

PUNCH-DRUNK LOVE

ADAM SANDLER EMILY WATSON

WRITTEN AND DIRECTED BY PAUL THOMAS ANDERSON

Editor's Note: The Punch-Drunk Love shooting script reflects a production period from January - November 2001. The script is comprised of three colors - blue, pink and yellow. The colored pages represent revisions to the script, added during the filming of the movie: the blue pages come from revisions to the shooting script dated 2/13/01; the pink revisions were added on 6/20/01; the yellow pages are dated 6/26/01.

1. LOGO

1.

Presentation cards with white, red, blue, blue-green backgrounds, then:

CUT TO:

2. INT. WAREHOUSE - EARLY MORNING

2.

CAMERA (STEADICAM) holds on a man in a suit, sitting behind a desk, on the phone: BARRY EGAN (Adam Sandler)

BARRY

....yes I'm still on hold...

OPERATOR

and what was this?

BARRY

I'm looking at your advertisement for the airline promotion and giveaway?

OPERATOR

This is "Fly With Us?"

BARRY

It's hard to understand because it says in addition to but I can't exactly understand in addition to what because there's actually nothing to add it too...

OPERATOR

I think that's a type-o then, that would be a mistake.

BARRY

So, just to clarify (I'm sorry): Ten purchases of any of your Healthy Choice products equals five hundred miles and then with the coupon the same purchases would value one thousand miles --

OPERATOR

That's it.

BARRY

do you realize that the monetary value of this promotion and the prize is potentially worth more than the purchases?

OPERATOR

I don't know....I mean: I don't know..

OC DISTANT SOUND OF A CAR SKIDDING TO A STOP, SOME VAGUE, DISTANT SCREAMING IS HEARD....THEN SILENCE. Barry hears this, gets distracted, then back to the phone call;

BARRY

Can I call you back if I have any further questions...? can I get your extension?

OPERATOR

It's extension 215 if you want to try me back.

BARRY

Ok. Thank you.

He hangs up the phone and walks through his warehouse. It's fairly non-descript place, boxing materials, etc. Products seem to be mainly silly novelties (pens that light up, key chains, novelty toilet plungers, etc)

He lifts a LOADING DOOR and LIGHT POURS INSIDE, WASHES OUT THE FRAME....he's silhouette....CAMERA follows him out...stays overexposed and over his shoulder as he looks down towards the street.....

...his bussiness is situated at the end of a common driveway, shared with a few other non-descript places and an Auto Mechanic....distant SOUND of a car SPEEDING and SKIDING....

....hold, then:

....a JEEP CHEROKEE comes FLIPPING into FRAME, far off at the mouth of the alley, on the street. The JEEP ends up landing RIGHT SIDE UP....HOLD....

.....Barry flinches a little, stares.....the JEEP sits idle for a moment....then it drives off....then:

A speeding, small TOYOTA comes into view at the mouth of the alley, screeching to a halt. The passenger side door opens and a small, wooden HARMONIUM (like a portable organ) is placed on the ground. The TOYOTA speeds away.....

....a moment or two later another NON-DESCRIPT CAR flies past very fast....

BEAT. Barry squints, looks at the small HARMONIUM sitting alone in the middle of the street.

He hesitates, looks around, holds, then walks back inside his warehouse.

CUT TO:

3. INT. BARRY'S WAREHOUSE - THAT MOMENT

3.

Barry on the phone again;

BARRY

....I'm not exactly sure what that means...

VOICE

If they break or something.
What is it, plastic?

BARRY

It's a plastic, yeah.

VOICE

Right. Alright, lemme call you first
thing tommorrow, I'm gonna run the
numbers, see what's what and I'll
give you a call back --

BARRY

did you have my home phone number?

VOICE

for what?

BARRY

If you wanted to call me back I could...

VOICE

I'm fine, I have your work number.

BARRY

ok...because of the time difference
if you needed to call me early?

VOICE

It's fine. I can just get you at your office.

BARRY

Ok.

VOICE

Ok, Bye, bye.

BARRY

bye.

He hangs up the phone and walks outside, CAMERA follows him
again, out to the alley, over his shoulder.....he looks down
the length of the alley at the Harmonium. HOLD, THEN:

A small FORD ESCORT pulls into the driveway, around the Harmonium, parks.....a young woman named LENA LEONARD (Emily Watson) exits the car and starts to walk down the length of the alley towards him.....CAMERA stays over his shoulder and turns into a profile 2-shot;

LENA

Hi. Do you work at the mechanic?

BARRY

No.

LENA

They're not open yet?

BARRY

They don't get opened until eight.

BEAT. Barry gently steps back and out of the FRAME.

LENA

Is it ok if I leave my car you think?

BARRY

I don't know.

LENA

I thought they opened at seven.

(beat)

If I left my car would it be ok?

BARRY

I don't know.

LENA

~~Do you know them?~~

BARRY

Not very well.

LENA

Can I ask you, can I trust to leave my keys with you and give them to you so that when they get here you could give them to them?

BARRY

Ok.

LENA

You think it's ok where I left it, right there?

BARRY

I think that'll be fine.

Lena hands him her keys, he steps back into FRAME, THEN:

LENA

There's a piano in the street.

BARRY

Yeah.

BEAT.

LENA

Ok. Maybe I'll see you later.
Thank you for your help.

BARRY

Thank you.

LENA

Maybe I'll see you later, when
I pick up my car?

BARRY

Ok.

She walks away....he starts back inside the warehouse,
hesitates, watches her go.....right before she reaches
the end of the alley, she glances back quickly, over her
shoulder....he dodges inside real quick.....

HOLD THE EMPTY FRAME.....then he steps back
out.....looks off at the Harmonium.....and the empty
street.....he looks around some more....then he makes the
long walk down the street.

ON THE STREET.

Barry stares at the Harmonium a little bit, looks around,
both ways, then casually picks it up and walks back
towards
his bussiness.....

He brings it into his office and places it on his desk.
He tries a few keys....pressing down...there's no sound.

He presses his hand on the foot pedal and presses a key
and a small note is made.....BEAT....he does it again....
and holds the note.....

CUT TO BLACK.

*4. OMIT

4.*

*R5. INT. WAREHOUSE - OFFICE - EARLY MORNING

R5.*

Barry enters the warehouse w/harmonium and runs into his office. He places it on the desk and hits a key: no sound.

Barry goes to his knees and unlatches the bellows. He pumps the bellow, reaches up, presses a note, and another...then stands up into CU. and presses the 5 note melody.....SUDDENLY: THE SOUND OF THE POD BAY DOOR SLIDING....

....Barry spins around, scared shitless, sees: LANCE, who enters the warehouse, Barry rushes out to greet him;

LANCE

Hey, good morning, Barry.

BARRY

Hey...Lance....can I.....

LANCE

You ok?

BARRY

yes I'm fine.

LANCE

Why you wearin' a suit?

BARRY

Um....I bought one. I thought maybe it would be nice to get dressed for work, can I show you something?

LANCE

Yeah.....you got here early huh?

BARRY

....yes.....

They enter into the office, Lance sees the harmonium;

LANCE

what is this?

BARRY

I don't know. I think it's a piano....a small piano.

LANCE

That's not a piano.....I have a piano at home.....where'd you get it?

Lance walks around behind the harmonium....leaving Barry alone....towards the warehouse.....he starts to back up a little.....

BARRY

Well.....it was dropped on the street.....

Sal, Ernesto and Rico all start to come into work behind Barry.....he sees them: CAMERA pushes in on Barry....

LANCE (OC)

Why is it here? Barry....Barry?

BARRY

...it just....I don't know....
....I don't know.

LAND IN CU. ON BARRY. CUT TO BLACK.

*5A. TITLE CARD Punchdrunk Love Movie

5A.*

(maybe color blooms/overture here)

*R6. INT. WAREHOUSE/MAIN AREA - DAY

R6.*

CAMERA pushes in slow as Barry and Lance talk to TWO CUSTOMERS about the flungers which are on display in front of them. They speak all over each other doing shop talk, etc;

CUSTOMER

You do gauranteed sale? etc.

BARRY

We back our flungers 100% and we do ask for a 30 to 60 day display on the floor.....

In the b.g, RICO over the loud speaker says:

RICO

Barry, you're sister's on line one.

Barry doesn't move....

BARRY

Yes.....we do ask for....30 to 60 days....

CUSTOMER

I think you have a call?

Rico turns around, without loudspeaker;

RICO

Barry, you're sister is on line one.

They look at him a moment....

BARRY

I'm just gonna grab this call real quick?

ANGLE, REVERSE. Barry turns and heads for the phone nearby at Rico's station;

BARRY (into phone)

.....This is Barry.

RHONDA

He it's me, it's Rhonda.
Are you coming to the party tonight?

BARRY

Hi, Rhonda, Yes I am.

RHONDA

Bye.

She hangs up.

BARRY

ok. yes I'll see you tonight.

Barry takes a few steps back to the Customers:

BARRY

Sorry about that: One thing I wanted to point out, Dave is that we've just received a large order from the Rio Hotel and Casino in Las Vegas where we're going to be supplying their hotel rooms with the dice and money flunger, so these babies are really moving well right now...

RICO (over loudspeaker)

Barry, You're sister's on line two.
Barry, you're sister's on line two.

Barry tries again to ignore it....

BARRY

With the Aqua Blast Whales and Speed Boats we're gonna ask for a display at eye level for the little kids.....

RICO

Barry --

BARRY

-- excuse me.

Barry walks back to the phone;

BARRY

This is Barry.

KAREN

Hey it's me, what are you doing?

BARRY

Hello, Karen. I'm just working.

KAREN

Yeah but what are you doing?

BARRY

I'm just working....I have some customer's here.....

KAREN

So you can't talk to me?

BARRY

I have a few people here, I can't really chat right now.

KAREN

"chat?" did you just say "chat?"

BARRY

Well, I can't talk though --

KAREN

You just fucking said "chat," that is so -- what are you now? "chat."
I'm just calling to make sure you show up at this party tonight.

BARRY

Yes, I'll be there.

KAREN

Fine. You get back to chatting with your precious customers.

BARRY

Ok, bye-bye.

Barry snaps out of this, turns, claps his hands in confidence and walks back to the customer's and says:

BARRY

Sorry about that.

CUSTOMER

I didn't know you had a sister?

BARRY

.....Well yes I do.....

(beat)

But one more thing I wanted to tell you guys about the new flungers is that we're making the handles now in a non breakable material called.....

He takes one of the flungers and to demonstrate smacks it on the table....it SMASHES and rice falls out everywhere.....

BARRY

ok...this is one of the old ones, I think. Lance do we have any new flungers around?

Lance moves to get a new flunger....

BARRY

That was a little embarrassing and that was one of the old handles so let me get a new one to show you --

RICO (loudspeaker)

Barry, you're sister is on line one.

Barry holds, then;

CUSTOMER

How many sister's do you have?

BARRY

....I have seven.

CUSTOMER #2

Holy shit. You have seven sisters?

BARRY

They're calling because we're having a party tonight for my sister and they're just calling....can you hang on for just two more minutes.....?

Barry walks this time into his office.....CAMERA tracks with Barry to his office, seeing him try and shake this off.....He EXITS FRAME.

CUT TO:

*R7. INT. WAREHOUSE - OFFICE - THAT MOMENT

R7.*

Barry enters, takes a quick moment to size up the harmonium.....He picks up the phone and through the conversation gently moves the harmonium to a different spot on the desk;

BARRY

This is Barry.

KATHLEEN

What are you doing?

BARRY

Hi, Kathleen I'm just working.

KATHLEEN

Are you going to the party tonight?

BARRY

Yes I am.

KATHLEEN

What are you doing?

BARRY

Nothing.

KATHLEEN

Right now, you're doing nothing?

BARRY

I'm just talking on the phone to you and standing.

KATHLEEN

What time are you gonna be there?

BARRY

Seven o'clock.

KATHLEEN

You can't be late.

BARRY

I won't.

KATHLEEN

I'm serious.

BARRY

I know.

