

THE PLAN

by
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FADE IN FROM WHITE:

EXT. CITY

We are thousands of feet in the air - descending towards a huge city. Below us millions of PEOPLE are going about their day. We push towards them, through clouds and past rooftops, zeroing in on:

GARY, an adorable 98, hobbling along the sidewalk. KIDS zoom past, BUSINESSMEN rush by - Gary greets them all with a wave and a huge smile. The nicest guy you'll ever meet. Some JACKASS bumps into him and keeps going without apologizing. Gary tips his cap, painfully polite.

GARY
That's okay sonny.

As Gary hobbles along, we hear VOICES:

VOICE 1 (O.S.)
How many more today?

VOICE 2 (O.S.)
Just a few. File for this one's in
the other room. Let me grab it.

Gary stops and leans on his cane, breathing heavily.

VOICE 1 (O.S.)
Better hurry.

WIDEN TO REVEAL:

That we're watching this on a pretty nice big screen television.

WIDEN FARTHER TO REVEAL:

That we're watching it on the nicest big screen ever in the nicest office ever. In fact, it's God's office.

INT. GOD'S OFFICE, HEAVEN - CONTINUOUS

GOD (Voice 1) sits behind his desk, bored, watching Gary. Gary lets out a deep, hacking, minutes-to-live cough. God calls off-screen to his assistant, KIP (Voice 2).

GOD
Hey! Huff-N-Puff's about to go in
here! What's the call?

Kip (dressy casual, headset phone, gay) enters briskly and drops a pile of Gary related files on God's lap.

Kip clears his throat, then jumps into a Powerpoint-esque presentation reviewing the details of Gary's life.

KIP
 Gary Livingston has led a life so
 completely chock full and
 overflowing with goodness - as to
 make preparing this presentation
 not only a delight, but dare I say
 a...

God lets out a huge yawn. As Kip speaks, various moments from Gary's life play on the big screen.

KIP
 Since the age of 35, Gary has given
 over 50 percent of his income to
 charity...

INT. ORPHANAGE - FLASHBACK

Gary presents the ORPHANAGE DIRECTOR with a large novelty check. A roomful of ORPHANS applaud and rush forward to hug him.

KIP (V.O.)
 Also, since that time, he has never
 uttered an ill word to anyone.

INT. ACCOUNTING FIRM - FLASHBACK

KIP (V.O.)
 Be they colleague...

A LARGE SECRETARY drops a phone book on 35-YEAR-OLD GARY'S foot. She apologizes profusely. Gary grimaces and pats her reassuringly on the shoulder.

GARY
 It's no big deal.

Gary looks right at us, smiling.

INT. GARAGE - FLASHBACK

KIP (V.O.)
 ...friend...

A FRIEND is returning 45-YEAR-OLD GARY'S car. The entire left side is crushed in. Gary consoles the apologetic friend.

GARY
 No, don't worry about it.

EXT. CROSSWALK - FLASHBACK

KIP (V.O.)
...or stranger.

65-YEAR-OLD GARY helps a FRAIL OLD LADY across the street. She moves agonizingly slowly, but Gary couldn't be more patient or understanding. She looks up at him thankfully.

GARY
That's okay ma'am, take all the
time you need.

INT. GOD'S OFFICE - PRESENT

Kip takes a moment to review his notes as more moments from Gary's life play on the big screen:

- 1) BUSY INTERSTATE: Gary pushes a baby carriage out of the way of an oncoming semi.
- 2) PARK: Gary retrieves a CHILD'S kite from high in a tree.
- 3) HOSPITAL: Gary donates blood and gives the ORDERLY a big thumbs up.

KIP
In fact, since the age of 35, I
can't seem to find one single
instance of unkindness of any sort.

He glances at his notes again, a little taken aback.

KIP
It's been an almost inhuman display
of love and compassion.

GOD
Must be after my job!

They both bust up. Kip hits a rimshot with his highlighter.

GOD
Ow, my sides.
(wiping away a tear)
But seriously K-Man, let's talk pre
thirty-fifth birthday. If I
remember correctly - and I'm pretty
sure I do cause I'm me - Gary was a
little bit of a prick wasn't he?

KIP
Right. I get into that here - in
the magenta.

He opens the immense document on God's lap and indicates one of several color coded sections.

KIP
Gary had a difficult boyhood...

EXT. PLAYGROUND - FLASHBACK

5-YEAR-OLD GARY runs up to another KID and punches him in the face.

EXT. CEMETERY - FLASHBACK

KIP (V.O.)
And a trying adolescence...

15-YEAR-OLD GARY is joyriding through a cemetery, mowing down headstones and cackling maniacally.

EXT. PLAYGROUND - FLASHBACK

KIP (V.O.)
And then in his twenties he was
just a flat out ass.

25-YEAR-OLD GARY runs up to a 5-YEAR-OLD KID and punches him in the face.

INT. GOD'S OFFICE - PRESENT

KIP
But then, on his thirty-fifth
birthday, Gary witnessed the death
of two of his co-workers.
(dramatic pause)
Who were none other than his
girlfriend and their supervisor.

Kip pauses again, moved. He takes a moment to collect himself.

KIP
An Evelyn Price...

INT. BREAK ROOM, ZOO - FLASHBACK

EARLY-30s GARY makes out with EVELYN (same age, wild and sexy) furiously. They're both in zookeeper uniforms. He stops and looks right at her.

GARY
(as dirty as "I love you"
can possibly sound)
I love you.

EVELYN
(dirtier)
I love you more.

They start dry humping.

KIP (V.O.)
...and a Tad Jacobs:

Next to them on the couch is TAD. He's today's sensitive modern man: beard, ponytail, and in touch with his feelings. Gary coughs and Tad immediately produces an inhaler.

TAD
Primatene?

Gary takes the inhaler - shoots a puff in each of Tad's eyes - then continues dry humping. He and Evelyn both laugh and laugh as Tad shrieks in pain.

INT. GOD'S OFFICE - PRESENT

KIP
Gary himself was almost killed, but miraculously survived despite--

GOD
Tad and Evelyn who run the florist.

Kip nods.

KIP
The thing at the zoo. You gotta go in there and hear the story sometime. It's classic.

GOD
Yeah. I know the story.

KIP
Well. Duh. Anyway, since then, Gary has been nothing but good. He's the prototypical reformed near death-er.

God nods, impressed with Gary's rehabilitation.

On the big screen, Gary suddenly clutches his chest.

GOD
 (as horserace announcer)
 And he's off!

God and Kip high five.

ON THE BIG SCREEN:

Live footage of Gary as he clutches his chest and falls dramatically against a mailbox.

EXT. STREET - CONTINUOUS

Gary careens off the mailbox, knocks over several trash cans, then backs up against the side of a building. He begins slowly sliding down the side of the building.

GARY (V.O.)
 You know, they say your life
 flashes before you as you die. And
 they're right. Not necessarily the
 best parts though.

EXT. ELEPHANT PADDOCK, ZOO - FLASHBACK - GARY'S 35TH BIRTHDAY

Gary (in a birthday hat) and Evelyn are tidying up after the elephants in the elephant paddock. Tad is tending to the flower beds. They all meet up behind ROSARITA, a particularly large elephant, to take a breather.

Gary leans against one of Rosarita's legs and wipes the sweat from his brow. Then he slaps Evelyn's ass and licks his lips - ready for his birthday gift. She glares at him, noticeably less wild than the last time we saw her.

EVELYN
 (very concerned, re: Gary
 leaning on Rosarita)
 Don't. You'll upset her.

GARY
 Good. She upset me. Did you see
 what she did in the southwest
 corner? It broke my shovel.

Tad and Evelyn exchange a look. This isn't the first time they've had to deal with Gary's lack of love and respect for the animals.

EVELYN
 Would you want Rosarita to treat
 you this way? Would you like to be
 leaned on?

GARY
When she's ankle deep in stuff that
comes out of my ass all day? She
can lean on me all she wants.

EVELYN
I've worked hard to build up a
trust with these animals--

She breaks off, near tears.

EVELYN
I will never understand you.

She buries her face in Tad's shoulder. Tad takes her hand and
they address Gary formally.

TAD
Gary, there's something we need to
tell you.

EVELYN
I've changed. I need to get my life
together. And I need to do it
with...

She trails off, fumbling for the right words. Gary lights up
a cigarette, half-listening. Tad takes over.

TAD
Evelyn and I have fallen in love.

EVELYN
We've never acted on it. But we are
in love Gary. I'm sorry. It just...

She looks into Tad's eyes. He gazes back at her adoringly.

TAD/EVELYN
...happened.

Gary looks at them as disbelief turns into shock turns into
murderous rage. He puts out his cigarette on Rosarita's leg.

GARY
ARE YOU KI--

He starts towards them and takes his "leaning hand" off
Rosarita. She sits down and crushes the three of them,
killing them instantly.

EXT. HEAVEN/HELL CROSSROADS - CONTINUOUS

A misty, otherworldly place. Gary, Tad, and Evelyn glide
horizontally on a moving walkway towards a white light.

Gary's sentence from before his death continues without a pause:

GARY
--DDING ME???

Tad and Evelyn are still holding hands, gazing at one another lovingly as they head off towards an eternity of bliss.

GARY
(right in Evelyn's face)
HIM??? I THOUGHT HE WAS GAY!!!
(right in Tad's face)
YOU'RE TELLING ME YOU'RE NOT GAY!!!
LOOK AT YOURSELF!!! THERE'S NO WAY
YOU'RE NOT GAY!!

The walkway forks into two staircases. Evelyn and Tad glide onto the one going up: a highly polished brass and marble affair that moves automatically like an escalator. Gary keeps yelling from the staircase headed down: more like a rope ladder with occasional planks for stairs.

GARY
WHERE DO YOU ASSHOLES THINK YOU'RE
GOING??? GET BACK--

Gary falls through a hole in the stairs.

EXT. ELEPHANT PADDOCK - CONTINUOUS

Gary sits up coughing and still yelling:

GARY
--HERE AND...

He looks around, disoriented. He's alive! A large group of ZOO EMPLOYEES have coaxed Rosarita to stand. Next to him lie Evelyn and Tad's lifeless bodies. They're still holding hands.

