.

EARL

Well, Kenny's not making this easy on me, is he?

(thinks a beat)

Come on, Randy. We're gonna have to talk to this idiot.

CUT TO:

EXT. KENNY'S HOUSE -- MOMENTS LATER

Earl and Randy are standing on the front steps. Earl is knocking on the door.

RANDY

You think he's gonna remember you?

Kenny opens the door. He sees Earl and, terrified, immediately shuts it. Earl sticks his boot in the doorway before it can close and Kenny runs into the house.

EARL

Yeah. I think he remembers me.

CUT TO:

INT. KENNY'S BEDROOM -- MOMENTS LATER

Kenny runs in the room and grabs the phone. He frantically starts to dial. Earl walks in the room very calmly, crosses to Kenny and takes the phone away from him.

EARL

Calm down.

KENNY

I have a restraining order against you, Earl.

EARL

Kenny, that was written on a brown paper bag by a school nurse twenty years ago. Besides, I made you eat it, remember?

KENNY

Just take what you want and leave.

EARL

I just want to talk.

Randy picks a clock radio off the table.

RANDY

Hold on a second. If you're giving stuff away, I'll take this.

EARL

Put it down.

RANDY

It's got a CD player, Earl.

EARL

Put it down!

Randy puts it down and starts to look around the room.

EARL (CONT'D)

Now Kenny, listen. I'm on a mission to right my wrongs. I'm here to help you.

KENNY

I don't need your help.

EARL

Buddy, you just blew a chance to have free sex with a daytime hooker. You need my help.

Randy is looking in a drawer he has opened.

RANDY

Earl?

EARL

Not now, Randy.

KENNY

Shut that drawer!

EARL

He won't take nothing. Now listen, I just want to help you get a woman so you can be happy.

RANDY

(looking in the drawer)

Earl, I think you're trying to sell a cat to a man who fancies dogs.

Randy takes a magazine out of the drawer and hands it to Earl. It's gay porn. Earl drops it on the floor and he and Randy back out of there like they've just seen a ghost.

EARL (V.O.)

I know this might sound crazy in
this day and age, but we live in a
small town and I've never been face
to face with a gay before.

CUT TO:

EXT. KENNY'S HOUSE -- MOMENTS LATER

Earl and Randy run out of the house and towards the car.

EARL (V.O.)

I understand now the running probably
wasn't necessary.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. MOTEL -- DAY

Earl and Randy walk towards their room. Tatiana is pushing her maid's cart behind them.

EARL

That's it. I'm making an executive decision. Kenny is off the list.

RANDY

Good.

TATIANA

Isn't that against the rules?

EARL

I made the list. That means I make the rules. The guy was gay. Gay. That's special circumstances. I don't have to help when there are special circumstances.

Tatiana shrugs. Earl hands Randy some money.

EARL (CONT'D)

Here. Go get some sodas.
(looking at his watch)
The Wheel's gonna be on in five minutes.

CUT TO:

INT. MOTEL ROOM -- CONTINUOUS

Earl and Tatiana walk into the room. All his boxes have been torn apart and his stuff is thrown all over the room. From behind the door, Joy comes up behind Earl and hits him on the back of the head with a big ol' phone.

EARL

Ow!

Tatiana backs away. Earl turns to see it's Joy.

EARL (CONT'D)

What the hell, girl? Have you lost your mind?

JOY

(re: Tatiana)
Who's the whore?

TATIANA

What did you call me?

Tatiana goes towards Joy, but Earl holds her back.

EARL

She's the maid.
(to Tatiana)
Relax.

JOY

Where's my money, Earl?

EARL

I don't know. Probably at the liquor store where you usually leave it. Now why did you have to go and mess up all my stuff?

Earl starts to put something back into a box. Joy hits him in the head with the phone again.

EARL (CONT'D)

Ow! Stop hitting me with the phone, girl.

JOY

What do you think, I wouldn't find out?

Joy throws a newspaper at Earl. He looks at it and sees a picture of him holding the lottery check.

EARL

Damn. Look at that. My eyes are closed.

JOY

I want half that lotto money.

EARL

Yeah, well I wanted a legitimate baby and a wife who didn't huff paint on Thanksgiving, but I guess life's full of little disappointments now, ain't it?