KATHLEEN

Seriously.

BARRY

ok.

KATHLEEN

You can't be late though.

BARRY

I know.

KATHLEEN

You can't just not show up like you do, you have to go.

BARRY

I know.

KATHLEEN

Seriously.

BARRY

I know.

KATHLEEN

You can't just stay in your house.

BARRY

I know.

KATHLEEN

Yeah but I'm serious.

BARRY

Ok.

KATHLEEN

I'll see you there.

BARRY

I'll see you there.

KATHLEEN

Don't puss out.

BARRY

I wont.

Barry plays the 5 note melody on the Harmonium (carries over into next scene....)

CUT TO:

8. INT./EXT. WAREHOUSE - LATER (bridge/break music wise)

8.

Barry and his workers are having lunch. A LUNCH TRUCK is parked by the driveway. Barry sees the CAR that Lena brought by at the start of the movie....OC CALL from one of the workers;

WORKER

Telephone Barry on line one.

A Mechanic passes by at this moment, keeps walking past;

BARRY

What's wrong with her car?

MECHANIC

Wha?

BARRY

Is that car gonna be ok?

MECHANIC

It's fine.

The Mechanic keeps walking....Barry enters.

CUT TO:

*8A. INT. WAREHOUSE/NEAR LANCE'S DESK - LATE AFTERNOON

*8A.

Barry and the boys are prepping some boxes for shipping. Ernesto walks over, says;

ERNESTO

Barry, you're sister's here.

Barry stands up fast, stumbles back a bit over some boxes, recovers, ELIZABETH enters:

ELIZABETH

Hey, how are you?

BARRY

I'm fine, hi, how are you?

ELIZABETH

I'm just stopping by to say hello.

BARRY

Hello.

ELIZABETH

So you're coming tonight right?

BARRY

Yes, indeed, yes I am.

ELIZABETH

There's this girl, this friend of mine from work that I think is really cute and really cool and I want you to meet her so I was thinking about bringing her to the party tonight.

BARRY

Oh Yeah No I don't want to do that.

ELIZABETH

Why?

BARRY

Well I don't want to do something like that.

ELIZABETH

She's my friend and you should meet her. You'd like her.

BARRY

Yeah, but please don't do that.

ELIZABETH

I'm not really asking you, I'm telling you.

BARRY

Yeah but please don't do that: everyone would be looking at me.

ELIZABETH

It's a free country, we can look at you if we want to.

BARRY

Yes but I get tense and I feel like I can't be myself if that happens.

ELIZABETH

That's your fault not mine.

BARRY

I don't think I'm going to the party.

ELIZABETH

So it's ok if I bring her.

BARRY

Please don't.

ELIZABETH

She's really cute and she's really nice.

BARRY

...please, I just don't want it....

ELIZABETH

....wait a minute: why is this about you now? Why is it always about you?

BARRY

Yeah, No, It's Not, It's Just --

ELIZABETH

I'm trying to be your friend.

BARRY

I know.

ELIZABETH

I'm trying to get you a girlfriend.

BARRY

Well, yeah, thank you, but --

ELIZABETH

-- but since you're not going I guess none of this matters and I'll bring her anyway.

BEAT. HOLD. She stares him down.

ELIZABETH

All I'm trying to do is be your friend.

She leaves. HOLD ON BARRY. He air punches/twitch.

CUT TO:

*9. OMIT

9.*

CUT TO:

10. INT. WAREHOUSE - LATER/BLUE HOUR, NIGHT

10.

Barry is alone, closing up. He takes a look at the Harmonium and presses it, makes a sound....a little bit more....makes a few notes. END SCORE QUE as it blends and fades into the notes that Barry plays.

BEAT. He closes it's small cover, does something on his desk and then:

His face gets bright red, he holds back tears, opens his mouth and has a serious but small burst of overwhelming emotion and then it's over.

CUT TO:

*R11. INT. SUPERMARKET - NIGHT

R11.*

CU. BIRTHDAY CARD.

Barry's hands reaches in and picks a birthday card.

ANGLE, WIDER, THAT MOMENT.

Barry grabs the card and starts to push his cart....but he pushes it straight into a SIX YEAR OLD KID who's pushing a cart around....they slam into each other....

Barry apologizes....the KID just takes off....Barry's cart now has a slightly damaged wheel that wobbles like crazy....

ANGLE, FROZEN FOOD AISLE.

CAMERA tracks lft. to rt. w/Barry has he heads for the Healthy Choice Frozen Dinner. He grabs one.

CU. BARRY. LOW ANGLE.

He looks at box.

BARRY'S POV - THE BOX.

Slow Zoom In. The sticker reads: "Fly Away With Us! The More You Buy The More You Earn."

ANGLE, SOUP SECTION.

CAMERA tracks along rt. to lft. w/Barry as he moves towards some SOUP. He grabs one, inspects it.....then puts it back.

CU. SOUP CAN.

It's put back on the shelf: TILT down to price: 79 cents.

Barry turns his cart around and SMACKS right into someone else again, screwing up another wheel on his cart.

ANGLE, BARRY.

CAMERA tracks alongside him, lft. to rt as he comes across: PUDDING. The price: 4/\$1.00

MED. BARRY in the middle of the aisle.

He reacts.....smiles...holds....thinks....looks around, then starts to load up on the pudding.

ANGLE, BARRY.

He pushes TWO SHOPPING CARTS FULL OF PUDDING over to the STORE MANAGER who's on his knees, stacking milk.....Barry kneels down, CAMERA PUSHES INTO A CU. as he speaks sotto;

MANAGER

Hello.

BARRY

Hello, Sir. My name is Barry Egan and I'd like to ask if you have any more Healthy Choice pudding in the back?

CUT TO:

*R12. INT. SUSAN'S HOUSE. NIGHT

R12.*

The door opens slowly and Barry peers his head around and into the house very cautiously, CAMERA PUSHES IN and PANS slightly LFT. to reveal: THE KITCHEN.

Barry's SEVEN SISTERS are all there, preparing dinner and talking away....they turn and see him;

SUSAN

There he is! Do you remember when we used to call you gay and you'd get all mad?

KATHLEEN

-- we were calling you gay and you got so mad that you threw a hammer through the sliding glass door -- do you remember?

BARRY

I don't really remember that.

KATHLEEN

Yes You Do. We were calling you Gay Boy
and you got so mad....

BARRY

yes, yes, right.

SUSAN

We're trying to remember why you
had the hammer in the first place?

BARRY

...um.....

KATHLEEN

The hammer that you threw....why
did you have it?

SUSAN

You don't remember - you had the
hammer and you threw it -- ?

BARRY

I remember, yes.....

SUSAN

Why did you have it?

Another sister RHONDA (enters from behind, Barry jumps,
says:)

RHONDA

He was building a ramp for the dog.

KATHLEEN

He was making a ramp for the dog!
That's right!

SUSAN

That's right.....ramp for the dog.....
And you just threw the hammer.

BARRY (to Rhonda)

Happy Birthday, Rhonda.

RHONDA

Thank you. Thank you so much, Barry.

She gives him a very quick hug and kiss and sets the cake
next to a bigger, cooler looking cake.

Mia approaches holding a baby.....Barry tries to say hello to the baby, but Mia slowly turns the baby out of Barry's grasp....making herself the center of his attention;

*R13. KITCHEN/DINING ROOM, THAT MOMENT

R13.*

Barry gets slightly turned around trying to reach the baby...and ends up in a doorway the leads to the dining room, revealing himself to: ELIZABETH, KAREN, NICOLE AND ANNA. There are also: THREE BROTHER IN LAW'S (WALTER, LARRY AND STEVE)

ELIZABETH

Hey....I was just telling everyone about how I was gonna bring this girl for you but you wouldn't let me do it.

BARRY

hello everyone.

KAREN steps up and greets him;

KAREN

Did you think that we'd all be looking at you?

BARRY

No, no, no.

KAREN

Well it's just not true. We wouldn't be looking at you - why are you wearing this suit? Did you say hello to your brother in law's?

STEVE/LARRY

Hi, Barry. how ya doin? good, good.

KAREN

Say hello to them, that's right, good, good. ok. come one we're gonna eat now.....let's go.....

Barry shakes hands and hello's with the brother in law's. He's left alone for a moment w/Walter and Elizabeth;

WALTER

How you doin' Barry?

BARRY

Hi Walter.

WALTER

How's bussiness?

BARRY

Bussiness is very food, thanks.

ELIZABETH

What's very food?

BARRY

What?

ELIZABETH

You just said very food.

BARRY

Did I say that?

WALTER

Yeah.

BARRY

That was weird. I meant good.

WALTER

Maybe you said that because you're hungry.....

Walter moves to help everyone...they're moving to set the table.....

CAMERA CLOSES IN ON BARRY AND ELIZABETH alone for a beat:

ELIZABETH

You're lucky. She couldn't come anyway --

BARRY

Well I'm glad you didn't thank you.

ELIZABETH

She couldn't come I said.
Are you nervous?

BARRY

No.

ELIZABETH

You look nervous.

BARRY

I'm not, I'm very happy.

RHONDA passes;

RHONDA

Come on homo-boy, we're eating now.

Elizabeth leaves, HOLD ON BARRY.

CAMERA PUSHES IN TOWARDS EVERYONE SETTING THE TABLE.....CAMERA ROTATES AROUND.....everyone is still chatting a bit about "barry gay boy," and "the girl that was gonna be here that barry wouldn't allow."

ANGLE, REVERSE. Barry is standing in front of the floor to ceiling sliding glass doors.....in an INSTANT, he TURNS AND THROWS HIS FIST STRAIGHT THROUGH THREE OF THEM, THEY SHATTER...he turns back, they are all staring straight at him in silence. HOLD, THEN:

In unision they all go ape shit:

GROUP

WHAT THE FUCK IS YOUR PROBLEM.
GODDAMIT BARRY. YOU FUCKIN' MANIAC.
ETC. ETC.

CUT TO:

14. INT. SUSAN'S HOUSE - HALLWAY - LATER

14.

It's later and WALTER and BARRY walk down a small hall and into a kids room. They're OC for a few moments as the CAMERA slowly pushes in and towards the room. Following sotto;

WALTER

What's up?

BARRY

Well I'm sorry. Before...

WALTER

Mhm.

BARRY

And I'm sorry that I did that.

WALTER

It's alright.

BARRY

I wanted to ask you because you're a doctor, right?

WALTER

Yeah.

BARRY

I don't like the way I am sometimes.

(beat)

Can you help me?

WALTER

Barry, I'm a dentist, what kind of help do you think I can give you?

BARRY

I know that. Maybe you know other doctors?

WALTER

Like a psychiatrist?

BARRY

I don't have anyone to talk to things about and I understand it's confidential with a doctor - I'm embarrassed about that and I don't want my sisters to know?

WALTER

You want a number for a psychiatrist, I can get you one, that's not a problem. but what exactly is wrong?

BARRY

I don't know if there's anything wrong with me because I don't know how other people are.....

BARRY

Sometimes I cry alot.....for no reason.

Barry starts to cry. Walter just stares at him. HOLD.

Barry stops, recuperates, then leaves.....as he does;

BARRY

Please don't tell my sisters.

CUT TO:

*R15. INT. BARRY'S APARTMENT - LATER

R15.*

CU. HEALTHY CHOICE COUPON.

Barry's scissors cut out a coupon and reveal an image beneath in another section of the newspaper...it's the sexy LEG of a woman....

BARRY very casually pushes some papers aside and looks at the ad...

HOLD ON HIS FACE. He looks....then:

MOMENTS LATER, BARRY ON THE PHONE.

he listens;

OPERATOR GIRL (OC)

Hi, this is Janice The Operator, who's this?

BARRY

Hello, how are you?

OPERATOR GIRL (OC)

Hi, is this your first time calling?

BARRY

Yes it is.

OPERATOR GIRL (OC)

Can I have your credit card number, followed by the expiration date?

BARRY

Can I ask how much is this?

OPERATOR GIRL (OC)

-- it's \$2.99 per minute for the first half hour and \$1.99 per minute after that.