Gary takes zero time to reflect on his near death experience. Instead he leaps up and immediately begins trying to shake Evelyn and Tad back to life.

GARY
OH NO YOU DON'T!!! GET UP YOU
CHEATING BASTARDS!!! GET UP BEFORE
I KILL YOU!!!

Several zoo employees drag him away, kicking and screaming.

EXT. STREET - PRESENT

Gary is still sliding down the side of the building, mid-heart attack.

GARY (V.O.)
They also say that seeing your boss
and girlfriend crushed by an
elephant's ass can really make you
want to change how you live your
life. Kind of take stock and re-
evaluate. They're right about that
too. So I did. And this is what I
decided:

EXT. PLAYGROUND - FLASHBACK

5-year-old Gary throws a rock at an adorable pig-tailed GIRL and nails her right in the crotch. She cries.

EXT. SHED - FLASHBACK

15-year-old Gary is holding down the neighbor's CAT and giving it a mohawk with electric clippers - cackling maniacally the entire time.

EXT. STREET - PRESENT

GARY (V.O.)
I was a bad person.

EXT. PLAYGROUND - FLASHBACK

Replay of 25-year-old Gary running up to the 5-year-old kid and punching him in the face.

GARY (V.O.)
A very bad person.

EXT. HEAVEN/HELL CROSSROADS - FLASHBACK

Gary is on the down staircase. Sweat beads up on his forehead and upper lip.

GARY (V.O.)
I was obviously headed in the wrong
direction.

He looks up at Evelyn and Tad as they ascend skyward, holding hands. A glowing light forms a ring around them.

GARY (V.O.)
And if I wanted to end up where
they were headed, I was going to
need to change a few things.

INT. FUNERAL HOME - FLASHBACK

Gary is at Tad and Evelyn's funeral, standing beside their joint casket.

GARY (V.O.)
So I decided right then and there,
that I was going to change. That no
matter what it took, I was going to
make it into Heaven.

Gary stares at Tad and Evelyn's bodies - they're still holding hands. He grips the casket hard, stricken with grief. Or is it something else? Gary's tone slowly shifts from one of reflection to one of long-bottled hatred.

GARY (V.O.)
Because if Evelyn and Tad think
that I'm just going to let them
waltz on into eternity and be happy
forever and ever... then THEY HAVE
GOT ANOTHER THINK COMING BROTHER!!!

Gary is shaking with rage. A MOURNER taps him on the shoulder. He turns around, ready to light into her... but then stops himself. And with every ounce of his strength, manages a polite smile. His first ever.

GARY (V.O.)
So I started faking it.

EXT. STREET - PRESENT

Gary is still sliding down the side of the building.

GARY (V.O.)
And I've been faking it ever since.

The same scenes from Gary's life we saw in God's office now begin flashing before Gary's eyes as he dies. But this time, beneath each kind act, we see the real Gary crying out.

INT. ACCOUNTING FIRM - FLASHBACK

A large secretary drops a phone book on Gary's foot. She apologizes profusely.

GARY (V.O.)
No matter what I wanted to do or
say, I kept it inside.

Gary grimaces and pats her reassuringly on the shoulder.

GARY
It's no big deal...

Gary looks at us smiling. This time we hold on the smile a little longer and see his nostrils flaring with the hatred he won't let himself express.

GARY (V.O.)
...you worthless MANATEE.

INT. GARAGE - FLASHBACK

A friend is returning Gary's car. The entire left side is crushed in. Gary consoles the apologetic friend.

GARY
No, don't worry about it...

Gary smiles, eyes bulging with anger.

GARY (V.O.)
...Next time I'll just loan it to
the BLIND and RETARDED kid down the
block. He'll take better care of
it.

EXT. CROSSWALK - FLASHBACK

Gary helps a frail old lady across the street.

GARY
That's okay ma'am, take all the
time you need...

He smiles his pained smile.

GARY (V.O.)
...to DIE DIE DIE DIE DIE!!!

INT. ORPHANAGE - FLASHBACK

Gary presents the orphanage director with a large novelty check.

GARY (V.O.)
 Because I knew: That no fun I could
 be having down here could compare
 with what was waiting for me up
 there.
 (beat)
 If I could just get in.

The orphans applaud and rush forward to hug him. He smiles through clenched teeth, hating every moment of it.

GARY (V.O.)
 I mean... 50 percent of my income?
 What am I, Swedish?
 (then)
 Believe me, I tried to get things
 over with quickly.

More scenes we saw in God's office continue to flash before Gary's eyes. But this time, underneath the kindness, we see his suicidal tendencies.

EXT. BUSY INTERSTATE - FLASHBACK

Gary is pushing a baby carriage out of the way of an oncoming semi.

WIDEN TO REVEAL:

The MOTHER standing on the sidewalk already holding her BABY safely in her arms. Gary is saving a shitty \$20 stroller.

EXT. PARK - FLASHBACK

Gary retrieves a child's kite from high in a tree.

WIDEN TO REVEAL:

That the tree is much larger than we originally saw. Gary is easily 75 feet high. And in the middle of a lightning storm.

INT. HOSPITAL - FLASHBACK

Gary is donating blood.

WIDEN TO REVEAL:

Him slipping the orderly 20 bucks so that he can donate yet another pint. Which from the looks of the pile on the counter is his ninth or tenth of the day. He gives the orderly a big thumbs up.

EXT. STREET - PRESENT

Gary has slid all the way down the side of the building, almost to the sidewalk.

GARY (V.O.)
But nothing doing. So of course I
live to be NINETY FREAKIN' EIGHT.
And it's been miserable. But now...

Gary finally reaches the ground. His eyes glaze over. And a faint, but genuine, smile spreads across his face

GARY (V.O.)
Now life's finally about to get
good.

INT. GOD'S OFFICE - CONTINUOUS

ON THE BIG SCREEN:

Gary sits there, dead and smiling peacefully. God turns to Kip.

GOD
Seriously, this guy's done. What
are we saying? In?

Kip nods.

GOD
You're the boss. Next!

ON THE BIG SCREEN:

A CHINESE LADY in a rickshaw flies off a cliff screaming.

KIP (O.S.)
Mae Ling Dao has lived a life so
exquisite in its beauty and
loveliness, that I find even myself
reflecting on what it truly means
to--

EXT. HEAVEN/HELL CROSSROADS - CONTINUOUS

Gary is on the escalator going up. He begins to relax a little for the first time in 63 years. He turns to FLORENCE (104) next to him.

GARY
Dude. We're going to Heaven. High five.

He holds up his hand for a high five. She just looks at him.

GARY
Maybe later.

She clutches her purse a little tighter.

FLORENCE
Why are you so sure we're going to Heaven?

GARY
Because I've done nothing but behave for 63 years. And if I don't get in this time, I SWEAR TO--

Gary catches himself, realizing he's not in Heaven yet. He switches back to his polite voice.

GARY
Because we're going up?

He shrugs innocently.

GARY
And because it's not hot at all?

FLORENCE
I'm actually a little chilly. I never dress right for this sort of thing.

She shivers and pulls her shawl tighter around her shoulders. Gary takes off his jacket and wraps it around her.

FLORENCE
Why, what a nice man you are. I'll bet we are going to Heaven.

She high fives Gary. He smiles warmly, looking right at her. She smiles back, the cutest thing imaginable.

GARY (V.O.)
See you there, cunt.

EXT. PEARLY GATES, HEAVEN

Gary steps off the escalator onto a huge billowy cloud. A gorgeous white light permeates everything. This really is paradise. In the distance we see the Pearly Gates.

GARY
Hooray!

GARY (V.O.)
Oh baby, here it comes.

PAN DOWN TO REVEAL:

That between Gary and the gates is a line of epic proportions, populated with PEOPLE of every possible age and ethnicity.

GARY
Crap. I mean... "Oh well."

GARY (V.O.)
Crap. I mean... "FUCK."

EXT. PEARLY GATES - LATER

The line has hardly moved. Gary looks around him at the swelling mass of humanity waiting to get into Heaven. To his left, several BUDDHIST MONKS are chatting with a group of FARRAKHAN MUSLIMS. One of the SMALLEST MONKS punches an ENORMOUS MUSLIM in the arm affectionately.

SMALL MONK
See? We were both right.

ENORMOUS MUSLIM
(wagging his finger at
another Muslim)
You owe me a quarter.

They all laugh. Gary yawns, bored and tired of standing. To his right is a SWEET LITTLE GIRL in a wheelchair.

GARY
Kid, what are you doing? Get up.

She wipes a perpetually runny nose and looks at him with huge scared eyes.

SWEET LITTLE GIRL
I can't. I'm afraid.

"Real Gary" gives her a look.

GARY
Well if you can't walk here...

He gestures around them at Heaven. She starts to cry. Gary gets scared and kneels next to her, as "Nice Gary." Since we know him, we can see his off-the-charts annoyance level.

But to the casual observer, he's unbelievably kind. He dabs at her tears with a handkerchief.

GARY
What's your name?

SWEET LITTLE GIRL
(sniffling)
Penelope.

GARY
Penelope, do you know what I do
when I'm scared?

Penelope shakes her head.

GARY
I dig deep down inside and think of
something happy. And then I have
the courage to be brave. Do you
think you can do that?

Penelope nods weakly. Gary holds out his hand. She takes it and stands slowly, shakily. She takes one step, then another, then runs and does a cartwheel. Then a back handspring. She waves at Gary, smiling ear to ear.

PENELOPE
Thanks Mister!

Gary waves back, all smiles.

GARY
You go have fun honey! I'll save
your spot!

Penelope skips off, ecstatic. Gary watches her go. It's a poignant moment. Then he slouches into her wheelchair and lets out a long relaxed sigh.

Beat.

GARY (V.O.)
Hey. I'm sitting in urine. Great.

EXT. PEARLY GATES - LATER

Gary pushes through a turnstile and approaches something resembling a really nice Customs counter. Heaven is a bureaucracy. The most well-run bureaucracy ever - but still, they're processing half the world's dead every day - it's a bureaucracy.