Randy enters holding a soda. He doesn't see Joy behind him.

RANDY

They only had one Mello Yello left. You wanna wrestle for it?

Joy hits Randy in the back of the head with the phone. He falls to the ground, unconscious.

EARL
 (finally losing his
 cool)
 All right, that's it! Gimme the
 damn phone!

Joy throws the phone at Earl. He ducks and it misses him.

JOY
 I'm gonna get that money, Earl.

Joy exits. Earl grabs the Mello Yello off the ground, opens it and crosses to the door.

TATIANA
 That's your ex-wife?

Earl watches Joy walk away through the parking lot.

EARL
 Yeah. Look at that. Crazy as she
 is, she still has one of the best
 asses I've ever seen on a white woman.

As she passes Earl's car, she kicks it a few times, spits on the windshield and then moves on.

EARL (CONT'D)
 I'd be lying if I said I'm not going
 to miss her.

Randy slowly appears behind Earl and Tatiana.

RANDY
 What the hell happened?

EARL
 Karma. Karma happened.

CUT TO:

EXT. KENNY'S HOUSE -- EVENING

Kenny is walking from his car to his house. He's carrying some take-out food.

EARL (V.O.)
 And I believed it, too. Think about
 it. As soon as I decided not to
 help Kenny, Joy broke into my motel
 room and beat me up with a phone.

CUT TO:

INT. KENNY'S HOUSE -- CONTINUOUS

Kenny enters the dark living room and crosses to the light.

EARL (V.O.)

That's when I realized I have to stick to the plan no matter what. There are no special circumstances. I may have made the list, but I do not make the rules. Karma makes the rules.

Kenny turns on the light to reveal Earl sitting in a chair in the corner. Scared, Kenny drops his food and pulls something out of his pocket.

KENNY

Stay away. I bought mace.

Kenny points the mace at Earl. Earl gets up and slowly crosses to Kenny.

EARL

I just want to talk, Kenny. Relax.

Kenny sprays the mace, but he's holding it the wrong way. It goes directly into his own eyes. He screams and runs into a wall.

CUT TO:

INT. KENNY'S HOUSE -- MOMENTS LATER

Earl and Kenny are sitting at the kitchen table. Kenny has a wet washcloth over his eyes. There is a carton of milk on the table.

EARL

How's it feeling now?

Kenny takes the washcloth off his face.

KENNY

Better. Thanks for pinning me down on the ground, prying my eyes open with your fingers and pouring milk in. I think that helped a lot.

EARL

Yeah, well, you steal enough purses you learn a few things about mace. By the way, if you ever get stabbed in the neck with a ball point pen, leave it in and get yourself to a hospital.

KENNY

I'll remember that. Thanks.

EARL
(a beat, then, very
hard for Earl to ask)
Why don't you have a man?

KENNY
What?

EARL
If you like... men, why don't you
have a man?

Kenny gets up and crosses into the living room.

KENNY
That's none of your business.

Earl follows him.

EARL
No, it's not. I know that. Trust
me, I don't really want to know.
But you seem lonely and I need to
figure out how the hell I'm going to
help you so I can cross you off my
list.

KENNY
What list?

Earl pulls his list out of his back pocket and hands it to
Kenny.

EARL
You're number sixty-four but don't
let that throw you. I'm doing you
first.

Earl sits on the couch.

EARL (CONT'D)
My life sucks, Kenny. And it's
because I've been a bad person. I'm
hoping if I can do some good things
maybe some good things might finally
happen to me.

KENNY
You're talking about karma.

Earl laughs, knowingly.

EARL
You're a Carson Daly fan too, huh?
Yeah, I'm talking about karma.

Kenny is confused by the Carson Daly statement but blows past it. He sits down.

KENNY

You're really trying to change?

EARL

If I don't I think life is gonna kill me.

They sit for a beat.

KENNY

I don't have a man because no one knows I'm gay. You know what this town is like, Earl. Besides, even if people knew, where am I going to meet anyone?

EARL

How about the city? Don't they have special bars for the queers?

(off his look)

I'm sorry. Homosexual Americans.