BARRY

.....and this is confidential?

OPERATOR GIRL (OC)

what do you mean?

BARRY

It's....confidential, the call, my information is private.

OPERATOR GIRL (OC)

Of course. would you like to talk to a girl? I can connect you with a beautiful girl if I can just get your credit card number followed by the expiration date?

BARRY

...3407 2627 3444 8095 expiration 05/04.

OPERATOR GIRL (OC)

And your billing address and the name as it appears on the card?

BARRY

....1274 Moorpark. Sherman Oaks, California. #4. 91403.

OPERATOR GIRL (OC)

And your name?

BARRY

Barry Egan.

OPERATOR GIRL

And your Social Security number.

BARRY

What's that for?

OPERATOR GIRL

It's just for verification through the credit card company.

BARRY

-- and this is confidential?

OPERATOR GIRL

Of course, it's just for us to verify your credit card information. It's completely confidential and it appears on your credit card billing statement as D&D Mattress Man.

BARRY

337.....I'm sorry....

OPERATOR GIRL

It's ok, take your time.

BARRY

337-09-9876. But I don't want anyone to know my name.

OPERATOR GIRL (OC)

No one will know your name.

BARRY

Can you say that my name is Jack?

OPERATOR GIRL (OC)

You want her to call you Jack?

BARRY

I just don't want anyone to know it's me.

OPERATOR GIRL (OC)

That's fine. Can I have a telephone number, area code first on where we can call you back?

BARRY

No I just....I don't want to, I just want to be connected to talk to a girl.

OPERATOR GIRL (OC)

It's a call back service -- a girl will call you back.

BARRY

I thought I was just gonna be connected to talk to a girl - that's fine, ok, I'm sorry, it's, um.....818.....

CUT TO:

*15A. INT. BARRY'S APARTMENT - MOMENTS LATER

15A.*

Barry waiting at his dining room table. HOLD. The PHONE RINGS. He picks it up;

BARRY

Hello This is Back.

SEXY VOICE

Hi, is this Jack?

BARRY

Yes.

SEXY VOICE

This is Georgia.

BARRY

Hi. This is Jack.

SEXY VOICE

So what are you doing tonight, Jack?

BARRY

Nothing.

SEXY VOICE

Nothing huh, do you know what I'm doing?

BARRY

No.

SEXY VOICE

I'm just laying on my bed.

BARRY

Where are you?

SEXY VOICE

I'm in my bedroom.

BARRY

No, I mean, what city, what state are you in?

SEXY VOICE

Are you watching a porno movie?

BARRY

No.

SEXY VOICE

Do you like porno movies?

BARRY

Sure.

SEXY VOICE

Yeah....? So...Jack...are you stroking
that big fat fucking cock of yours?

He walks into something.

BARRY

....NO....

SEXY VOICE

yeah? so what are you doing, then?

BARRY

...just talking to you....

SEXY VOICE

Are you're pants off?

BARRY

No.

SEXY VOICE

I'm wearing a t-shirt and panties.

BARRY

Really?

SEXY VOICE

Yeah. And looking at myself in the
mirror. Do you wanna know what I look like?

BARRY

It doesn't matter.

SEXY VOICE

What do you mean it doesn't matter?

BARRY

Well. I have no way of knowing.
So it doesn't matter.

SEXY VOICE

I don't lie, Jack. I'm about 5'8, blonde --
34,28,34. Pretty thin, I work out.
My pussy's shaved. My friends say I'm
pretty cute, so....

BARRY

Really?

SEXY VOICE

What do you mean, "really?" Yeah. Really.
What about you?

BARRY

It doesn't matter.

SEXY VOICE

Yeah....you're married aren't you, Jack?

BARRY

No.

SEXY VOICE

You have a girlfriend?

BARRY

...yes...

SEXY VOICE

Where is she?

BARRY

She's...not here...she went out.
She went out of town, she travels alot.

Barry holds his head in his hands for minute, then stands out of it --

*15B. INT. BARRY'S APARTMENT -- MOMENTS LATER

15B.*

SEXY VOICE

I'm horny, Jack, what about you?

BARRY

...yeah.....

SEXY VOICE

Does Jack like to Jack Off?

BARRY

sometimes when I'm lonely.

SEXY VOICE

...yeah....well you have me now.

BARRY

You sound very cute, very nice.

SEXY VOICE

Thank you. What do you do, Barry?

BARRY

I have my own bussiness....I work.
I work hard at doing my bussiness.

SEXY VOICE

Yeah....do you do well, do you make
alotta money?

BARRY

I do pretty good, I think. I wish
I was making more, doing a little bit
better. I can't get over a certain hump.
I will...I will crack something soon
I think and really do better...I'd like
to diversify...but I'm doing great,
I think, as a start.

SEXY VOICE

So.....are you stroking it, yet, honey?

BARRY

No.

SEXY VOICE

Well why don't you take your pants off
and stroke it for me?

BARRY

Ok.

SEXY VOICE

Yeah...that's it...God I Am So Horny...
I wish I was there to help you.....
I wish I was there for you, Barry.

CUT TO:

16. INT. BARRY'S BATHROOM/BEDROOM - LATER

16.

It's a little bit later and Barry stands in his bathroom,
washes his face....HOLD....then he dries his face,
walks into his bedroom, gets into bed wearing T-shirt and
underwear....he crawls in, curls up in fetal position....

JUMP CUT TO:

17. INT. SAME EXACT ANGLE - MORNING

17.

Sun comes in now. Barry is somehow dressed in a FULL
ADDIDAS SWEAT SUIT complete with SNEAKERS. He wakes up,
looks down and sees this, confused;

BARRY

Whassis?

CUT TO:

18. INT. KITCHEN - MOMENTS LATERSequence C

18.

Barry is dressed for work in another suit now. He grabs some stuff and heads for the door when the phone rings;

BARRY

Hello?

SEXY VOICE

Hey. What are you doing? How are you?

BARRY

I'm fine. Who is this?

SEXY VOICE

Georgia.

BEAT.

BARRY

Hi....what....what's up....?

SEXY VOICE

It's ok that I'm calling, right, I mean?
It's ok.

BARRY

Yeah. No. It's ok. What's goin' on?

SEXY VOICE

I just wanted to call and talk to you,
thank you for last night, try and get
you before you went to work and say, "hey."

BEAT.

BARRY

I'm going to work.

SEXY VOICE

Uhhh...I am sooo tired...I stayed up
too late last night, what about you,
when did you go to sleep?

BARRY

Not very late.

SEXY VOICE

You're going to work now?

BARRY

Yes.

SEXY VOICE

Can I ask you a question?

BARRY

uh-huh.

SEXY VOICE

Remember last night I was talking
to you and I was telling you about
my apartment, my rent -- ?

(beat)

Do you remember?

BARRY

Yes.

SEXY VOICE

This is really weird and really
embarrassing for me but....uh....

(beat)

....I was wondering if you could
help me out with a little bit of money.

BARRY

Me?

SEXY VOICE

Yeah.

BARRY

I can't really. Yeah, No. I mean.
I can't afford it.

SEXY VOICE

You don't even know how much it is.

BARRY

I know but I....how much is it?

SEXY VOICE

Like seven-fifty. Seven hundred fifty?

BARRY

Yes, no, yes. I can't. I can't
afford that. I'm sorry. Sorry.

SEXY VOICE

Really? Please?

BARRY

You have trouble, financial trouble?

SEXY VOICE

Yeah. It's so hard these days and
I really need it.

BARRY

Yes I can't....I don't make enough money
to be able to do that.

SEXY VOICE

I thought you had you're own bussiness.
You said you were gonna diversify
and all that stuff....

BEAT. Barry steps back a little....

SEXY VOICE

So you think you can?

BARRY

No. I'm sorry.

SEXY VOICE

Should I call back and talk to
your girlfriend?

BARRY

....what....?

SEXY VOICE

I was wondering if it's better to ask
your girlfriend for the money?
It could be really easy. I mean,
I have all your information, credit card
information and billing stuff --

Barry hangs up the phone real fast. HOLD. He doesn't move.

CUT TO:

19. INT. BARRY'S WORK/WAREHOUSE - MORNING/LATER

19.

CAMERA (HAND HELD) behind Barry as he walks thru the
warehouse, greets the boys, says hello to Lance, etc.
Lance, taking his cue from Barry, is a bit more dressed
up today....

LANCE

Good morning, Barry....

BARRY

Hi, Lance.

LANCE

What's with all this pudding, what is this?

CAMERA sees that all the pudding Barry bought has been stacked
neatly in a corner. Barry stops dead in his tracks to explain;

BARRY

That's part of a very interesting airline
promotion giveaway that's really tremendous.
I'm going to start a collection of
pudding and coupons that can be redeemed
for frequent flyer miles through Healthy
Choice and American Airlines --

LANCE

You're goin' on a trip?

BARRY

No.....but airline miles are just like a currency these days.

LANCE

You should go on a trip.

BARRY

No thanks.

LANCE

So what should I do with the pudding?

BARRY

Let's just leave it there for now.

Barry goes into his office and looks at the Harmonium. BEAT. He presses some keys, makes a little more noise with it. (a quarter of some sort of melody starts here...)

20. ANGLE, MOMENTS LATER.

Barry is cutting up his CREDIT CARD with some scissors. He throws it away.

20.

21. ANGLE, MOMENTS LATER.

Barry paces around a little bit.....CAMERA stays inside and watches him as he walks outside for a moment, looks around....he sees something outside, hesitates, then dodges back inside the warehouse --

21.

-- once inside, he takes a hurrendous, hurtful fall over something....He stands up quick;

BARRY

This is not supposed to be here. Seriously. Carlos, Carlos, this is really not supposed to be here. I don't mean to be a dick: but that's gonna hurt someone. It already did hurt someone: It hurt me, so please let's move that.

He backs away, then steps OUT OF FRAME...a moment later ELIZABETH (his sister) and LENA (from the opening) enter the warehouse, walking towards Barry;

ELIZABETH (to Lena)

He's wearing a suit again, I don't know why he's wearing a suit, he doesn't usually dress like that --

LENA

It's fine.

CAMERA pushes in towards LENA and blends to 30fps...she smiles, looks ahead, CAMERA slowly pans a 180 around to become her POV.

Barry is standing near the harmonium, fiddling around. He looks up, sees Elizabeth and Lena walking towards him and tenses....they meet in the middle of the warehouse;

ELIZABETH

Hey, what are you doing? Why are you wearing a suit again?

BARRY

I don't know.

LENA

Hi.

BARRY

Hi.

LENA

Do you remember me, I left my car, yesterday.

BARRY

Yes I do.

ELIZABETH

This is Lena, she's a good friend of mine from work. We were in the neighborhood and she had to pick up her car and we're getting breakfast before we go in, so did you want to go? We're gonna go and eat, let's go.

BARRY

Yeah I can't.

ELIZABETH

Why?

BARRY

I have work, I can't leave.

ELIZABETH

Seriously, though: We're going to eat, I said.

BARRY

I'm sorry.

LENA

It's ok. That's alright.

ELIZABETH

Are you learning how to play the piano? What is that?

BARRY

It's not a piano. LANCE! LANCE!
MAKE SURE THAT YOU CALL THAT GUY IN TOLEDO.

LANCE (OC)

WHICH?

BARRY

...I'll tell you later.

ELIZABETH

You don't wanna come to eat with us?

WORKER VOICE

TELEPHONE BARRY ON LINE TWO!

ELIZABETH

What's all this pudding?

BARRY

I don't know. Can you hang on a second?

CAMERA follows Barry as he walks back to his little office,
picks up the phone;

BARRY

Hello?

SEXY VOICE

We got disconnected before....

BARRY

No. No. We got disconnect -- why?
.....you're calling me at work....
how did you get this number -- ?

SEXY VOICE

See the thing is I could make it really
easy on you -- I already have your credit
card number, your information, address
and stuff. This is so awkward asking like
this, I'm sorry --

BARRY

This makes me very uncomfortable.

SEXY VOICE

I need help.