A CLERK in a glowing white robe flashes Gary a huge cheery smile.

CLERK
Name.

GARY
Gary.

The clerk pages through a phone book sized document on his clipboard and finds "Gary". He looks down at a script and launches into an oft-repeated speech: the world's happiest telemarketer.

CLERK
Gary, on behalf of everyone here in Heaven, let me be the first to welcome you to Heaven.

GARY
Hey...

"Nice Gary" gives him "the guns", unbearably cheesy.

GARY
...thanks for having me.

The clerk laughs hysterically, totally overdoing it.

CLERK
I love it Gary!
(reading again)
The conditions of your entry are as follows: Your stay in eternity will be eternal...

Gary's attention wanders down the counter to the next station. Florence is checking in. Meanwhile, Gary's clerk is still going:

CLERK
And lastly, what age would you like to be?

Gary perks up immediately.

GARY
Thirty five.

CLERK
(reading off a different script)
Because you will not age here in Heaven, you may choose what age you would like to be. While said age may be changed at a later date, doing so is a long and involved process, so we suggest you weigh the matter carefully--

GARY
Thirty five.

EXT. PEARLY GATES - LATER

Gary (now 35) pushes through another turnstile and into one last single file line. At the front of the line is SAINT PETER, rapidly admitting all different kinds of PEOPLE (young, old, Eskimos, Pygmies, everything) through the Pearly Gates into Heaven.

SAINT PETER
Welcome to Heaven. I'm Saint Peter.

He gives each person a hearty handshake, coaxes them through the gates with a firm hand on their back, then moves on to the next person in line.

SAINT PETER
Welcome to Heaven. I'm Saint Peter.

Right in front of Gary is a HOT YOUNG LADY. Gary subtly looks her up and down - she's a total knockout. Then she turns around and hands Gary his jacket. She's Florence transformed into her age of choice.

FLORENCE
Thanks again.

Gary pretends to be confused.

GARY
Hey... I loaned a jacket just like this to some old lady...

She laughs. Gary senses his opening.

GARY
Listen, I don't know if you have like a husband or someone up here you're being reunited with or whatever. But if not--

Saint Peter grabs Florence. It's her turn.

SAINT PETER
Welcome to Heaven. I'm Saint Peter.

She shakes Saint Peter's hand enthusiastically. Gary is staring at him, open-mouthed.

GARY (V.O.)
Cockblocker.

Florence goes through the gates into Heaven. Saint Peter holds out his hand to Gary.

SAINT PETER
Welcome to Heaven. I'm Saint Peter.

Gary hesitates on the threshold. 63 years of planning has come to this.

GARY
So I'm in?

SAINT PETER
Yes.

He nudges Gary towards Heaven. Gary hesitates again.

GARY
I'm in. You're absolutely sure?

SAINT PETER
Yes.

Gary smiles.

HARD CUT TO:

INT. GOD'S OFFICE

A RED PHONE--

Ringling off the hook. It's dusty, covered in cobwebs. Not a lot of emergencies in Heaven.

WIDEN TO REVEAL:

God at his desk - unaware of the phone - and enjoying a bagel.

KIP
Good, right? Sun dried tomato. Now I know you created it and all--

GOD
No. No. I mean I made tomatoes - and of course the sun - but the idea of bringing them together like this...
(re: the bagel and how much he's loving it)
That was all you guys.

He finally notices the phone.

GOD
Oh, hey, it's the red one. Might be
important.

Kip answers.

GOD
(whispering)
If it's Jesus I'm not here.

Kip shakes his head. It's not Jesus. God grabs the phone.

GOD
(into phone)
God here.
(beat)
Saint. Freakin'. Peter. What the
hell's goin' on with your fat ass?
It's been forever.

They share a laugh, then the conversation turns serious.

GOD
I see.
(beat)
I see.
(beat)
Well, he had some problems when he
was young. But who didn't?
(beat)
Then what'd he do?
(beat)
Seriously?
(beat, laughing in spite
of himself)
Oh man, she musta been pissed.
(beat, serious again)
All right Pete. Appreciate the
heads up. I'm on it.

God hangs up the phone and flips on the big screen. A
newscast is in progress.

GOD
One of our recent admittants seems
to be having some problems
adjusting.

ON THE BIG SCREEN:

TWO NEWSCASTERS sit side by side at an anchor desk.

NEWSCASTER
...all of it transpiring just hours
ago at the Gates. Let's take a
look.

The picture dissolves to a re-broadcast of footage shot earlier at the Pearly Gates. Gary is at the threshold with Saint Peter. It's a newscast, so all cuss words are bleeped.

GARY
I'm in. You're absolutely sure?

SAINT PETER
Yes.

Gary smiles, but then hesitates one last time. He has to make absolutely sure.

GARY
I'm in Heaven forever now. No matter what.

SAINT PETER
(annoyed)
Yes.

Gary pauses, takes a deep satisfying breath, then shoves Saint Peter violently out of the way and runs through the gates.

GARY
F**K YEAAAAAAAAAAHHHHHHHHHHHHHHHHH!!!

Gary runs pell-mell through Heaven doing whatever he wants. Taking candy from KIDS, farting on THE ELDERLY, the works. At one point he picks up a BUNNY and throws it. All while letting out a steady stream of profanity.

IN GOD'S OFFICE:

God and Kip watch in horror as six decades of pent up asshole-ness boils over in a place completely unprepared to deal with it.

ON THE BIG SCREEN:

An overweight male FIELD REPORTER stands with a fear-stricken HELEN KELLER. In the distance several small fires burn. The graphic "Gary's Reign of Terror" appears across the bottom of the screen.

REPORTER
Jim. Nancy. I'm here with Helen Keller, distinguished citizen both here in Heaven and of course during her time on Earth.
(MORE)

REPORTER(cont'd)

Earlier today, Helen was the victim of a vicious prank that experts are already referring to as the "poo dollar." The poo dollar, which is quickly establishing itself as Gary's trademark--

HELEN KELLER

HE'S COMING BACK!!!

Gary runs into frame, "honks" the reporter's man-boobs, and runs off giggling maniacally. The reporter starts crying. Helen Keller crouches on the ground in a ball and rocks slowly back and forth.

The picture dissolves back to the anchors at their desk. They're speechless.

IN GOD'S OFFICE:

Also speechless. Nothing like this has ever happened in Heaven before. Finally:

KIP

He can't stay.

GOD

Well it's not like I can just kick him out.

KIP

Why not?

GOD

Cause it's Heaven. You can't get kicked out of Heaven. Once you're in you're in forever. Like a country club. Or a gang.

KIP

Or Time/Life music! They say you can cancel anytime. But you can't!
(off God's blank stare)
Really. They just kept coming. I thought I was going to have to move.

GOD

But instead you died. What a break. For me I mean.

Kip beams. He loves his job.

GOD
 Here's what I need you to tell
 people: Gary is a legitimate
 citizen of Heaven and everyone here
 needs to treat him as such.

Kip jots this down.

GOD
 If you lead a good life, you're in.
 That's the rule. I judge by
 actions. And he acted perfectly. He
 had a plan and he fooled me.

God shrugs, taking it pretty well.

GOD
 It's still a pretty good system if
 you think about it. One screw up
 since the beginning of time isn't
 bad.

Gary runs by one of the office's huge windows, shrieking at
 the top of his lungs for no apparent reason. Suddenly he
 stops, pulls up his shirt, smushes his enormous bare belly up
 against the glass, and begins humping the window furiously.

KIP
 Wow. Look at him go.

A long beat. Gary's still humping.

GOD
 This is going to get worse before
 it gets better.

EXT. SIDEWALK, HEAVEN

Gary moseys slowly through Heaven, taking it all in. PEOPLE
 from every era of human history are going about their day -
 smiling, laughing, loving "life." Gary launches into a
 deafening, off key butchering of "Baby Got Back" by Sir Mix-A-
 Lot.

GARY
 (singing)
I LIKE BIG BUTTS SO I WILL NOT
LIE!!!

Gary isn't watching where he's going and nearly runs over a
 GUY IN A ZOOT SUIT. The guy tips his hat and moves out of
 Gary's way.

ZOOT SUIT GUY
 Excuse me.

Gary continues walking, still not watching where he's going.

GARY
MY OLDER BROTHER WON'T DENY!!!

He almost knocks over an ANCIENT MAYAN WOMAN. She politely moves out of his way.

MAYAN WOMAN
 I beg your pardon.

Gary gives her a look, annoyed at her politeness, then continues walking.

GOD
CAUSE IF THAT GIRL WALKS BY WITH
HER ITCHY ITCHY WAIST--

A KNIGHT IN SHINING ARMOR is right in Gary's path. Gary sees him, but heads right towards him just to see what he'll do.

GARY
--AND A SOMETHING SOMETHING FACE, I
GET SPRUNG...

The knight steps aside and lets Gary by.

KNIGHT
 My fault.

Gary stops and glares at the knight. The knight waves pleasantly and continues on, whistling.

GARY
 You're kidding.

He starts walking again, zig-zagging all over the sidewalk, going completely out of his way to try and run into people. Each time they politely step aside and apologize. Gary laughs, loving it.

DISSOLVE TO:

EXT. SIDEWALK - LATER

A tired and angry Gary has been walking for hours. He heads right for a VICTORIAN LADY. She moves out of his way and keeps going.

VICTORIAN LADY
 Pardon me.

Gary turns around and yells after her.

GARY
You fuckin' pussy!

He makes a B-line for a ZULU WARRIOR. The Zulu warrior readjusts his course and lets Gary by.

ZULU WARRIOR
After you.

GARY
Come on!

Gary takes a swing at him but he's already gone. Gary turns and begins walking again, fuming.

After several paces Gary locks onto ANOTHER GUY several blocks away: A heavyset South American man in his mid 30s. His clothes and moustache are circa 1850s. Gary adjusts his course so that he's right in the guy's way.

Gary keeps walking. The guy keeps walking. They bear down on each other like a low-speed game of chicken.

Finally Gary and the guy are just a few feet apart. The guy sees Gary coming right at him like a maniac. But unlike everyone else in Heaven, this guy won't budge. He keeps walking right towards the oncoming Gary and they collide. HARD.