KENNY

I tried once. I drove an hour and a half just to sit out front in my car too scared to go in.

EARL

(beat)

What if I went with you?

KENNY

What?

EARL

Maybe you won't be scared if you're not alone. I could go with you.

KENNY

Earl Hickey is gonna take me to a gay bar?

Earl holds up the list.

EARL

(not happy about it)

I don't have a choice, Kenny.

Kenny smiles at the shift in power in his and Earl's relationship.

CUT TO:

EXT. GAY BAR -- NIGHT

Earl, Randy and Kenny are standing in line to get in.

EARL (V.O.)

Tatiana had school but I talked Randy into coming with me. I didn't want to be the only non-gay there and he agreed to go as long I kept him good and liquored up.

Randy finishes his beer, crumples the can and throws it on the ground. He holds out his hand and Earl pulls another beer out of his jacket and hands it to him. A car pulls up full of college-aged guys. One of the guys leans out the window.

COLLEGE GUY

Fags!

Earl turns around and crosses to the car.

COLLEGE GUY (CONT'D)

(terrified)

Drive away! Drive away!

Before the car can drive away, Earl grabs the guy and pulls him out of the car through the window. He punches him in the face and drops him to the ground.

EARL

You need to learn some tolerance, boy.

Earl goes to punch the guy again.

KENNY

Earl!

Earl stops and looks over at Kenny who is shaking his head. Earl looks back at the guy who is on the ground covering his face. Earl shakes his head and then helps the guy up. He leans him against the car. Earl takes his list and his pencil out of his back pocket and puts it on the hood of the car.

EARL

(sighs)

What's your name?

COLLEGE GUY

Why?

EARL

'Cause I shouldn't have hit you. It was wrong and I'm going to make it up to you. But I gotta warn you, it's gonna be a while. There's a mess of people in front of you on this list.

CUT TO:

INT. GAY BAR -- NIGHT -- LATER

Music is playing. Guys are dancing on the dance floor. Randy is sitting at the bar with a beer in each hand. Earl and Kenny are leaning against the bar looking out at the crowd. A guy walks by. Kenny makes eye contact with him and smiles.

EARL

You like that one?

KENNY

I don't know. I guess he's cute.

EARL

Alright. I'll go talk to him.

Earl takes a big swig of his beer.

EARL (CONT'D)

Do you want to be the man or the woman?

KENNY

You're just going to go over there and talk to him?

EARL

Yeah. I mean, he's gay, but he ain't gonna bite me.

(thinks, then)

He ain't gonna bite me, is he?

KENNY

Look, maybe... maybe I should do this myself.

EARL

Kenny, I can't let you do that. I have to be the one to help you if I want to cross you off my list.

Earl starts to go, but Kenny stops him.

KENNY

Wait. You have helped me.

(MORE)

KENNY (CONT'D)

My whole life I've been scared to be who I really am because of what people might think. But then, Earl Hickey took me to a gay bar. Earl Hickey punched a guy in the face for calling me a fag. Earl Hickey. The man I was most scared of in life has accepted who I am. If you can do it, anybody can. Look, when we were kids you took away my confidence. But in the last couple days, you gave it back. Thanks, Earl.

Kenny sticks out his hand and Earl shakes it.

KENNY (CONT'D)

You can cross me off your list.

Earl watches as Kenny walks over to the guy he was looking at and strikes up a conversation. Earl smiles.

EARL (V.O.)

And there you have it. Never underestimate the power of confidence.

Earl takes his list out of his back pocket and crosses off number sixty-four.

D.J

It's midnight, boys. And that means it's time to go old school.

The beginning of "It Takes Two" by Rob Base starts to play. Randy freezes and gets that look on his face. He slowly puts down his beers.

RANDY

Oh, no he didn't! Tell me he didn't just go old school!

As the song kicks in, Randy dances his way to the dance floor. On his way, he pantomimes casting a fishing line towards some guy at a table. The guy understands the bit and acts like he is caught and lets Randy pull him to the dance floor.

EARL (V.O.)

And never under estimate fifteen beers, a little enlightenment and the power of Rob Base and DJ Easy Rock.

FADE OUT.

END OF ACT THREE