BEAT.

SEXY VOICE

Should I just ask your girlfriend?

(beat)

Maybe I should call back and talk to
your girlfriend?

BARRY

I don't have a girlfriend --

SEXY VOICE

-- you said you did.

BARRY

I know I did. But I don't.

SEXY VOICE

You lied to me?

BARRY

I didn't lie.

SEXY VOICE

Why did you tell me you did, then?

BARRY

This is....illegal....I'll call
the police.

SEXY VOICE

No you won't.

22. ANGLE, ELIZABETH AND LENA.

22.

LENA

I'll go pay for my car.

ELIZABETH

Are you sure?

LENA

Yeah.

ELIZABETH

He's being weird, I'm sorry. I have
no idea why he's being weird and dressed
in a suit --

LENA

It's not bad, it's ok.

ELIZABETH

-- he's so strange I don't know if you
really even would want to go out with him,
someone like him, I said I'd try,
but it's just --

LENA

It's ok, it's alright. I'll come right back,
I'll just go pay for my car.

ELIZABETH

Sorry.

She leaves. Elizabeth heads for Barry's office;

23. ANGLE, BARRY on the phone

23.

SEXY VOICE

Come on, I thought we had fun, rich boy--

BARRY

This is not cool.

SEXY VOICE

It was cool last night.

BARRY

I have to go.

SEXY VOICE

Are you telling me no?

BARRY

No I'm sorry, now I have to get off the phone....

SEXY VOICE

....this is your mistake....

Elizabeth comes walking into his office, starts whispering to him as he's on the phone;

ELIZABETH

Hey, hey, you should ask her out -- what do you think, she's cute, right?

BARRY (into phone)

I'm gonna call you back.

He starts to hang up the phone, turns to Elizabeth as we hear;

SEXY VOICE (trailing off)

...MOTHERFUCKER, NO....

BARRY

She is. I think, why did you come here like this?

ELIZABETH

It's not cool?

BARRY

It's fine, but --

ELIZABETH

-- do you think you'll ask her out?

BARRY

I feel really on the spot now.

ELIZABETH

Are you gonna do it?

BARRY

I don't do that. I don't - things like that.

ELIZABETH

You don't do anything, why are you being scared?

BARRY

I'm not being scared, you're just going to rag me if I do this --

ELIZABETH

I'm not gonna rag you. Why would I do this just to rag you?

BARRY

I don't know.

ELIZABETH

I'll leave then, I'll go to get something from my car, go away so you don't feel pressure. Can I ask you a serious question:

BARRY

What?

ELIZABETH

Did you ask Walter to get you a shrink?
(beat)
Barry, did you ask Walter to get you a shrink? What's wrong with you?
Are you ok?

BARRY

I didn't ask him that. He's lying.

ELIZABETH

You're being weird again, see. Come on. Please don't be weird.

24. ANGLE, BARRY AND ELIZABETH, MOMENTS LATER

24.

They walk out and as they do, Lena comes back in with her keys in her hand, Elizabeth keeps walking past;

ELIZABETH

I gotta grab something from my car....

LENA

We should be going --

ELIZABETH (over her shoulder)
Yeah, no, I have to get something from
my car, I said.

Barry and Lena about to be alone as Lance walks up;

LANCE
Which guy in Toledo are you talking about?

BARRY
I'll tell you...the guy...with...
just talk to me later about it, ok?

LANCE
You talkin' to me about Ramada Inn?

BARRY
I have to talk to you in a second
about that, Lance, ok?

He walks away, Lena turns to him;

LENA
I'm sorry I couldn't come to your
sister's birthday party last night,
Elizabeth had invited me and I couldn't
make it --

BARRY
It's fine. It was fun, though.

LENA
It must be weird for you to have
so many sisters?

BARRY
No. Not at all. It's nice.

WORKER (OC)
Telephone, Barry Line One!

Barry turns instantly and walks away....he turns back as he
walks....TWO SHOT - track left w/him....

BARRY (turns back)
One second, sorry.

25. IN THE OFFICE, THAT MOMENT
He picks up the phone.

25.

BARRY
Hello?

GIRL'S VOICE
Hang up again and see the trouble it's
gonna make.

Barry instantly hangs up the phone, turns around and walks back to Lena;

LENA
Bussiness is good, you're busy?

BARRY
Yeah, not really.

LENA
I saw a picture of you.

BARRY
Yes.

LENA
Elizabeth has a picture of you guys -- your sisters and you, it's alot of family, it must be nice.

BARRY
Do you have brothers or sisters?

LENA
No. I'm the exact opposite --

BARRY
That must be nice. That must be really, really, really great.

LENA
It's terrible, no.

No response from Barry. (cut to reverse 2-shot as they look)

LENA
What do you do with all this pudding?

BARRY
That's not mine it's one of the guys that works here. That pudding's not mine.

BEAT. In the b.g., two WORKERS are dealing with getting a large crate on top of a large stack of crates, they're using a fork lift....in an instant the large CRATE tumbles to the ground and SMASHES....Barry attempts to not notice this;

LENA
Oh My God.

BARRY
It's ok. That's ok. How long have you worked with Elizabeth?

The Workers start calling out and apologizing for this to Barry, who keeps looking straight ahead to Lena;

LENA

Six months, maybe five, five or six months...do you wanna check that?

BARRY (to the guys)

Are you guys hurt?

WORKERS/LANCE

No, no, we're ok....Barry, sorry --

BARRY (back to Lena)

So you do what she does, the same work, the same job?

LENA

I do, but I do field consultations mainly too which is cool because I get to travel. I travel. A lot of the time. I'm going to Hawaii on Friday.

BARRY

That's great -- Hawaii.
I was thinking about going there.

LENA

Really?

BARRY

I was, yeah, I was thinking about going there for business --

LENA

-- well, if you're gonna go --

BARRY

-- I'm probably not gonna go though.

LENA

-- oh that's too bad, it's so great over there and if you were there we could say hello to each other or something --

BARRY

-- yeah that would be great, if I was gonna go but I'm not exactly sure, I have so much goin on here --
A lot depends on this thing I might do here and if that happens I can't go and if it doesn't happen then I probably will, but I doubt it.

There's another LOUD CRASH as they try to reposition the box that's fallen, giving way to something else that FALLS. In other words, to correct the mistake they've already made,

they have to sacrifice another CRATE that CRASHES. She looks, Barry just flinches, tries to stay looking straight ahead; CAMERA (HAND HELD) with Elizabeth, comes walking back in.....says to Barry:

ELIZABETH

I can't find that thing in my car,
I can't find it so I'll just get it and
give it to you later. So?

LENA (to Elizabeth)

You ready?

ELIZABETH

Are you coming to eat with us?

BARRY

Yeah I can't.

ELIZABETH (at the crates)

OH MY GOD. Look at that.

LENA (to Barry)

It was great to meet you again.
To see you again, thanks for helping
me yesterday --

BARRY

Ok.

ELIZABETH (to Barry)

What's all this pudding?

BARRY

It's not mine.

ELIZABETH

Why's it here?

BARRY

I have no idea.

LENA (to Elizabeth)

Are you ready?

ELIZABETH (to Barry)

Will you call me later to talk about
asking Walter for the shrink?
And we can talk about - he said you have
this crying problem or something?

LENA

Bye, Barry.

BARRY

Goodbye.

ELIZABETH

Call me later.

Lena and Elizabeth leave. CAMERA leads them as they walk; Sound starts to drop out, we see Barry and the boys cleaning up the boxes in the back....move into a CU on Lena.... Music Cue. Score. treated piano, small rythm/melodic(notes of harmonium so far)/gentle.

ELIZABETH

So I'll meet you at the restaraunt?

LENA

Ok.

Lena gets into her car. Elizabeth keeps walking. She waits until Elizabeth is out of sight at the mouth of the driveway and then she gets back out of her car and walks straight back into the warehouse.

CUT TO:

26. INT. WAREHOUSE - THAT MOMENT

26.

She comes walking in and over to Barry;

LENA

I'm going to go and eat tommorrow night do you want to go with me?

BARRY

Sure.

LENA

Do you want to pick me up?

BARRY

Sure.

LENA

Can I write down my address and phone number for you?

BARRY

Sure.

They do a small search for a piece of paper, get it all written down and sorted out and then -- as they do this there is even more CRASHING AND SMASHING in the b.g., by the boys -- Barry and Lena settle up and say so long.

BARRY

This is funny.

LENA

yeah.

BARRY

I didn't ask anyone for a shrink,
that was someone else. Also: This pudding
is not mine. Also: I'm wearing a suit
because I had a very important bussiness
meeting this morning and I don't have
a crying problem.

LENA

Ok.

BARRY

Alright?

LENA

....Hi.....

BARRY

....Hi.....

She walks off. CAMERA leads her out, holds a CU. as she smiles
to herself -- lead her a bit more until she's outside, and she
gets in her car --

CU. BARRY. He smiles, looks around, holds back his emotion so
it looks like he'll explode....tenses, smiles, tears, looks
around....HOLD. End Music Que.

LANCE (OC)

Barry, Line One, Telephone!

Barry walks in. HOLD. He picks up the phone.

BARRY

Hello?

GIRL'S VOICE

You've just made a war that you
cannot afford.

She hangs up real quick. HOLD. Barry and his harmomium.

CUT TO BLACK.

27. Title Card:

Provo, Utah

27.

FADE IN:

28. OMIT 28.

29. OMIT 29.

30. OMIT 30.

31. OMIT 31.

32. INT. STEVENS BROTHERS HOUSE - DAY ***** 32.

CAMERA behind a BLONDE GIRLS HEAD (LATISHA) She speaks to two blonde brothers, DAVID and JIM. In the b.g, walking around holding a BABY is NATE. (Maybe a girlfriend or wife or two)

DAVID

I'll do it.

JIM

I'll do it too.

DAVID

But it's gotta wait until my knee is better. I can't risk it.

LATISHA

You have to do it now.

JIM

If we drive there it's a problem.

LATISHA

Dean will loan you one of his cars.

JIM

Which one?

LATISHA

You have to talk to him --

DAVID

How do you know he's rich?

LATISHA

Because I know, I just know. I mean, I talked to him, I know.

Nate emerges a bit from the b.g.

NATE

Where are you guys going?

DAVID
California. Los Angeles.

NATE
When are you leaving?

DAVID
Right now.

LATISHA
Let's go talk to Dean.

CUT TO:

33. INT. LOCAL BAR/PROVO - LATER

33.

LATISHA, DAVID, JIM and NATE enter and meet DEAN TRUMBELL, listening to AFTER EDEN play onstage, standing in the middle of the room.

DEAN
Hey guys.

DAVID/JIM/NATE
Hey, Dean.

LATISHA
So they'll go.

DEAN
I'm only paying two of you guys.

DAVID
That's cool.

DEAN
When can you leave?

DAVID
As soon as you want.

DEAN
I want you to go right away,
I think that's best. I also need
you to check out a car for me down
there that this guy is selling.

They walk towards a back room, as they do the pass a REGULAR JOE who bumps into Dean accidentally, Dean explodes;

DEAN
You wanna fuck around, asshole? You
wanna get tough, wanna see me kick
some motherfuck around here?

REGULAR JOE
Take it easy, man, relax. Don't --

DEAN

I'll relax your fucking head -- this is my personal space, man, this is my personal fucking space, you don't violate that, you don't do that.

REGULAR JOE

I've got a glass in my hand why don't you chill out?

DEAN

You've got a glass?

Dean takes a BEER BOTTLE and SMASHES it in half on the bar, holds it up to the guy --

DEAN

YEAH. YOU'VE GOT A GLASS, NOW I'VE GOT A GLASS. I'VE GOT A GLASS TOO MOTHERFUCK.

JUMP CUT TO:

34. INT. SAME - MOMENTS LATER

34.

They're all walking towards a back room of the bar, they walk past a COUPLE that is fighting. The WOMAN is screaming at the top of her lungs at the MAN;

WOMAN

I WILL CRUSH YOU. I WILL FUCKING CRUSH YOU AND YOUR FRIENDS.