Both of them fall to the ground. The guy gets up and starts to dust himself off.

GUY
You were in my way...
(searching for language he
hasn't used in a long
time)
...jerk.

Gary flashes a huge smile through his fat lip.

GARY
Thank you!

INT. BAR

Gary and the guy are at an immaculate dive bar. The incredibly attentive BARTENDER plops two Heaven-sized beers down in front of them.

GARY
(offering his hand)
Gary Livingston.

Gary leads an elaborate handshake/fist bump involving several obscene hand gestures. The guy looks on, mystified.

GUY
Feliz Navidad.

GARY
Isn't that Mexican for Merry
Christmas?

FELIZ
It's my name too. And I'm from
Paraguay.

GARY
That like a province in Mexico?

FELIZ
No. It's a whole country. Not
affiliated with Mexico at all
really.

GARY
And it actually has the word "gay"
in it? Brutal.

Gary lifts his beer and drains half of it.

FELIZ
"Guay."

Gary lets out a huge belch, blows it in SOME LADY'S face,
then turns back to Feliz.

GARY
So you seem like a pretty cool guy.
How'd you end up here?

FELIZ
Well my name basically means "Happy
Birthday Jesus," which probably
didn't hurt.

Gary nods, impressed.

GARY
Your parents were thinking.

Feliz shakes his head.

FELIZ
Catholic. Plus I died saving some
kid.

GARY
That's what I kept trying. But no
one would fuckin' finish the job.

FELIZ
This guy was a big help. I drag him
out of a burning barn - he goes
back in for his anvil.
(smiling at his good
fortune)
So of course I had to go back in
after him.

GARY
You lucky bastard. How old were
you?

FELIZ
Thirty five.

GARY
You lucky bastard. That's when I
wanted to die!

FELIZ
Well it wasn't easy. This was
probably my tenth time trying to
die honorably. Stagecoach
accidents... Enlisted for every war
I could find... Made out with a
leper... Been on my way half a
dozen times - only to have some
hotshot doctor bring me back. And
this was back when pretty much all
there was was leeches.

He sets his beer down and looks right at Gary.

FELIZ
It was an emotional rollercoaster.

GARY
But at least you died doing what
you loved: Dying.

FELIZ
(nodding)
True. True.

They both sip from their beers, reflecting on how lucky Feliz
was.

FELIZ
Haven't met too many people like
you up here Gary.

Gary nods, then:

GARY
(to bartender)
HEY! FATMAN! THESE PRETZELS SUCK
BIG ASS!

He throws the crystal pretzel dish at the bartender, then drains the rest of his beer and starts on Feliz's. Feliz watches Gary in awe. His Heaven just got a lot more interesting. Gary stands.

GARY
Alright, I gotta go ruin some
peoples' eternity. See you around.

Gary slaps Feliz on the shoulder and leaves.

EXT. BAR - CONTINUOUS

Feliz, a beer in each hand, catches up to Gary.

FELIZ
Wait! Where are you going?

He offers Gary one of the beers. Gary takes them both and alternates drinking from each.

GARY
To find this bitch Evelyn and this
other bitch Tad.

Feliz nods - he knows exactly who they are.

FELIZ
(pointing the way)
Come on. We'll take the monorail.

EXT. MAIN STREET MONORAIL STOP - EVENING

Gary and Feliz exit the monorail.

GARY
That was nothing like having mono.

Feliz just looks at him.

GARY
Your sense of humor sucks.

Feliz leads Gary down a beautiful small town Main Street, lined with quaint storefronts and upstairs residences. Each belonging to a citizen of Heaven who has finally gotten to open up their dream business here in the afterlife.

GARY
Which would explain why you
actually know Tad and Evelyn?

FELIZ
Not really. This is just where
everyone hangs out.

GARY
Where?

They stop in front of one particularly idyllic storefront.
The sign in the window reads: "BLOSSOMS, SENTIMENTS, N'
WHIMSY: FLOWERS BY TAD & EVELYN."

GARY
Of course.

THROUGH THE WINDOW: A SOFTLY LIT, GLOWING SCENE:

Tad stands in the middle of a circle of chairs - leading an
open discussion on tulips vs. orchids.

Evelyn appears at his side and Gary gasps at her
transformation. Her wild sexy hair is gathered up in a tight
bun - and her body is completely covered by a conservative
housedress.

GARY
Wow.

FELIZ
I know. She's the prettiest girl in
Heaven.

Evelyn serves fresh cider to Tad's ENRaptured AUDIENCE. She
oozes warmth and kindness. Gary watches her and his eyes
narrow.

GARY
That's not a girl. That's a
machine. A cold. Unfeeling.
Machine.

Tad loses his train of thought and Evelyn finishes his
sentence. Tad kisses her on the cheek. They are a perfect,
synergistic pair - obviously meant to run a flower shop
together in Heaven. Rosarita grazes peacefully in the
backyard. It's an intimidating portrait of perfection.

GARY
How the hell am I going to ruin
this?

FELIZ
Maybe you could...

Feliz thinks hard for several seconds.

FELIZ
...invite them on a picnic and then
not show up?

That's the best he can do.

FELIZ
(off Gary's look)
Fine. But I know that would hurt
my feelings.

GARY
I need to think. Which way to the
nearest nudie bar?

FELIZ
There are no nudie bars here.

Gary shoves him violently.

GARY
Excuse me?

Feliz shoves him back.

GARY
You're right. It's not your fault.
(ready to shove again)
Or is it?

FELIZ
I guess there's just never been
anyone here whose idea of paradise
was running a nudie bar.

Gary sits down right in the middle of the street, devastated.

GARY
I thought that was all Heaven would
be. Nudie bars and dog tracks.

He looks back at the flower shop in disgust.

GARY
This is where people hang out?

FELIZ
Or the aquarium. You can help feed
the seals at 2:00 and 4:00. But get
there early cause...

Gary is lost in thought, not listening. Suddenly he turns to
Feliz, a light in his eyes.

GARY
Wanna help me turn my windchime
store into a nudie bar?

FELIZ
(no hesitation)
Yes.
(beat)
You have a windchime store?

But Gary is already gone. Feliz looks around, confused.
Suddenly from next door there's yelling and crashing.

NEXT DOOR:

On a hill overlooking Blossoms, Sentiments, n' Whimsy is:
"JUDY'S SONG: A TOTAL WINDCHIME EXPERIENCE." JUDY, normally
pleasant looking - but currently flustered and sobbing -
appears at the front door in her nightgown.

Her arms are loaded down with as much of her inventory as she
can carry while Gary literally kicks her out of her own
store. She stumbles down the steps and onto the sidewalk,
then runs away terrified. Gary goes back inside his new home.

INT. GARY'S HOUSE - LATER

Gary surveys the country kitchen atmosphere with distaste,
then crosses to a table and chairs. He sits down, throws his
feet up on the table, kicks several breakables out of the
way, and lights up a cigar. He lets out a huge cloud of smoke
and laughs deeply.

A moment passes. Something's missing. He gets up and walks to
the stereo. He flicks it on. "Sailing" by Christopher Cross
fills the room at a low volume. Gary kicks the stereo until
it skips to another song.

GARY
(re: "Sailing")
Thought I was in Heaven.

He flips through an extensive record collection, making faces
the entire time.

GARY
Judy, you tone deaf whore.

He frisbees a record that particularly offends him across the
room. It hits a carefully arranged tower of valuable
knickknacks. The entire thing collapses on itself.

GARY
Jenga!

He turns back to the stereo and notices a laminated rectangular card sitting on top - like what hotels have the local cable stations printed on.

Gary picks it up and it accordions out into an immense document. A radio station is designated for every possible genre and sub-genre - no matter how obscure. Some just play the same song over and over again.

Gary peruses it carefully, looking for something specific. He finds what he's looking for. He kneels by the tuner and gives the volume dial a huge twist to the right.

INT. TAD AND EVELYN'S BEDROOM - CONTINUOUS

Tad and Evelyn sleep angelically in an immaculate canopy bed. They're holding hands. Suddenly "Baby Got Back" shatters the perfect balmy night.

SIR MIX-A-LOT (V.O.)
WANNA PULL UP FRONT!!!/CAUSE YOU
NOTICE THAT BUTT WAS STUFFED!!!

Tad and Evelyn rocket out of bed.

INT. GARY'S HOUSE - CONTINUOUS

Gary is drinking on the couch, yelling/singing along with the music. Feliz lays on another couch, smoking a cigar and having the time of his life.

FELIZ
 This is a good song.

GARY
 (nodding)
 This is the only good song.
 (with Sir Mix-A-Lot)
DEEP IN THE JEANS SHE'S WEARIN'!!!/
I'M HOOKED AND I CAN'T STOP
STARIN'!!!!...

There's a pounding at the door.

EVELYN (O.S.)
 Judy! Are you all right?!

TAD (O.S.)
 Let us help you Judy! We have
 almond bars!

GARY/SIR MIX-A-LOT
 ...OH HHHHHH, BAY-BEE I WANNA GET
WITCHA!!!/AND TAKE YO PITCHA!!!!...

Gary takes his time getting up, savoring it.

GARY/SIR MIX-A-LOT
 ...MY HOMEBOYS TRIED TO WARN ME!!!/
BUT THAT BUTT YOU GOT MAKE ME SO
HORNY!!!...

Finally he heads to the door, still singing along.

GARY/SIR MIX-A-LOT
 ...OOH, RUB ALL A DAT SMOOTH
SKIN!!!/ SAY YOU WANNA GET IN MY
BENZ???

He pauses at the door. Then with one quick motion, he opens the door and greets Tad and Evelyn with the biggest grin we've seen yet.

GARY
 Neighbors!

Tad and Evelyn's mouths drop open. Their tray of almond bars crashes to the ground. Gary gives them each a long look.

TAD
 Gary?

GARY
 Tad.

Gary punches Tad in the face as hard as it's possible to punch somebody. Tad falls unconscious in the doorway.

EVELYN
 Gary?

GARY
 Evelyn.