Dean gets in the middle of it;

DEAN

Take it easy, take it easy you guys in here, I need to talk to you later, Tommy -- I wanna know if you wanna book the boys --

He motions over his shoulder to Ashes to Ashes.

MAN

I'll talk to you later.

WOMAN

YOU WON'T FUCKIN' TALK TO HIM LATER, I WILL CRUSH YOU. I WILL CRUSH YOU, ASSHOLE.

CUT TO:

35. INT. DEAN'S OFFICE/UPSTAIRS/BACKROOM - MOMENTS LATER

** 35.

They enter into an upstairs office area. It has a couple desks and off to the side, in a small, partitioned off room is The Phone Sex Area; a GIRL on the phone. (We hear bits of her call, e.g. "Me? I'm in Florida. Laying on my bed.")

There are posters for Ashes to Ashes, filing cabinets, posters of CARS, lots of various small bussines items like order forms and pamphlets, etc. Dean collects a piece of paper and hands it to David/Nate/Jim;

DEAN

Your expenses are your own.

DAVID

I thought Latisha said you would --

DEAN

-- she didn't know what she was talking about --

DAVID

It's....whatever....that's not cool.

DEAN

David, Don't. Just. Seriously. It doesn't make sense if you think about it in a fair deal like sense. ok? It's business. Seriously. One hundred dollars for two days work is alot more than you're family is making sitting around your house. I'm serious now. Ok. Please. Now. Just stop.

He hands him a set of KEYS and goes through the info;

DEAN

...keys for the truck. You have to gas it up and save the receipts on that. His address. We have a business address too if you need that -- but hit him at his house first, see what this little bad boy is all about and shake him up -- give him a little doe-see-doe --

LATISHA

uch. Shut up, Dean.

DEAN

What's the problem?

LATISHA

You don't need to talk all macho,
"shake him out, little bad boy."
Whatever -- you're not an action hero,
tough guy, you're not a gangster --

He makes a very SUDDEN AND QUICK MOVE towards her and she
FLINCHES.

DEAN

Flinchy. That's what I thought. Shut up.

(to Greg)

call me when you see this guy -- check
him out see what's what. She asked
him for seven fifty when she was on
the phone with him, so -- just call me
when you get there.

He hands him another piece of paper and a photo;

DEAN

This is this place called Ace Vintage,
you gotta find it, I don't know exactly
where this is and I don't understand these
maps so just go there and check it out.
It's a '61 AC Cobra that this old guy says
is fine, but I need to figure out why
he's only asking 23 for it.
So take a look, the whole thing, call me about
that, if it seems alright then I'll head
down there and check it out.

DAVID

ok.

DEAN

That's it.

DAVID

Can we maybe ask for more money on this?

LATISHA

Why?

DAVID

...because it's California? I mean it's
like a nine or ten hour drive. It's not
like going to Salt Lake and getting
the Mormon's, it's different...

After a long, long staring contest with David, Dean SUDDENLY
AND VERY VIOLENTLY PUTS HIS FIST THROUGH THE WALL....then
turns to David.....Latisha rolls her eyes. David, Nate and
Jim leave.

CUT TO:

36. OMIT 36
- 36A. EXT. UTAH STREET/TRUCK/MOVING - DAY/MAGIC HOUR ** 36A.

CAMERA behind the heads of Nate, Jim, Dave as they drive down the street.....they call their brother "Mike D" on the phone and say, "what's up, we're goin' to Los Angeles, you wanna go?"

JUMP CUT TO:

- 36B. EXT. SAME - MOMENTS LATER ** 36B.

CAMERA PANS lft. and picks up the fourth brother MIKE D as he walks from work and gets in the car.....CAMERA HOLDS behind the heads of the four blonde brothers as they drive off.

LONG DISSOLVE TO:

37. EXT/INT. LENA'S APARTMENT COMPLEX - EVENING. Sequence E 37.

This is a SPLIT SCREEN SEQUENCE shot with TWO CAMERAS.

THE LEFT SIDE OF THE SCREEN holds Lena. She waits in her small, non-descript apartment doing the things you do while waiting for someone else. She sits, stands, sits, stands....

THE RIGHT SIDE OF THE THE SCREEN travels (STEADICAM) with Barry as he walks into the RECEPTION AREA. There is a SECURITY GUARD (black, female) who asks him his name, where he's going and to sign in. The Security Guard calls up to Lena's place....

....and we watch Lena answer the phone....

...The Security Guard gives Barry some very complicated directions....we follow/lead Barry as he makes his way through the maze/up elevators/down corridors looking for Lena's apartment.....Finally, he arrives, knocks;

LENA

Who is it?

BARRY

It's Barry.

As she opens the door, THE SPLIT SCREEN SLIDES AWAY AND THE IMAGES GIVE WAY TO THE ONE OF LENA standing;

LENA

Hi.

CUT TO:

38. INT. RESTAURANT - NIGHT

38.

Lena and Barry at a table. They talk (see notes.)

LENA

So I want to tell you something,
I gotta tell you: I saw a picture
of you guys, your sisters and you
and I saw your picture and I really
wanted to meet you.

(beat)

I came to drop my car off there
on purpose, to try and meet you.

Barry leans a little bit out of FRAME.

BARRY

...really? That's nice.
...are you lying?

LENA

....I thought I should tell you.
I didn't want to get too far along
on going out and be hiding something --

BEAT. He leans slightly back in FRAME.

BARRY

That's very nice. Thank you.
Thank you for saying that.

(beat)

You're friends with my sister?

LENA

yeah.

BARRY

How long have you known her?

LENA

About six months.

BARRY

You like her?

LENA

Yeah. yeah we get along well.

(beat)

You didn't get along with her very well?

BARRY

Did you really come to meet me on purpose
or are you lying about that?

LENA

No, no. I did.

BARRY

That's nice. It's nice.

(beat)

I've been looking around alot lately at promotional giveaways, cross promotional work by some companies. Do you remember all that pudding?

LENA

Yeah.

BARRY

So that pudding was bought, I bought that pudding because of a pretty interesting promotion that's sponsored by Healthy Choice and American Airlines. It's designed to encourage airline travel and obviously designed to encourage buying Healthy Choice products. They make frozen meals, deli meats, pasta sauce, breads, soups and ice creams, this sort of thing.....

LENA

yeah?

BARRY

....i'm sorry....I lost my thoughts, what I was saying....

LENA

You were talking about the promotion --

BARRY

-- the promotion says: buy any 10 Healthy Choice products and get 500 miles of airline travel or 1,000 for purchases made with a special coupon. So in the supermarket, you notice their products, first you notice they have a Teryiaki Chicken Dinner at \$1.79 - that's a pretty good deal....but then I noticed they had soup at 89 cents a can.....and you start to do the math and you start to notice that it's a really amazing deal because I stumbled across the pudding at 25 cents a cup. Now the crucial thing is the bar codes on the label. That's those little bar codes, you know? the universal product codes?

LENA

Yeah.

BARRY

That's what's used to redeem the mileage, so in noticing the pudding, each cup had an individual bar code -- in other words: Two dollars and fifty cents for ten cups of pudding is 500 miles. add in the coupon: it's one thousand. you see?

LENA

Yeah.

BARRY

You see?

LENA

yeah, no, I see --

BARRY

you see if you spent \$3,000 dollars on pudding you could earn over one million frequent flyer miles.

LENA

That's insane. That is really, really crazy. That's just crazy if you spend three thousand dollars on pudding.

BARRY

....yeah....

LENA

So that was your pudding?

BARRY

....No....

LENA

I'm sorry. I thought you said --

BARRY

No I didn't say that.

LENA

I thought you said you bought all that pudding --

BARRY

My friend Carlos is doing it who works with me. It's his. It's his pudding, he's doing it. It's not mine. He's crazy. I told him not to do it. He's the one who's insane. He only spent about one hundred dollars so far though --

LENA

Your sister was telling me a pretty funny story about you, when you guys were kids and you were building a ramp for your dog and you threw a hammer through a window? Is that right? you threw a hammer through a sliding glass door?

Barry starts to WELL WITH TEARS, which he hides very quickly, holds a hand up to his face as if he's touching his nose, and then he smiles;

BARRY

I don't remember that, she might be lying. I have to go the bathroom.

He gets up and goes.

CUT TO:

39. INT. BATHROOM - MOMENTS LATER

39.

Barry walks in and goes a little crazy. He's mad at himself and he HITS a stall....it seems loose already and falls straight to the floor. This makes him go crazier and he continues to BEAT and KICK the shit out of the bathroom/stall.

HOLD. He collects himself and then he hesitates, looks around, tries to collect the bathroom but it's in ruins, he exits....

CUT TO:

40. INT. RESTAURANT - MOMENTS LATER (Ref. notes)

40.

Barry comes back and sits down, seems a little better. Tries to be a little flirtatious for half a moment before: the MANAGER comes over, leans in carefully;

MANAGER

Hello.

LENA/BARRY

Hi.

MANAGER

Sir, can I talk to you?

BARRY

Why?

MANAGER

Just have you for one second, please.

He looks to Lena, excuses himself.

ANGLE, OFF TO THE SIDE.

The Manager and Barry step away, in a quiet section of the restaraunt, 2-shot, profile, in sotto; SLOW ZOOM IN.

MANAGER

Sir, the bathroom was just torn apart.

BARRY

yeah.

MANAGER

Did you do it?

BARRY

No.

MANAGER

You didn't just smash up the bathroom?

BARRY

No.

MANAGER

Well who did?

BARRY

I don't know.

MANAGER

You're hand is bleeding.

BARRY

I cut myself.

MANAGER

How?

BARRY

On my knife.

MANAGER

Sir, a young man saw you coming out of the bathroom.

BARRY

I didn't do that.

BEAT.

BARRY

Why? ...what?

MANAGER

You're hand is bleeding --

BARRY

I know.

MANAGER

I'm gonna have to ask you to leave.

BARRY

why?

MANAGER

Sir, I have no way of proving that you demolished the bathroom --

BARRY

I didn't do it.

MANAGER

Alright, well you're gonna have to leave. You're gonna have to go.

BARRY

Yeah, but I didn't do anything.

MANAGER

I'm gonna call the police then, sir.

BARRY

Please don't do this to me.

MANAGER

The police are on their way.

BARRY

sorry.

He starts to move back....

BARRY

Can I pay you here? can I pay you for our drinks and salad?

MANAGER

That's fine.

Barry takes out some money and hands it over.

BARRY

Keep the change, please.

41. ANGLE, BACK AT THE TABLE.

41.

They walk back to the table and Barry whispers down to her, very close, STEADICAM (leads them out - continuous)

BARRY

We should go I think, I don't like it here.

LENA

ok.

They head out of the restaraunt.

LENA

is everything ok?

BARRY

yes.

LENA

What happend?

BARRY

Nothing.

LENA

What did he want?

BARRY

nothing.

They walk a bit.

BARRY

I have a better idea of where we can go.

LENA

ok.

They walk some more.

BARRY

There's a better place for us to eat.

LENA

Did something happen are you alright?

BARRY

yes I'm fine. everything is ok.
It's fine. everything is fine.

They walk some more and get in the car.

CUT TO:

*42.

INT. BARRY'S CAR - DRIVING - NIGHT

42.*

75mm OVER ONTO BARRY. 75mm OVER ONTO LENA.
Rear process or poor man's process.

LENA

So....how is your harmonium doing?

Barry looks at her.....

LENA

Your portable reed organ....the piano.

BARRY

Well, it's fine. Thank you.

LENA

Did you pick it up from the street?

BARRY

What?

LENA

Did you take it from the street
in front of your work?

BARRY

...yes I did...?

LENA

Are you learning how to play it?

BARRY

Yes? I'm trying.

LENA

Oh that's great.

BEAT.

LENA

So you must travel alot with
all that pudding you bought?

BARRY

yes no not really.

43. OMIT

43.

44. INT. LENA'S APARTMENT - LATER

44.

Lena and Barry finishing up the date;

BARRY

Ok....well...I'm gonna go.

LENA

...yeah...

BARRY

It was nice to see you again, to see your face again, to go out with you --

LENA

I'll be around and back in town in a few days --

BARRY

Yeah.

LENA

If you come to Hawaii --

BARRY

Yeah, I don't know, we'll see about that.

LENA

You don't think you'll go -- ?

BARRY

I don't know.

LENA

Ok. Well call me when you get back, I mean, I'll call you when I get back. I'll be back for three weeks and then I go away for a month after that. So maybe in that time....

BARRY

ok. Have a good trip.

They do a shake hands/kiss on cheek goodbye.

CAMERA IN THE HALLWAY with Barry as he walks away.....CAMERA follows him as he swiftly walks away.

CUT TO:

*R45. INT. RECEPTION AREA/LENA'S BUILDING

R45.*

Barry steps out of the elevator and walks to the exit, passing a RECEPTION DESK WOMAN.....we hear the PHONE RINGING.....she calls out;

RECEPTION WOMAN

Are you Barry?

BARRY

Yes.

RECEPTION WOMAN

It's for you.

Barry walks towards the phone;

BARRY

This is Barry.

LENA (OC)

This is Lena.

BARRY

Hi.

LENA (OC)

I just wanted you to know, wherever you're going or whatever you're doing right now I want you to know that I wanted to kiss you just then.

BARRY

Really?

LENA

Yeah.

BARRY

So what do I do then?

46. INT. MAZE OF CORRIDOR'S - MOMENTS LATER

46.

Barry is walking up and around, looking for the spot. Two or three shots of various, him getting a little/slightly lost.....running/walking....

CUT TO:

47. INT. HALLWAY - THAT MOMENT

47.

CAMERA pushes down towards him as he walks towards the door. He knocks, she opens up, CAMERA SLIDES right in and lands as they KISS and then the kiss turns into a small hug and then they talk, real close. HOLD.

BARRY

That was good.

LENA

Yeah.

BARRY

I'll see you later.

LENA

ok.

BARRY

I don't freak out very often.

LENA

What do you mean?

BARRY

I don't, no matter what my sisters say, ok?

LENA

...I don't know what you mean....

BARRY

I don't freak out.

LENA

ok.

BARRY

Have a good trip.

LENA

Thank you.

CAMERA behind Barry as he walks away...HOLD BEHIND HIM FOR A BIT LONGER THEN EXPECTED;

CUT TO:

*47A. INT. BARRY'S APARTMENT/GARAGE

47A.*

CAMERA inside the garage. Barry pulls inside and parks his car.

ANGLE, BEHIND THE CAR. Brake lights turned off, Barry steps out.

*47B. INT. BARRY'S APARTMENT/KITCHEN - THAT MOMENT

47B.*

CAMERA on Barry's trash can, the kitchen light comes onSLOW PUSH IN....He enters FRAME and lifts the trash bag out.

48. EXT. BARRY'S APARTMENT - LATER

48.

CAMERA is behind Barry now in a new location....he's walking from his garage where he's just parked his car over to his garbage area as he throws something out...

....he looks up and sees... Jim and Nate driving the Toyota Pick Up Truck...he cruises past slowly....keeps going....then makes a u-turn...Barry turns around and DAVID and MIKE D are right there...

DAVID

Hey.

BARRY

Hi.

DAVID

I need to talk to you for a second.

BARRY

What?

DAVID

You gotta give me some money.

Barry starts to walk away....David walks alongslide him, casually.....Barry looks over and sees the car has pulled up....

DAVID

You made a phone call and you said you'd help a girl out and then you didn't....I'm here to get the money.

BARRY

Wait a minute --

DAVID

No, no, no, no, c'mon man, don't make it a thing --

BARRY

Please don't do this.

DAVID

It's just you need to give me the money...do you have it right now?

MIKE D violently PUSHES BARRY STRAIGHT TO THE GROUND.

BARRY

Whoa...whoa...wait, wait -- don't please....

DAVID

How much money do you have in your pockets?

BARRY

Just take it, take the money in my
pockets, take it, it's fine --

They grab the money from his pockets as they hold him down on
the ground;

BARRY

It's three hundred and twenty dollars,
just take it.

DAVID

What do you have in the house?

BARRY

Nothing....I mean, really...change,
nothing....that's the cash I have....

DAVID

You have an ATM?

BARRY

Yes.

DAVID

Is this where you live?

BARRY

Yes.

DAVID

You have another house somewhere or
something?

BARRY

No.

MIKE D

This is three hundred and twenty.
Let's just go to your ATM and that'll
be it --

BARRY

I didn't promise her money,
She said that it was confidential,
this isn't fair --

Mike D pushes Barry's face.

MIKE D

Shut up, be quiet. be quiet.

BARRY

-- don't --

DAVID

HEY. You made a fucking sex call and now you're gonna pay. It's not a big thing -- just give us some money and then it's over -- we'll just walk down to the ATM and get your money out --

BARRY

Alright, alright.

They pick him up and then;

BARRY

How do you want to do this?

MIKE D

Let's just go to the corner, we saw a place on the corner, you'll just get your max out and that's it -- you get out what you can and that's it --

CUT TO:

*R49. EXT. GROCERY STORE/BANK PARKING LOT - NIGHT

R49.*

CU. BARRY at the ATM. Various CU's as he puts his card in, presses his info, etc. He looks over his shoulder;

ANGLE, THE BROTHERS.

CAMERA SLOWLY PUSHES IN on the three of them watching Barry.

CU.'s MONEY comes out of ATM. Card comes out. Receipt comes out. Barry grabs the money.....

Barry walks back over to the Three Brothers who are waiting off nearby, the TRUCK is still running. He hands them the money.

DAVID

Ok. This is what you get when you're a pervet -- you said you'd help someone out and you didn't so we're just getting some money for her and that's that.

BARRY

You know, please, I just wanna say that I didn't say I would help her out; I was very clear about it....I don't think that this is fair.....wait, wait, wait, ouch, ouch.....

MIKE D walks up out of nowhere and straight towards Barry
- throws a PUNCH straight to his FACE.....Barry stumbles
a bit, goes down to the ground.....he NOTICES IN A QUICK
FLASH: Their UTAH liscence plate.....

MIKE D.

You don't challenge what my brother's
saying, you don't say that --

....Barry makes a mad run for it.....

49A. EXT. STREETS & ALLEYS - NIGHT

49A.

ANGLE, BARRY. - VARIOUS ALLEY WAY/STREET SHOTS.
He turns some corners.....makes his way down a side
street and through an alley or two....and then he's
running like a mad man as fast as he can down the
street.....

49B. EXT. STREET NEAR ATM - NIGHT

49B.

CAMERA tracks profile w/him.....

.....The Boys pull up along side him slowly.....Barry
looks over.....Mike D calls out from the passenger
window;

MIKE D

Where the fuck are you going?

Barry starts to slow down. CAMERA behind....as he slows,
we push in....land....he turns into CU. and walks back
the opposite direction.....

50. INT. BARRY'S BEDROOM - NEXT MORNING

50.

CAMERA holds on Barry as he wakes up. He's dressed in a FULL BASKETBALL OUTFIT. Lakers shirt, shorts, high tops, etc. Small bandage over his ARM. He looks down at the outfit;

BARRY
...what the hell?

CUT TO:

51. INT. WAREHOUSE/BARRY'S OFFICE - MORNING.Sequence F

51.

CAMERA DOLLIES/ZOOM in real quick to Barry at the Harmonium. A few more notes are played, something starting to sort of sound like a melody.....but still a little broken....HOLD. SCORE begins here (ref.notes)

52. INT. SAME - MOMENTS LATER

52.

Barry brings Lance in and closes the door, speaks sotto, then;

LANCE
What's up?

BARRY
I think I got in trouble. A little bit of trouble....

LANCE
What happend?

BARRY
....I made a call.....
(beat)
....and, uh....

BEAT. Barry looks over Lance's shoulder and sees THE PUDDING stacked up. He stares for a moment;

BARRY
...ok.....ok.....(I gotta get some pudding to go somewhere)....

One of the WORKER'S pops his head in, says;

WORKER
Telephone on Line One, Barry.

He picks up the phone;

BARRY
Hello?

RHONDA (OC)

I need to talk to you about your
behavior the other night --

Barry hangs up the phone real fast.

BARRY (to Lance)

Ok. Well. I'm gonna go out of town.
I'm going to go out of town just
for two days...

LANCE

Where you goin'?

BARRY

I'm going to go to Hawaii but you can't
tell my sisters that.

LANCE

Wow, you're goin' to Hawaii, that's
great -- you're goin' -- ?

BARRY

Yeah but you can't tell my sisters that.

LANCE

ok.

BARRY

Alright: And I have to go and buy some
more pudding for this trip to Hawaii
and as I just said that out loud I'm
realizing it sounds a little strange but
it's not. So can you come and help me out?

LANCE

ok.

CUT TO:

53. EXT. WAREHOUSE - MOMENTS LATER.

53.

Barry and Lance exit the warehouse and get into Barry's car --

CUT TO:

54. INT. SMART AND FINAL - DAY

54.

Barry and Lance are filling up an EXTRA LARGE SHOPPING CART with PUDDING as Barry explains, CAMERA pushes in;

BARRY

I saw the Teryiaki Chicken first and that was \$1.79 and then the Soup which made a real deal but then to come across the pudding...it's just tremendous when you think about how most people just don't look....they don't.... they're not looking at the fine print, Lance.

CUT TO:

55. INT. SMART AND FINAL/CHECK OUT/MOMENTS LATER

55.

They're unloading the pudding which comes in packets of three, but Barry and Lance are taking them out of those packets and handing them to the CHECK OUT GIRL one by one.....

BARRY (to Girl)

They need to be scanned individually. They each have a bar code, so I need it scanned individually so that each and every cup appears on the receipt...

CHECK OUT GIRL

What is this, man?

BARRY

I'm sorry.

CHECK OUT GIRL.

Are you serious with this?

BARRY

Yes. Sorry.

CHECK OUT GIRL

Well....what do you want, then?

BARRY

Each pudding cup has to be scanned individually so that...it's for a giveaway...a product giveaway by this company...

CHECK OUT GIRL

This is a bunch of bullshit.

BARRY

I'm sorry, I know. I know that it's....

BEAT. She scans them over and over and over....then:

BARRY
I'm sorry, I'm really sorry.

She scans and scans and scans and scans....

BARRY
Sorry. I'm sorry, ma'am.

CUT TO:

56. EXT. SMART AND FINAL. DAY

56.

Barry and Lance pushing the shopping carts....Barry looks across the parking lot and sees:

A TOYOTA PICK UP coming slowly towards him and Lance...

...Barry starts to move steady/swiftly towards his car...Lance tries to keep up....Barry gets nervous, looks left and right...

....The Toyota passes and it's nothing.....Barry and Lance load the pudding in his car as Barry acts as if nothing happend. He turns and sees a BABY in a shopping cart and he reacts;

BARRY
God Damn They're So Beautiful.

CUT TO:

57. OMIT

57.

57A. INT. SUPERMARKET - DAY

57A.

Barry and Lance stack pudding in, Barry says;

BARRY
You know you can get places in the world with pudding. That's funny.

LANCE
Yeah.

BARRY
That's funny.

CUT TO:

58. EXT. PARKING LOT/ANOTHER SMART AND FINAL.

58.

Barry and Lance walk together towards another Smart and Final....they walk towards the SLIDING DOORS.....that do not slide open...Barry walks face first into the doors and quickly turns around and heads back to the car...

BARRY

I guess they're not open today.

CAMERA holds the long walk back to the car....Barry glances both directions.....cautious and careful.....sees nothing...

BARRY

That's fine. I think I have enough.

He walks a little faster and gets in the car.....HOLD....SLOW ZOOM IN....SOUND DROPS out.....he just sits, then, to Lance;

BARRY

I get really sick of myself sometimes.

CUT TO:

59. INT. BARRY'S WAREHOUSE - DAY

59.