Gary punches Evelyn in the face harder than he punched Tad. She falls unconscious on top of Tad. Gary takes a deep breath, satisfied.

He takes a moment to survey his new kingdom, then opens the door as wide as possible - knocking Tad and Evelyn's bodies off the porch and into his yard.

GARY
 (to Feliz)
 Let's go shopping.

Feliz follows Gary out the door and across the yard.

EXT. HEAVEN MALL PARKING LOT

Gary and Feliz approach a perfect, glistening mall. There's parking everywhere.

GARY
Because honestly Parrotgay. Where would you rather go? A nudie bar or a flower store?

FELIZ
I would rather bleed to death in a nudie bar than live forever in a flower store.

GARY
Which is exactly how I'm gonna run Evelyn out of business.

FELIZ
But is that really going to bother her? She seems pretty together. Those almond bars looked great.

Gary stops walking and looks right at Feliz.

GARY
But that's not really her. Almond bars. Flower stores. It's all bullshit. She might not know it's bullshit - but it is.

He starts walking again. Feliz hurries to catch up.

FELIZ
So?

GARY
SO the real Evelyn's still in there somewhere. Hiding. But I'm going to take away everything in her life that's helping her pretend to be such a prim, prim tightass. Cause when it's all gone, the real Evelyn's going to come roaring back. And believe me, Tad wants nothing to do with that Evelyn. Once he sees what she's really like he's going to drop her like a hot rock.

He stops. "Hot rock"'s not quite big enough.

GARY
 A hot rock with ants on it.
 (still not big enough)
 Ants that bite and sting and make
 ant poopies on your fingers.
 (almost there)
 And then later when you rub your
 eyes the ant poopies get all...

He trails off, not sure how to wrap things up.

FELIZ
 Then you and Evelyn can be together
 again?

GARY
 Are you crazy? After she left me???
 For CINDERELLA-GINGER-PANTS???

He's shaking with rage just remembering it. Finally he takes a deep breath and puts a hand on Feliz's shoulder - imparting great wisdom.

GARY
 This isn't about getting Evelyn
 back. This is about doing the right
 thing. And restoring order to the
 universe. Which means all I have to
 do is break up her and Tad so badly
 that there's no chance of them
 being happy together. Ever again.
 Til the end of time. Other than
 that I'm pretty flexible.

Gary stops. Right in front of them is a tour bus full of NUNS on Heaven Orientation. Several of them are real lookers.

GARY
 Besides, I've got former nuns to
 fuck.

Florence leans out one of the bus windows and waves.

GARY
 Or maybe just one.

He walks over and shakes her hand.

GARY
 Gary. From the stairway. Guess it's
 more of an escalator though, huh?
 (to the tune of "Stairway
 to Heaven")
 And she's buying an escalator to he-
 ee-re.

Florence applauds.

FLORENCE
I'm Florence. And that's the worst
Robert Plant I've ever heard.

GARY
It sounded like The Monkees, huh?

She nods, laughing.

GARY
That's the only British accent I
can do.
(re: the bus)
So. Didn't know you were married to
the Lord.

FLORENCE
I was out of uniform when you met
me. Day off.

GARY
So how was convent life? Bra and
panty pillow fights like in the
movies?

FLORENCE
I wish. Dad sent me there when I
was 15. Lived there ever since.

Gary likes where this is going.

GARY
Does that mean you're a...

He can't even say it out loud. It's too good to be true.

FLORENCE
...Virgin?

She nods sadly that she is. Gary throws his arms in the air
and does a little dance.

FLORENCE
Not for long though. I'm going to
find a guy who's everything my dad
hated and kept me away from - and
we're going to make up for 104
years of abstinence. Probably in
one night.

The bus's engine roars to life. Florence glances at her
watch.

FLORENCE

Good. I gotta get to the doctor and
schedule my boob job.

And before Gary can say anything - the bus peels out and is
gone. Gary just stares after it, in love.

FELIZ

Are you drooling or crying?

GARY

Both.

INT. HEAVEN MALL

Gary and Feliz lead a train of 12 shopping carts through The
Heaven Mall, where everything you could ever want is under
one roof. Feliz looks at the piles and piles of nudie bar
supplies in awe.

FELIZ

How'd you think of all this?

GARY

You know how in "Field of Dreams"
Robin Hood hears that voice that
goes "Build it and they will come."
And it's like for this mystical,
lofty, higher purpose so he can
reconnect with his estranged
father?

FELIZ

No.

GARY

Well it's nothing like that. I just
like naked chicks who shake it.

He stops.

GARY

Hey, hand me that disco ball.

Feliz hands Gary an enormous disco ball. He crams it into the
lead cart.

GARY

And that one.

Feliz hands him another disco ball.

GARY

And those three over there.

Feliz hands him three more. Gary crams them into various carts. He looks up and down the aisle, then turns to Feliz conspiratorially.

GARY
All right, here's what we're gonna do.

HARD CUT TO:

INT. MALL SECURITY OFFICE

Gary and Feliz are in a gorgeously appointed mall security office. Feliz is giddy with excitement.

FELIZ
This is great! I've never been arrested before.

GARY
You get used to it.

Across the room JULIUS CAESAR and RITCHIE VALENZ argue loudly. GERONIMO sits between them, asleep.

CAESAR
And I'M just saying, I feel like I deserved better. I'm the leader of the world and I literally get stabbed in the back? It's like a bad movie.

RITCHIE VALENZ
Speaking of. You get Sir John Gielgud and I get Lou Diamond Phillips? Come on.

Feliz leans over to them.

FELIZ
What're you guys in for?

Caesar and Ritchie Valenz keep arguing. Geronimo answers without opening his eyes.

GERONIMO
Nothing. We just hang out here sometimes. In case something happens.

Feliz nods, feeling a newfound bond with Heaven's disenchanted.

FELIZ
That's cool.

Geronimo stifles a huge yawn.

GERONIMO
Nothing else to do.

Meanwhile a MALL COP has started lecturing Gary.

MALL COP
And you're aware that the new
business owner's discount is 100
percent?

Gary grits his teeth.

GARY
Yes.

MALL COP
We just ask that you check out via
the checkout counter. So that we
may keep a strict inventory and
continue to guarantee you a
selection of every product that has
ever been available on Earth?

GARY
Yes. You're the best.
Congratulations.

MALL COP
Then what possessed you to try and
shoplift 12 carts full of free
merchandise?

Gary erupts.

GARY
I HAVEN'T SHOPLIFTED ANYTHING FOR
63 YEARS AND I MISS IT, OKAY??? But
this is the lamest arrest I've ever
had.

He stands to leave.

GARY
This place takes the fun out of
everything.

The mall cop is near tears.

MALL COP
Sir, I'm so sorry. We had no idea.
You enjoy shoplifting?

GARY
I did. But now it sucks. Come on
Parrotgay.

He and Feliz head towards the door.

MALL COP
Sir! Wait! Let us try again! At The
Heaven Mall we're committed to
providing a perfect shopping
experience. And if that means
letting you shoplift your free
purchase, then by all means--

GARY
WELL YOU BLEW IT DICKHEAD!!!

Gary slams the door as they exit. Caesar and Ritchie Valenz
stop arguing. Geronimo opens his eyes. They all stand and
follow Gary and Feliz out.

EXT. MALL SECURITY OFFICE - CONTINUOUS

Caesar, Ritchie Valenz and Geronimo catch up to Gary and
Feliz. Caesar holds out his hand for a very formal handshake.

CAESAR
That was the most fun I've had in
150 years.

Feliz leads Caesar in the elaborate handshake/fistbump that
Gary taught him at the bar. Gary looks Caesar, Ritchie
Valenz, and Geronimo over skeptically for several moments.
Finally:

GARY
You guys know how to build stuff?

RITCHIE VALENZ
No. But we know a guy.

INT. WINDCHIME STORE

JESUS is stripping the flowered wallpaper while Caesar,
Ritchie Valenz, Geronimo, and Feliz box up what's left of
Judy's inventory. Gary supervises from the couch, drinking.
"Baby Got Back" blares from the stereo.

Caesar approaches Gary with two wallpaper swatches.

CAESAR
Got a quick question for you boss.

Gary points at the more obnoxious of the two swatches.

CAESAR
 Actually I wanted to ask you: A
 mild heart attack at 98. That must
 be a nice way to go, huh?

RITCHIE VALENZ
 No. Not at all. My fiery plane
 crash was perfect.

Caesar gets right in Valenz's face.

CAESAR
 So was being knifed in the back by
my best friend.

Jesus groans and stops working for a second.

JESUS
 Are you guys ever going to let this
 drop? He doesn't have total control
 over how it happens. Just input.
 (to Caesar)
 And where's Brutus? Where did He
 send him?

Caesar mumbles something. Jesus leans closer, pretending he
 can't hear.

JESUS
 Huh? Where?

Caesar looks at the floor, pouting.

JESUS
 So it's not like you're running
 into him up here on the street, is
 it? Look at Geronimo. He doesn't
 have to bring this up every time we
 hang out.

GERONIMO
 I died of pneumonia. Wasn't too
 bad.

GARY
 Yeah, but your entire people got
 screwed. It was the least He could
 do.

Everyone nods in agreement.

GARY
 (to Jesus)
 And you. I can't believe you're
 defending Him.
 (MORE)

GARY(cont'd)

All you do your entire life is give people fish and build furniture - and then you die from nails through your hands??? You gotta be kidding me!

Jesus shrugs. He's over it.

JESUS

Yeah. But on the upside: I cum lightning. So everything's a tradeoff.

He hops down off the ladder and picks up one of Gary's crayon drawn blueprints.

JESUS

Is this a "9" or a "Q"?

GARY

Surprise me.

Jesus nods - then lights his cigarette, ties his hair back in a ponytail, and picks up a jackhammer.

INT. BLOSSOMS, SENTIMENTS, N' WHIMSY - CONTINUOUS

Tad is wrapping up a lecture on ferns.

TAD

...and most of all, never be afraid to learn from your fern.

His AUDIENCE erupts in a standing ovation.

TAD

Now who wants sun tea?