CAMERA pushes in quick, Barry on the phone;

BARRY

No, no, no, no, no. What do you mean?
It doesn't state anywhere about six
to eight weeks.

OPERATOR VOICE

It takes that much time to process the
order and make sure it's valid --

BARRY

I had this whole thing in my head,
I was gonna be able to get this to
you today -- I have to leave today --

OPERATOR VOICE

I'm sorry.

BARRY

How am I supposed to know what to do
if you don't say it -- if it's not in
your rules and regulations in your fine
print how am I supposed to know how to
be with this --

OPERATOR VOICE

It takes time to process --

BARRY

No, no, no, no, no, NO, NO, NO!

Barry drops the phone to the ground, spins around and PUTS HIS FIST THROUGH THE WALL....then drops down, lower his head. CAMERA HOLD CU. as he stops himself, tries to breath;

BARRY

Don't do that. Don't do that.
That's not right. Calm down now, please.
Please. ok. ok. Calm down now please.

HOLD. "He Needs Me," starts. He closes his eyes.

JUMP CUT TO MOMENTS LATER:

60.

INT. WAREHOUSE AREA - MOMENTS LATER

60.

Barry walks over to Lance;

BARRY

ok: the pudding is gonna take six to eight weeks to process so that isn't gonna work for today, I'll just take a bath on that today. Ok. But here's the thing I gotta tell you:

BEAT. He looks around at the pudding.

BARRY

....now: this pudding?

LANCE

Yeah.

BARRY

Let's just figure that out later --

(beat)

Ok. I gotta go. I'm just gonna go now and I'll call you from there, you're in charge 'till I get back. And don't tell my sisters anything?

He exits.

CUT TO:

*61.

OMIT

61.*

62. OMIT

62.

*63. OMIT

63.*

CUT TO:

64. INT. LOADING AREA/PLANE - DAY

64.

CAMERA (STEADICAM) follows him from the ticket handoff down the corridor onto the plane.

CUT TO:

65. INT. PLANE - DAY

65.

CAMERA holds 2-shot on Barry and a BUSINESS GUY sitting together, just before take off.....HOLD, THEN:

BARRY

I've never been on a plane before.

BEAT. There's the SOUND of the plane starting to move.

BARRY

What's that sound?

CUT TO:

66. INT. PLANE - IN FLIGHT - LATER

66.

Barry sits. BEAT. HOLD. We hear the sound of a BABY CRYING.
He looks across the aisle and sees:

A small, THREE YEAR OLD CHILD crying, behind held by it's FATHER. The Baby stops crying for a moment, calming down, breathing heavy, looks around with wide eyes.

CU. BARRY.

HE WELLS WITH TEARS AND A SMILE, CRINGES IN HIS FACE AND WE SEE THE BUILD UP OF EMOTION, HIS VEINS POP FROM HIS FACE AND THEN HE SMILES LIKE CRAZY, SMILING AND SMILING AND SMILING, BRIGHT RED AND PAINFUL.

CUT TO:

67. INT. HAWAII AIRPORT - LATE AFTERNOON

67.

He walks along the airport, looking out onto planes and palm trees and people, etc.

CUT TO:

68. EXT. AIRPORT/CURB - TAXI AREA - THAT MOMENT

68.

Barry hops into a TAXI. The CAB DRIVER asks:

CAB DRIVER

Where?

Barry HOLDS a moment, then realizes he doesn't know, SNAPS INTO A CONTORTION, STARTS TO TEAR and almost SNAP and then nothing.....

CUT TO:

69. INT. WAKIKI STREET/PHONE BOOTH - LATER

69.

Barry on the phone amid a crowd of people passing;

ELIZABETH

Hey. What are you doing?

BARRY

Nothing. I'm just at work and I'm wondering, you know your friend Lena?

INTERCUT:

70. INT. ELIZABETH'S APARTMENT - THAT MOMENT

70.

CAMERA with Elizabeth;

ELIZABETH

What about her? You didn't ask her out, you're such a pussy --

BARRY

....she didn't, I didn't ask her out?

ELIZABETH

You're so scared.

BARRY

Do you know where she's staying in Hawaii?

ELIZABETH

Oh My God, yeah, I know exactly where she is, why?

BARRY

.....she forgot her purse at my work
and I wanted to get it back to her.

ELIZABETH

No she didn't that's a lie.

BARRY

I....please don't do this.

ELIZABETH

What? Tell me why you wanna know --

BARRY

I just want to know where she's staying.

ELIZABETH

Tell me why.

BEAT. HOLD ON BARRY.

BARRY

There is no reason for you to treat
me like you do -- you're killing me,
you are killing me with the way that
you are towards me --

ELIZABETH

-- what are you talking about, come on --

BARRY

-- all I want is the number of where
she's staying and that should be god damn
good enough, now stop treating me this way,
please -- Just Give Me The Number
Elizabeth Please Now I think I will kill
you if you don't.

JUMP CUT TO:

71. INT. SAME - MOMENTS LATER

71.

Barry on the phone;

HOTEL OPERATOR

Shearton Wakiki, how may I direct your call?

BARRY

Lena Leonard's room please.

HOTEL OPERATOR

I'll connect you.

BEAT. A MAN answers the phone;

MAN'S VOICE

Hello?

BARRY
Hello. Is Lena there?

MAN'S VOICE
You have the wrong room.

He hangs up. Barry dials the number again.

HOTEL OPERATOR
Sheraton Wakiki, how may I direct your call?

BARRY
I just called, I got connected to the wrong room. I'm looking for Lena Leonard and there shouldn't be a man in the room I'm calling.

BEAT. He's put on hold a moment, then it rings, then:

LENA
Hello?

BARRY
Lena?

LENA
Yeah?

BARRY
It's Barry.

LENA
HI. WHERE ARE YOU? ARE YOU HERE?

BARRY
Yes.

LENA
OH WOW. YEAH. THAT'S GREAT. YOU CAME, YOU CAME. What are you doing?

BARRY
I'm calling you, I'm standing in my hotel room, I came because I have my bussiness trip --

LENA
Well let's do something do you want to do something, can you meet me?

BARRY
You don't have a boyfriend or anything do you?

LENA
No. What do you mean?

BARRY

I just wanted to know. When was the last time you had a boyfriend?

LENA

About six months ago. Why?

BARRY

I just wanted to make sure.

LENA

When was the last time you had a girlfriend?

BARRY

Where you married?

LENA

Yeah.

BARRY

Ok. So you were married for how long?

LENA

Do you want to meet me and talk about this stuff?

BARRY

Ok. Where are you from originally?

CUT TO:

72. INT. ROYAL HAWAIIAN/LOBBY - LATER

72.

Barry is standing, waiting...HOLD...he looks across the lobby and sees: Lena...she's walking towards him with a smile on her face....

...Barry smiles and walks towards her....

...she walks towards him....

...he extends his arm out for a handshake as they get closer.....

....she opens her arms for a hug as they get closer....

...They shake/hug/kiss on the cheek.....then on the mouth. They start making out in the lobby of the hotel.

CUT TO:

73. EXT. ROYAL HAWAIIAN - PATIO/BAR AREA - MAGIC HOUR. ***** 73.

CAMERA roams through the Mai Tai bar on the beach and finds them; (Ladies K playing here.)

LENA

You got me out of my hotel room.
You came and got me out of my room.

BARRY

Yeah.....yeah.....

LENA

It's so nice.

BARRY

This really looks like Hawaii here.

They look at each other. HOLD, THEN:

74. ANGLE, MOMENTS LATER. 74.

They walk back towards the hotel. CAMERA (STEADICAM) behind them as they move --

CUT TO:

75. INT. ROYAL HAWAIIAN/HALLWAY - MOMENTS LATER. 75.

CAMERA follows behind them as they walk.....IRIS into their hands.....she reaches over and holds his hand.....

CUT TO:

76. INT. ROYAL HAWAIIAN HOTEL ROOM (TBD) - MOMENTS LATER ***** 76.

They're in bed making out with their clothes on and a light on....they hold a second....

BARRY

Do you wanna have sex?

LENA

Yeah.

They take their shirts off.

LENA

Press together. It feels good.

She cups his face with her hands and tenses;

LENA

Oh my god, you are so adorable.
I just....god dammit.

BARRY

What's that? what is that that you're doing?

LENA

I just...your face is so adorable and your cheek and your skin, I wanna bite it....I wanna bite your cheek and chew on it....god damn cute....fuck....

BARRY

I know what you mean, I know what you mean, I get this feeling ---

LENA

...what...?

BARRY

IIIIIIIIII don't want to hurt anything ever, but what I'm talking about is -- have you ever held a little puppy or a little kitten and it's just the cutest, softest, most precious thing in the world and out of the blue you get this feeling in your gut and all you wanna do is squeeze it. Just fuckin squeeze the shit out of it. To take a little puppy and smash it's skull...just so precious, so beautiful. Just so god damn wonderful and cute you wanna smack it and kick it and love it. fuck. I don't know. I don't know. and you, you.....I'm looking at you and I just....you're face is so beautiful I just wanna smash it, just smash it with a sledghammer and squeeze it...you're so pretty.

They kiss and kiss and kiss;

LENA

I know. I know. I know. I just wanna chew your face and scoop out your beautiful, beautiful eyes with an ice cream scooper and eat 'em and chew 'em and suck on 'em. fuck.

BARRY

This is funny.

LENA

Yeah.

BARRY

This is nice.

They kiss and make out some more, then: DRUM ROLL into SNARE HIT THAT LANDS ON THE FOLLOWING SCENE:

CUT TO:

77. INT. TOYOTA - MOVING - DAWN

77.

CAMERA on Mike D and Nate driving. HOLD.
Martin rumbles out of a half sleep and says;

NATE

That guy had more money to give up.

JIM and DAVE wake up a bit in the back seat and listen;

NATE

Long way to drive just for seven hundred
something bucks. Dean doesn't have to know.

HOLD. SILENCE for a moment.

MIKE D

We're not that far....I mean, if we're
going to, we're not that far....

CUT TO:

78. EXT. HIGHWAY - NIGHT. (blue sky - crack of dawn deal)

78.

The Toyota exits the freeway -- CAMERA TRACKS right w/it as it
makes a turn at the base of the off ramp...

....goes under a bridge and then makes a turn getting back
onto the freeway heading in the opposite direction.

CUT TO:

79. INT. HAWAIIAN/TBD HOTEL ROOM - NIGHT/NEAR DAWN - LATER

**

79.

It's dark and Barry and Lena are asleep in bed together.
Barry gets up, in a haze....Lena moves and opens her
eyes....She watches him as he gets up and casually goes to the
corner of the room and starts talking gently to the wall....

BARRY (sotto, calm)

You know you're not supposed to do that.
Because I told you. Seriously. Please.
Not that day. Ok.

LENA

Barry?

He doesn't respond. He's asleep. He moves to the closet
and gets one of the HOTEL ROBES and puts it on and then he
looks right at her and says:

BARRY

I was talkin' to you last
Thursday about that.

He gets the robe tied tight around his waste and then gets the
COMPLIMENTARY SLIPPERS and puts them on. Then he gets back
into the bed and closes his eyes.

CUT TO:

80.	<u>OMIT</u>	80.
81.	<u>OMIT</u>	81.
82.	<u>INT. KAHALA HOTEL - MORNING</u>	82.

CAMERA pushes in slow towards Lena as she's on the
phone....CAMERA pushes in on Barry as he sits across the room,
listening in his robe....They stare at each other the whole
time.....

ELIZABETH (OC)

They need to see the new 484's to make
sure it works with their OC....

LENA

Ok. What should I do about Eric?

ELIZABETH (OC)

Just tell him to call me.

LENA

ok.

ELIZABETH (OC)

So...did my brother call you?

LENA

No.

ELIZABETH (OC)

I have no idea what he's doing then.
I'm sorry that didn't work out.

LENA

It's fine.

ELIZABETH (OC)

You wouldn't want to go out with him
anyway, honestly, he's such a freak
sometimes.

LENA

He did seem a little strange.

ELIZABETH (OC)

Well...he's not that strange, don't say that.

LENA

I'm sorry. You're right.

ELIZABETH (OC)

I think he's weird, but that's me.

LENA

Should I call you later?

ELIZABETH (OC)

I'll just see you when you get back here.

LENA

ok.

They hang up and Lena looks to Barry and smiles.

LENA

Where do you have to go?

BARRY

For what?

LENA

For work.....

BARRY

I don't have any bussiness here. I came here for you, I didn't have any business.

CUT TO:

83. OMIT

83.

CUT TO:

84. EXT. TOYOTA - DRIVING - DAY (melody/slight)

84.

CAMERA follows behind The Stevens Brothers car, then get's up along side them as they drive back.....

CUT TO:

85. INT. KAHALA LOBBY - DAY (score back to rythmic)

85.

Barry and Lena walk out to the valet, leaving the hotel...(STEADICAM) behind them.....

CUT TO:

86. INT. HONOLULU AIRPORT/SECURITY - DAY (contd. until noted) 86.

Lena and Barry go through the x-ray thing. STEADICAM.

CUT TO:

87. OMITTED 87.

CUT TO:

88. INT. AIRPORT/HONOLULU - AT THE GATE/WAITING AREA. 88.

Side by side on the return flight sit Lena and Barry.

BARRY

How many times have you been on an airplane?

LENA

I think maybe over a hundred.

BARRY

That's right you travel so much.

LENA

yeah.

BEAT. The plane starts to move.

BARRY

How much do you travel?
You travel all the time?

She nods her head, looks at him. BEAT. HOLD.

BARRY

I forgot about that.

LENA

Can I come home with you when we
get there?

BARRY

Yeah.

LENA

It's ok to ask that.

BARRY

I thought that you were anyway.

CU. BARRY'S FACE. He looks to Lena. DRUM HIT LOUD.
THEN AGAIN....THEN AGAIN....and we're in the score cue for....

CUT TO BLACK.

89. It's BLACK FOR A FEW MOMENTS.

89.

CUT TO:

*90. INT. BARRY'S GARAGE - NIGHT

90.*

It's dark. The garage door opens and we see Barry and Lena in his car.....they're about to pull in....

...THE TOYOTA PICK UP carrying The Stevens Brothers pulls in real fast behind them and rear-ends them....

...CAMERA pushes in real fast....

Barry turns and sees Lena's head has been injured.....he looks behind and sees TWO OF THE BROTHERS EMERGING FROM THE CAR.....

.....he gets out quick, heads right for them....

MIKE D

Get on the ground, man -- get on the
fucking --

Barry goes absolutely APE SHIT on MIKE D and NATE.....

....it's a mess of VIOLENCE and BRAWLING and Barry seems to get the best of both NATE and MIKE D.....the two other brothers half get involved/stay in the car.....

.....CAMERA pushes in on LENA (30fps) as she notices Barry going pretty fucking crazy.....

ANGLE, BARRY. As he walks and gets back in the car. CAMERA is attached to the open door and closes as Barry closes the door.

BARRY

Are you ok?

LENA

I'm fine are you ok?

BARRY

Yes I'm sorry.

LENA

What is this?

BARRY

Let's go to the hospital.

They drive off.

91. INT. HOSPITAL - LATER

91.

Lena is getting a bandage applied to her head by an intern. It's very calm and she's very matter-of-fact as it happens. Barry stands nearby.....and OFFICER is asking her a few questions;

LENA

...people are just crazy in this world, I think....

POLICE

...and he came up on the driver side...?

LENA

The first man came on the driver side....

POLICE

...right...the blonde one?

LENA

They were all blonde.

CAMERA moves over with Barry as he starts to back away from the scene.....CAMERA watches him as he walks off and away, down the hall.....out of the hospital.....

HOLD on the back of Lena's head as she gets bandaged and questioned.....

92. OMIT

92.

CUT TO:

93. INT. BARRY'S WAREHOUSE - NIGHT

93.

CAMERA pushes in from outside, to inside...he's opened up and is using the phone....

SEXY VOICE RECORDING

-- some of the horniest girls around --
stay on the line and an operator will
be right with you....remember, have your
credit card ready and know that Mastercard
is my favorite credit card.

LATISHA picks up doing a fake voice as an "Operator."

LATISHA (OC)

This is Janice the operator, who's this?

BARRY

My name is Barry Egan and I spoke to
you....you called me, you remember?

INTERCUT:

94. INT. PROVO - BAR - BACK ROOM AREA - THAT MOMENT

94.

CAMERA pushes in on Latisha as she looks for what to say:

LATISHA

...no....I don't....I don't remember you.
Who's this?

BARRY

That's not true. That's not true at all.
You said that your name was Georgia and
you said our conversation was confidential
and I trusted you and you kept calling
and asking me for money, c'mon now I want
to talk to your owner, your supervisor,
whoever runs this, you understand.
Please connect me now.

LATISHA

Can you hang on a second?

She puts him on hold and dials another number, she's real nervous, holding it in --

INTERCUT:

95. INT. DEAN'S MATTRESS/FURNITURE STORE - THAT MOMENT

95.

Dean also seems to own a mattress/furniture store in Provo.
Somebody walks towards him, says:

WORKER

Dean, line one....

Dean walks back to the phone and picks it up;

DEAN

Hello?

LATISHA

Hey, it's me. This guy from L.A.,
Barry Egan is calling on the other
line and saying all this stuff, he wants
to talk to a supervisor or whatever --

DEAN

What did you say?

LATISHA

Nothing.

DEAN

Put him through.

LATISHA

No, no. This is bad, something might
have happend, we should just --

DEAN

Shut up, just put him on the phone,
it doesn't matter, just shut up --

INTERCUT NOW W/BARRY/LATISHA/DEAN; She clicks over to him;

LATISHA

Ok, sir....I'm gonna put you through
to my supervisor.

BARRY

Fine, thank you.

LATISHA

ok. You're connected.

DEAN

Who is this?

BARRY

Hello, my name is Barry Egan and
I called your service --

DEAN

Why don't you shut the fuck up?

BARRY

What?

DEAN

I said calm down and shut the fuck up.
What's your problem?

BARRY

I haven't even told you what's happend.
Your girl that you have that works
there for you threatened me and
two men just chased me -- extorted money --

DEAN

Go fuck yourself that shit doesn't
have anything to do with me -
this is a legitmate bussiness.

BARRY

YOU GO FUCK YOURSELF. YOU GO FUCK
YOURSELF. YOU GO FUCK YOURSELF
MY LOVE WAS HURT, SHE GOT HURT.
I AM IN LOVE WITH HER AND YOU HURT
YOU AND YOU ARE GONNA FUCKING GET HURT.
YOU DON'T TOUCH HER, I LOVE HER.

DEAN

CALM DOWN SHUT THE FUCK UP AND CALM
DOWN SHUT SHUT SHUT UP SHUT UP --

They stop screaming. Then:

DEAN

Now are you threatening me, dick?

BARRY

You are bad. You are a bad person.
you are a bad person and you have
no right to take people's confidence
in your service --

DEAN

You better watch your mouth, cunt,
you're gonna get hurt.

BARRY

NO. NO. DON'T YOU SAY THAT.

DEAN

I'll say whatever I want --

BARRY

YOU FUCK OFF. YOU FUCK OFF AND DIE
I WILL HURT YOU FOR HURTING HER.
YOU HURT HER.

DEAN

You just told me to fuck off.
That wasn't good. You're dead.

Dean hangs up the phone.

ANGLE, BARRY. He turns away and walks quickly out of his office with the phone receiver to his ear.....the base of the phone slides off the desk.....and then the receiver RIPS from the base and he starts to run....

(***Please Note: Revised Ending. Discard BLUE pages 87 through 101 and replace with Pink and Yellow pages***)

95A. EXT. WAREHOUSE. NIGHT

95A.

Barry runs down the alley way, much the same he ran down w/the harmonium at the beginning of the movie...this time he has the phone in his hand.....he runs.....

CUT TO:

95B. INT. HOSPITAL/RECEPTION AREA - NIGHT

95B.

Barry returns looking for Lena. She's not there.

He looks around....does some math in his head.....then:

CUT TO:

*95C. INT. HOSPITAL/PAY PHONE.

95C.*

CAMERA rounds a corner and discovers Barry on a pay phone...the other end is ringing.....(Sound/Prop Dept.Note: This must be a working phone to call 801-555-1212)

OPERATOR

What city?

BARRY

Somewhere in Utah.

OPERATOR

What's the listing?

BARRY

D&D Mattress Man

CUT TO:

*95D. EXT. STREET/MATRESS STORE. - DAY

95D.*

CU. on Barry....(UTAH CAB behind him) pan him around to reveal; Dean's furniture store.

CUT TO:

*95E. INT. MATRESS STORE - DAY.

95E.*

He enters....and EMPLOYEE approaches;

EMPLOYEE

May I help you?

BARRY

I'm looking for the Matress Man.

EMPLOYEE

Who?

BARRY

Whoever owns this.

EMPLOYEE

In the back.....

Barry walks towards the back.....he rounds a corner....to reveal:

DEAN is in a back room, he's getting his hair cut by LATISHA....he turns and looks at Barry, who stands there with the phone in his hand.

They stare at each other.

BARRY

I'm a nice and reasonable man.
I didn't do anything wrong.
Please don't make me hurt you. And I'm
telling you: that if you ever hurt me
or if you hurt someone that
I love.....I will hurt you many,
many, many times over.....
...because it's not right to take
people's trust.

DEAN

You came all the way from Los Angeles
to tell me that?

BARRY

Yes I did.

Dean doesn't respond.

BARRY

Can we agree that that is that?

DEAN

That's that.

BARRY

Thank you.

Barry hands him the phone.

Barry exits.....as he's about to go out the doors,
Dean screams;

DEAN

NOW GET THE FUCK OUTTA HERE MAN.

CAMERA PUSHES IN VERY SLIGHTLY ON Barry as he exits the doors
(30fps)

CUT TO:

*95F. INT. WAREHOUSE - DAY

95F.*

Barry comes running into the warehouse....Lance
and all the workers are there.....he runs past them...

LANCE/WORKERS

....are you ok? what's goin' on?
barry? barry?

BARRY

I'm fine....I'm fine...yes i'm fine....

LANCE

where you been?

BARRY

well I had to go to utah...but now I'm here
and I'll be right back.

CUT TO:

95G. INT. LENA'S APARTMENT - CORRIDOR/VARIOUS

95G.*

Various: Barry gets out of the elevators carrying the
harmonium....he makes the lft. turn this time.....Barry runs
down the hallway w/the harmonium.....(long lens,
steadicam from behind, in front, etc.)

CUT TO:

*95H. INT. LENA'S APARTMENT/HALLWAY - THAT MOMENT

95H.*

He bursts through the door. He places the harmonium down on
the ground.....He rings the bell.....

...she answers....he says:

BARRY

Lena I'm so sorry. I'm so sorry that I left you at the hospital.....I called a phone sex line. I called a phone sex line before I met you and then these four blond brothers came after me and you got hurt and I'm sorry -- and I had to leave because I don't want you to get hurt again and now I'm here and I'm back and I have a lot of pudding that I can redeem in six to eight weeks and if you give me that much time I can get enough miles to fly with you wherever you have to go if you have to travel for your job because I don't want to be anywhere without you.....can you please let me redeem the mileage?

LENA

You left me at the hospital.

BARRY

I'm sorry.

LENA

You can't do that.

BARRY

ok.

BEAT.

BARRY

If you give me six to eight weeks I can redeem the mileage and then I can go with you wherever you have to travel.....

LENA

So here we go.

CAMERA PUSHES IN AS THEY KISS.

REVERSE, BARRY.

CAMERA slowly pushes in as he hugs Lena. LAND IN CU.

FADE OUT..

SCENE XX (ADDITIONAL SCENE)

Barry and Lena on the street, CAMERA is behind them.
This is dawn or dusk.....they are sitting as if on a
park bench.....she turns to him, and then:

TRUCK DRIVES PAST going the opposite direction.