Everyone raises their hand. Evelyn's sun tea is the best. The customers form an orderly line to receive a glass, then disperse throughout the store to shop.

Tad and Evelyn stand behind the counter, making small talk with the customers. Everyone loves them and they love everyone... DAT DAT DAT DAT DAT!!!

Deafening jackhammer noise fills the store. Customers hit the deck, terrified.

INT. WINDCHIME STORE - CONTINUOUS

Jesus is tearing up Judy's linoleum with the jackhammer. He finishes and shuts it off.

JESUS
Drywall stuff's in the truck. Be
right back.

He leaves. Feliz, Caesar, Ritchie Valenz, and Geronimo are
taking a break - enjoying a beer with Gary. Geronimo holds up
his empty bottle.

GERONIMO
Where's your recycling?

GARY
Over here.

He leads them all to the window overlooking Tad and Evelyn's
house.

INT. BLOSSOMS, SENTIMENTS, N' WHIMSY - CONTINUOUS

The noise has stopped. The customers stand up and look
around, unsure. Evelyn senses their hesitancy and hops up on
top of the counter.

EVELYN
Loyal customers! We apologize for
the construction next door. But if
you promise to pardon our dust - we
promise to continue providing you
with Heaven's biggest selection of
free floral supplies!

Tad hops up on the counter next to her, always supportive.

TAD
Yes! What she said!

The customers nod - pleased - they make a good case. Everyone
resumes shopping. Tad and Evelyn high five. Crisis averted.
Thanks to teamwork.

A CAVEMAN holds out his sun tea.

CAVEMAN
My ice melted.

Evelyn flashes him a huge, accommodating smile.

EVELYN
Well then let me freshen it up for
you..

Evelyn reaches out for his glass and... BAM! A beer bottle
comes flying in through the window and nails her in the hand.
Sun tea goes everywhere. Especially in Tad's eyes. He shrieks
in pain.

EXT. BLOSSOMS, SENTIMENTS, N' WHIMSY - MOMENTS LATER

Customers are streaming out of the flower store. Tad and Evelyn stand in the doorway, desperately trying to get them to stay. The last customer, a huge bearded VIKING, puts a hand on Evelyn's shoulder as he exits.

VIKING
Evelyn, you know I love your store.
I've been your customer since the
day you opened. But the
construction next door is just too
much.

Several empty bottles and a keg come arcing across the sky, landing with a huge bang on the flower store roof. The Viking jumps.

VIKING
Not to mention the safety issue.

Up on Gary's porch, shirtless Jesus exits a Port-A-John, fanning the air behind him with a magazine. The Port-A-John glows with a blinding white light.

VIKING
And I don't even know what to say
about that.

He gives Evelyn a gentle squeeze on the shoulder and a sympathetic smile.

VIKING
I'm sorry.

He takes a couple tentative steps out into the yard, then takes off in a full fledged sprint. Evelyn watches their last customer abandon them, worried.

DISSOLVE TO:

EXT. BLOSSOMS, SENTIMENTS, N' WHIMSY - THE NEXT DAY

The store is still deserted. Tad and Evelyn sit on the front step underneath a banner reading "BLOSSOMS, SENTIMENTS, N' WHIMSY - OPEN DURING CONSTRUCTION."

DISSOLVE TO:

EXT. BLOSSOMS, SENTIMENTS, N' WHIMSY - THE NEXT DAY

Tad and Evelyn sit underneath a banner reading "BLOSSOMS, SENTIMENTS, N' WHIMSY - STILL OPEN DURING CONSTRUCTION."

DISSOLVE TO:

EXT. BLOSSOMS, SENTIMENTS, N' WHIMSY - THE NEXT DAY

Tad and Evelyn sit underneath a banner reading "BLOSSOMS, SENTIMENTS, N' WHIMSY - OPEN DURING CONSTRUCTION AND NOW ALSO A LICENSED NOTARY PUBLIC." Evelyn stands, lets out a long sigh, and heads inside.

EXT. GARY'S PORCH - LATER

Gary watches Tad and Evelyn board up the flower store windows and padlock the door. Gary smiles, pleased - then crosses to his beer cooler.

He kneels down by the cooler and reaches way down deep inside. From the depths of the cooler he produces a smaller cooler - like a gunfighter getting the case that holds his dueling pistols out of his larger, everyday rifle case.

He sets the smaller cooler on the porch and opens it with great reverence. Inside is a perfectly chilled six pack of Zima.

Feliz, Caesar, Ritchie Valenz, and Geronimo sense something important is happening and have gathered round. Gary turns to address them:

GARY
Alright, listen up jerks. These are
not for drinking.

FELIZ
Why not?

GARY
Well first of all - cause they're
Zimas and you have a Y chromosome.
57 of them I'm guessing. And next
of all - cause I need them for
doing this:

Gary takes one of the Zimas and heaves it underhand like a grenade high into the air towards Tad and Evelyn's yard...

EXT. BLOSSOMS, SENTIMENTS, N' WHIMSY - CONTINUOUS

Tad and Evelyn are doing their best to clean up their yard - which is completely covered in bottles, cans, a half-eaten roast pig, etc. Tad looks around, mystified.

TAD
It's one thing to punch us in the
face - but this is just plain
littering.

Evelyn stops raking to flex her wrist.

EVELYN
My wrist still hurts from that
bottle.

Tad takes her wrist in his hand and massages it tenderly.

TAD
I know it does. But do you know
where you're hurting the most?
(points to her heart)
On the inside. Where your feelings
live.

She nods. He's so wise.

TAD
And just remember, it doesn't
matter what Gary does to us. He
can't keep us from loving him--

PLOK! Tad gets nailed in the face by a bottle and collapses in a heap. Out cold.

The bottle rolls to a stop at the feet of two passersby: A DRUID and a FRENCH COURTESAN. They stare at it, fascinated. They can't begin to fathom why anybody in Heaven would throw something at someone else.

FRENCH COURTESAN
Maybe it slipped out of someone's
hand?

DRUID
(reading something magic
marked on the bottle)
Probably when they were writing
"TAD IS A GIGANTIC ASSBABY" on it.

FRENCH COURTESAN
Makes sense.

The Druid picks up the bottle and hands it to Evelyn.

DRUID
Or maybe they wanted you to have
it?

Evelyn looks at the bottle, eyes wide. It's the Zima. And for
some reason it terrifies her.

EVELYN
(over acting)
Well I don't know why! I certainly
don't drink!

The Druid shrugs - links arms with the French Courtesan - and
they continue on their stroll. Evelyn stares at the Zima,
mesmerized. It stares back at her.

AS WE SLOWLY PUSH IN ON THE ZIMA...

Evelyn goes into a strange, hallucinogenic trance. Images
float past, but we can't quite make out what they are.
Lights flash. Music plays. People cheer...

TAD (O.S.)
Evelyn?

Evelyn comes out of her trance. She's sweating and breathing
heavily. She whips around to see a woozy Tad struggle to his
feet. A huge smile of relief spreads across her face. She
drops the Zima and runs to him.

EVELYN
Thank God you're here.

She gives him a huge, desperate, needy kiss.

TAD
I live here. With you.

EVELYN
And I always want to live here with
you. But I'm...

She looks around at their decimated yard. Their boarded up
store. Tad's two black eyes. Her perfect life is crumbling
and she knows it. She looks right at Tad, visibly rattled.

EVELYN
...concerned. That this is what our
life is going to be from now on.
Gary tormenting us until we break
up.

TAD
I would never break up with you
Evelyn. Not even as a coping
mechanism.

Evelyn takes his hands in hers, touched. But she needs more.

EVELYN
But I want to be sure Gary can
never tear us apart. And there's
only one way to make sure...

She gets down on one knee. She swallows hard. Nervous.
Desperate.

EVELYN
Tad Jacobs. Will you marry me?

Tad turns away, put on the spot. They've talked about this
before.

TAD
I thought we agreed to wait until
we were ready.

EVELYN
We've been dating for 63 years. I'm
ready.

She stands up and pulls him close. She really wants this.
Needs this.

EVELYN
Aren't you?

Tad swallows hard - a huge lump in his throat.

EVELYN
Please Tad. It's time.

Tad's eyes well up. A long beat. And finally:

TAD
Yes.

They kiss. Rosarita's trunk encircles them and lifts them off
the ground in a floating embrace of love.

EXT. GARY'S PORCH - CONTINUOUS

Gary and Feliz have been watching the entire thing. Gary is
all smiles, loving it.

GARY
63 years! Sweet crap what a pussy.
I'm not sure exactly what the
science is behind this - but
somehow I hate them more now.

FELIZ
You should. Couples who get married
in Heaven are bound for all
eternity. No divorces. No
separations.

Gary's smile vanishes.

GARY
What?

FELIZ
A marriage in Heaven is forever.
It's a beautiful, unbreakable,
perfect union. Sorry. Thought I
mentioned it earlier.

Gary clenches his fists, pissed. This is a serious setback.

GARY
Any other lame-ass Heaven rules
you've forgotten to mention?

FELIZ
(thinks for a second)
Hmm... Orphans get in
automatically?

But Gary has already stormed off.

INT. KITCHEN - CONTINUOUS

Gary storms in. Jesus passes, carrying a toilet mannequin.

JESUS
What's wrong?

GARY
Nothing I can't fix.

He picks up a meat cleaver. Jesus backs away.

JESUS
Whoa. Come on. Let's not get crazy.

GARY
No. Don't worry. This is totally
unrelated.

He grasps the meat cleaver with both hands and jabs it into his own thigh.

HARD CUT TO:

INT. HOSPITAL ROOM

Sirens wail.

Gary is resting comfortably in bed with the meat cleaver still sticking out of his thigh. He looks at his watch - it's time. With great flourish he pulls aside the curtain dividing his bed from the bed next to him.

GARY

Surprise!

In the bed next to his is Florence, recovering from her boob job. He hands her an obscenely huge bouquet of "get well" flowers and balloons and a case of Wild Turkey.

FLORENCE

Gary. Wow. Thanks. What are you doing here?

GARY

Came to see you.

She notices the 12 inch knife sticking out of his leg.

GARY

What, this? This was always here...

He freezes. He's noticed her new boobs. And they are magnificent. He points at them, speechless. Finally he manages:

GARY

...I like.

FLORENCE

Thanks. Speaking of - I saw the billboard for your topless bar at church.

Gary is suddenly all business.

GARY

Not topless. Full nudie. Has to be - cause I've already got the name worked out.

FLORENCE

Well?

Gary gestures grandiosely at an imaginary neon sign.

GARY
The Gash Station.

Florence nods. She approves.

GARY
And if I'm gonna have a name like
that - I gotta have some gash, you
know?

FLORENCE
Obviously. Your hands are tied.

They smile at each other. There's a connection. Florence really gets him. There's a knock on the door and someone enters.

FLORENCE
Oh, Gary, have you met my
boyfriend?

DAVY CROCKETT materializes at Florence's side. He's hands down the handsomest man in Heaven. Big. Strong. Larger than life. He's carrying an OLD LADY under each arm.

DAVY CROCKETT
I'm going to give these nice young
ladies a lift down to the gift
shop.

The Old Ladies swoon. Everyone loves Davy Crockett.

DAVY CROCKETT
Nice to meet you Gary.

He kisses Florence on the cheek and exits. Gary watches the kiss, terrified.

GARY
Have you...

FLORENCE
No. He wants to take it slow.

She lets out a sigh, disappointed.

GARY
You said you were going to find
someone your dad hated. No one
hates Davy Crockett! Except for me.

FLORENCE
My father was a first generation
Mexican immigrant.
(MORE)

FLORENCE(cont'd)

He lost his great grandfather and three great uncles at The Alamo. He hates Davy Crockett.

GARY

Florence. I want you to look at something:

He gestures down at himself. He's fat. Unkempt. With a stab wound. It's pretty rough.

GARY

You can't tell me your dad wouldn't hate this more.

Florence smiles sweetly. Gary's not winning this argument.

FLORENCE

Davy Crockett and the Tennessee Volunteers killed over 2000 Mexicans in defense of The Alamo. Have you killed 2000 Mexicans Gary?

GARY

Maybe not 2000...

FLORENCE

Gary?

Gary crosses his arms, pouting.

GARY

...no.

FLORENCE

I'm sorry.

A NURSE wheels Florence's bed out of the room. Gary watches his dream girl slip away for the second time.

GARY

GodDAMMIT I wish I'd killed more Mexicans!

EXT. TAD AND EVELYN'S HOUSE

Evelyn is sitting on Rosarita's back, glancing anxiously at her watch.

EVELYN

Tad! We're going to be late!

Tad exits the house, mildly irritated. This is their version of a fight.

TAD
 Evelyn. I hear your words and I
 understand them. But when--

Rosarita trumpets something hilarious, breaking the tension.
 Tad and Evelyn laugh and laugh.

TAD
 (wiping away a tear)
 She is such a card.
 (gives Rosarita a long,
 loving hug)
 And I love her very much.

He steps onto Rosarita's trunk and she lifts him up onto her back. He takes a seat behind Evelyn and they lumber off down the street. As soon as they're out of sight, Gary pops up from behind their bushes.

He goes to the front door and opens it. It's unlocked. This pisses him off. He flips the lock and closes the door. Then he breaks a window, reaches through, unlocks the door he just locked, and goes inside.

GARY
 (to no one)
 Because it's more fun. That's why.

INT. TAD AND EVELYN'S DEN

Gary is rooting through Tad and Evelyn's photo albums. They're almost entirely devoted to Rosarita - who clearly plays the role that a child would play in a normal family.

Gary pages past pictures of Rosarita dressed up as a pirate for Halloween, Rosarita and some of her ELEPHANT BUDDIES eating cake at her birthday party, Rosarita and Tad making a sand castle at the beach, etc.

ON THE TV:

A home movie plays: Rosarita is pushing Tad and Evelyn on a tire swing. They smile and laugh, the wind in their hair. One big happy family.

IN THE DEN:

Gary watches closely, taking notes.

HARD CUT TO:

EXT. TAD AND EVELYN'S YARD - NIGHT

Gary has ahold of Rosarita's tether and is attempting to drag her out of the yard. She doesn't budge. He gets behind her and tries pushing.

GARY
(whisper shouting)
Hey ugly! Good news! You're free!

He points at the open gate - but Rosarita has no interest in running away. She's happy here. Gary comes over and kicks her in the shin as hard as he can. Nothing.

DISSOLVE TO:

EXT. TAD AND EVELYN'S YARD - LATER

Gary has set up a portable television set and VCR. It's playing a "National Geographic" special of two elephants mating.

GARY
Pretty hot, huh? You want to go
someplace to be alone and do your
thing? It's cool. Gate's open.
Let's go...

Gary slowly wheels the TV away from Rosarita, coaxing her to follow. She stays put, completely uninterested.

DISSOLVE TO:

EXT. TAD AND EVELYN'S YARD - DAWN

The sun is rising. Gary is hoarse.

GARY
Fine. I didn't want to do this,
but:

He shoves a catalog in Rosarita's face. It's full of pianos. He pages through it - pointing out the keys on different pianos.

GARY
Oh who's this? Grandpa? That's too
bad...
(re: another piano)
And I'll bet you knew this guy too.
Think there's anything you could
have done? Hmmm, that's a
toughie...
(MORE)

GARY(cont'd)
(re: another piano)
And what about her? I wonder who
she was. Her hopes. Her dreams. She
died alone whoever she was. Alone
and unfulfilled...

Rosarita just stands there grazing.

GARY
They just use the tusks, you know?
It's not like when the Indians
killed elephants and would use the
whole thing. Isn't that awful?
Maybe you should run away and cry
about it.

Rosarita grabs the catalog with her trunk and eats it.

GARY
What kind of monster are you???

INT. TAD AND EVELYN'S HOUSE - WEDDING SHOWER - MORNING

Tad and Evelyn sit in their breakfast nook amongst recently
opened presents - enjoying a glorious brunch.

Loving GUESTS surround them, most notably their three best
friends: A PENNSYLVANIA DUTCH WOMAN, an ENGLISH SQUIRE, and a
SAMURAI KING. Everyone is incredibly kind and polite. Even
for Heaven.

EVELYN
We're so glad you guys could all
make it.

EVERYONE
Congratulations./Wouldn't miss
it./This hollandaise is
unbelievable.

Tad raises his virgin mimosa to toast.

TAD
To the woman I love. The elephant
we've raised. And most of all, to
friends.

EVERYONE
Here here./To the happy
couple./Seriously, it's like heroin
on an English Muffin.

They continue eating, basking in the glow of one another's
company.

PENNSYLVANIA DUTCH WOMAN
Speaking of Rosarita, is she going
to be there for the big day?

TAD
We could never get married without
Rosarita.

EVELYN
Years from now, when you look back
on our wedding, you're going to
think two words: Elephant.
Ringbearer.

Tad nods enthusiastically.

TAD
Hold on. I'll get her:

Tad leans back in his chair, puts his hands up to his mouth,
and does an incredibly lifelike elephant call. Rosarita can
be heard rumbling towards the open window. Tad and Evelyn
smile at each other. They love her so much.

TAD/EVELYN
Here comes our pride and jo--

They both stop. Everyone gasps. Total silence. A fork drops.
Rosarita is covered from head to toe in graffiti: "I EAT
GIRAFFE COCK", lewd drawings, etc. Tad runs outside to help.

EXT. TAD AND EVELYN'S YARD - MOMENTS LATER

Evelyn comes running outside after Tad. He's disappeared. A
muffled groan draws her attention to the bushes.

She wades into a planter and fishes out Tad. He's also
vandalized from head to toe: "I EAT GIRAFFE COCK", lewd
drawings, etc. She helps him to his feet and removes a full
geranium plant from his mouth.

TAD
I had an accident.

Evelyn looks up towards Gary's house. He waves cheerfully
from the porch.

EVELYN
This was no accident.

Tad looks right at her, always honest.

TAD
I mean in my pants.

An official looking car screeches to a stop at the curb. A stern looking WOMAN hops out, holding up a badge.

WOMAN
Eunice Quintana. Department of
Elephant Welfare. I'm afraid I have
a few questions I need to ask you.

EXT. TAD AND EVELYN'S YARD - LATER

It's dark. Police lights flash. Eunice is leading Rosarita up a ramp and onto a waiting Department of Elephant Welfare truck.

Tad, Evelyn, and friends stand off to the side watching. Tad is catatonic - with a blanket wrapped around his shoulders like a survivor in a disaster movie. Evelyn is crying. Pennsylvania Dutch Woman puts an arm around her.

PENNSYLVANIA DUTCH WOMAN
You'll still get to visit her every
other weekend.

Evelyn nods vacantly and looks off into the distance, a broken woman.

EVELYN
I can't believe this is happening.

Everyone shakes their heads in disbelief.

SAMURAI KING
I didn't know elephants and
giraffes even socialized.

English Squire pulls Pennsylvania Dutch Woman and Samurai King aside.

ENGLISH SQUIRE
And more importantly, does anyone
know another elephant that can
carry rings? Cause I don't. And the
wedding's in three weeks.

Tad overhears and is shaken from his trance. And for the first time in his perfect life, he's unable to discuss something rationally.

TAD
Another elephant??? Rings??? What's
wrong with you? I don't want
another elephant! I don't even want
to get married now!

EVELYN
Honey, I miss her too. But...

But Tad isn't listening. He storms off, completely unhinged.

TAD
(re: "I LOVE GIRAFFE COCK"
on his forehead)
And no it's not because of this!
This isn't true! I didn't even
write this!

Evelyn watches him go - then collapses to the ground and puts her face in her hands, devastated. And then as if on cue... PLOK! Something falls from the sky and lands beside her. She picks it up. It's another bottle of Zima.

AS WE SLOWLY PUSH IN ON THE ZIMA...

Evelyn goes into another strange, hallucinogenic trance. Images float past, lingering longer this time - but we still can't quite make out what they are. But the lights flash brighter, the music plays faster, and the people cheer louder...

Suddenly English Squire thrusts a cordless phone in Evelyn's face. She snaps out of her trance - and just in time. The Zima is only inches from her lips.

ENGLISH SQUIRE
(re: phone)
It's for you.

HARD CUT TO:

INT. GOD'S OFFICE

Tad and Evelyn are seated across from God. They're bleary eyed and clearly not speaking to each other.

GOD
Thanks for coming in guys. There
are a couple reasons I called. One:
I just figured out how to use the
red phone...

He pats the red phone. It is now cobweb free - been getting a lot of use since Gary got to Heaven.

GOD
 And I'm pretty into it. Two: I
 wanted to remind you both that even
 though Gary has ruined your
 business and taken Rosarita away,
 the important thing to remember
 is...

He stops. Tad has his hand raised politely. Even in times of
 tragedy he's a stickler for decorum.

GOD
 Yes Tad?

TAD
And stole a pie off our windowsill.

GOD
 I'm sorry to hear that. But like I
 was saying...

Tad has his hand raised again. God calls on him.

TAD
 Like a common hobo!

GOD
 Even worse. But stick with me now.
 Because the important thing to
 remember...

Tad raises his hand. God ignores him and keeps going.

GOD
 ...is that no matter what, you...

Tad waves his hand in the air.

GOD
 ...HAVE to stop raising your hand.
 It's embarrassing everyone.

Tad puts his hand down.

GOD
 And I don't just mean everyone
 here. I mean everyone everywhere.

EVELYN
 Is there anything else we should
 remember?

GOD

I'm glad you asked. You should remember that no matter what Gary's done to you - you still have each other. And that's what really matters. Not work. Not even elephants.

Tad is listening carefully, really taking this to heart. He nods. Slowly at first - and then with more and more certainty. He sits up straight in his chair - once again the strong, supportive Tad we know and love. He turns to Evelyn and takes her hand.

TAD

God's right. I want to marry you Evelyn. And I don't want to wait until next month. I want to do it now. This Saturday.

EVELYN

In two days? What about Rosarita?

TAD

I'm going to miss her - but you're the one I want to be with forever. And I won't let anything stop that from happening.

Evelyn pulls him close. This means so much.

EVELYN

Really?

TAD

Yes.

They kiss. God smiles, his heart warmed.

GOD

And speaking of the wedding - I don't normally do this - but considering all you've been through... If you'd like me to perform the ceremony, I'd be more than--

TAD

We're going to have a Justice of the Peace.

EVELYN

We want to have a non-religious ceremony. So all our guests can feel welcome. Thank you though.

God nods. No hard feelings.

GOD
Of course. And in the meantime,
I'll have Kip set up a meeting with
Gary first thing tomorrow. See if I
can make him realize that there's a
lot more to enjoy in Heaven besides
harassing the two of you.

HARD CUT TO:

EXT. GARY'S BACK TERRACE - THE NEXT DAY

Gary stands naked with both hands on his hips - enjoying a
spectacular panoramic vista of Heaven.

Gary turns and we see now that he's been peeing off the edge
of the terrace - both hands on his hips. As he turns, some
pee hits a set of windchimes and they chime.

GARY
Hey. It's Judy's song.

Kip comes around the corner of the house, looking for Gary.

KIP
Gary?

Gary is attempting to play a specific tune - aiming his pee
so it hits certain chimes - still hands free.

KIP
Please no.

Gary walks past Kip, shaking out his dribbles as he goes. Kip
recovers and extends a hand.

KIP
Gary, I'm Kip McNichol. From God's
office.

GARY
Sorry Larissa. Not into men.

Gary enters the house, unshapely ass jiggling. Kip follows
him in.

KIP
(re: Gary's ass)
Neither am I now.

GARY
But what about now:

He flips on a particularly graphic girl on girl porno.

GARY
(referring to an
unbelievably
comprehensive channel
guide)
Where was the one with...

He flips through 20 different channels - all porn - but each with slight variations.

GARY
(finds what he's looking
for)
There you are.

Gary watches closely, totally engrossed in the plot.

KIP
God wanted me to stop by and set up
a meeting. Maybe you could turn
that off for a--

GARY
Anything you have to say to me, you
can say in front of my friends:

He gestures to the porn actresses.

KIP
(turning off the TV)
I promise this'll only take a
second--

GARY
Hey! If you're mad at me - fine.
But do NOT take this out on the
lesbians. They didn't do anything
wrong.

He turns the TV back on.

GARY
Now tell me what God wants and
leave. I've still got a whole lotta
jerking off to catch up on.

KIP
Okay, for starters--

GARY
WHICH I prefer to do alone. Though
that's not necessarily a
dealbreaker.

KIP
For starters, this isn't your house.

Gary looks around at the carnage that was once Judy's home and business.

GARY
I'm squatting.

KIP
Right... Not a lot of squatting done here in Heaven.

GARY
Till now!

Gary lets out a celebratory whoop and chest bumps Kip. Kip takes two big steps back and inspects his clothes for germs.

KIP
Fine. My point is...

As Kip talks, Gary gradually cranks up the volume on the porn so that Kip has to shout over the sex noise.

KIP
...and Heaven is a team effort. A place where people come together for the benefit of everyone. And we know you can be a valuable part of that team Gary. BUT YOU HAVE TO LET US HELP YOU!...

PORN ACTRESS
...UH! Principal Jeffries. UH! Is going. UH! To kill us. UH! If. UH! He. UH! Finds us. UH! In. UH! Heeeeeerrrrrrre! Fuck me fuck me fuck me fuck me. Yes. Now. Yes. Now. YES. NOW. YESSSSSS! NOWWWWWW!...

Kip stops and Gary turns the volume back down.

GARY
I didn't catch all of that. Was there anything after "my point is"?

Kip gives up.

KIP
Will you just put on some clothes and come with me?

Gary is already on his way out the door naked.

GARY
No and where are we going?

INT. GOD'S OFFICE

God is at his desk with a shoebox full of old receipts, punching numbers into an adding machine with one hand and working an abacus with the other.

Kip sticks his head in.

KIP
Have fun.

Gary shoves Kip out of the way and saunters into God's office naked.

GOD
Gary. Good. Come in.

He comes around his desk and extends his hand.

GOD
I'm God almighty.

Gary takes God's hand and shakes it, totally unfazed.

GARY
You're fatter than I thought you'd be.

God sits and motions for Gary to sit.

GOD
Actually, I appear to you exactly as you perceive me to be. What you're seeing right now is how you picture your God.

GARY
Weak.

GOD
Some people might be impressed by a system and a place where the varying beliefs of hundreds of billions of people can be integrated harmoniously.

Gary leans to one side, rips an enormous fart, and sits.

GARY
Some people think "irregardless" is a word. But that doesn't mean it is.

He throws a leg up on God's desk so his crotch is completely on display. God is about to say something, then hesitates, a little nauseated.

GARY
I don't know what you're making
faces about.
(re: his body)
This is all your fault. You made
it.

GOD
Yes. And it's beautiful. But--

Gary grabs his boobs and jiggles them.

GARY
That's what I think!

GOD
Unfortunately not everyone's as
comfortable with your body as you
are Gary.

GARY
But man, I am SO comfortable. I'm
through with clothes.

GOD
Gary, here's the thing. This is
Heaven. And because it's Heaven, by
definition you can do whatever you
want.

Gary stands up, ready to go.

GARY
Sweet. Good talk.

GOD
But, I want to strongly suggest
that you find something to do here
besides bother Tad and Evelyn.

Gary shakes God's hand warmly.

GARY
God, that is a kick-ass suggestion,
and I'm totally looking forward to
ignoring it. Great meeting you
finally.

God stands and motions for Gary to follow.

GOD
Come on. I want to show you
something before you go.

He heads out of the office. Gary follows, slowing down as he passes Kip's desk.

GARY
Guiniveere! Hold this for me:

He hawks a huge loogie in Kip's hair, lets out a high pitched cackle, and follows God out into the hall.

INT. HALLWAY - CONTINUOUS

As they walk, Gary gives God a long once-over, his brow furrowed in deep concentration.

GARY
Okay, now I'm perceiving you as Bea
Arthur. How come you're not
changing?

GOD
Because I appear to you as you
truly perceive me. Not as what you
try and force me to be.

Gary mimes jerking off. What a rip-off.

GARY
What about the devil. Who's he look
like?

GOD
Never seen him.

GARY
Why not?

GOD
We can't be in the same place at
the same time. It's complicated,
end of the universe type stuff.

Gary mimes jerking off with both hands. What a bigger rip-off.

GARY
Whatever. Never gave him much
thought personally. Always knew I
was headed up here.
(he winks)
Fooled you good, didn't I?

God smiles, deciding to let that one go.

GOD
I know that he's like me: Appears
however you perceive him to be.

GARY
(thinks for a second)
Crispin Glover maybe?

GOD
Maybe.

They come to a doorway and enter.

INT. HEAVEN MISSION CONTROL - CONTINUOUS

God leads Gary into a vast, vast room - the walls covered with thousands of big screen TVs - just like the one in God's office. Each plays a scene from SOMEONE's life. God leads Gary over to a specific big screen.

GOD
Gary. Life is filled with choices.
And so is the afterlife--

GARY
(pointing at the big
screen, excited)
Hey! Who's that handsome man?

ON THE BIG SCREEN:

Footage of Gary on the stairway down to Hell.

IN MISSION CONTROL:

GARY
I'll bet he's got a huge dick,
whoever he is.

He looks down at his crotch slowly, as if the outcome is in doubt...

GARY
Suspicion confirmed.

GOD
That was a tough day for you, huh?
I thought you might want to talk
about--

GARY
 (holding up a hand to
 shush God)
 Wait! I do something funny here.

ON THE BIG SCREEN:

Gary falls through the hole in the stairs.

IN MISSION CONTROL:

Gary laughs - loving it.

GARY
 Yes! Classic!

God turns to face Gary.

GOD
 You know those stairs don't really
 lead anywhere.

GARY
 My ass they don't. I was on 'em.
 And frankly? They're very unsafe.
 You should have Jesus take a look
 at them.

God shakes his head.

GOD
 Just for effect. There is no
 geographic Hell - it's not a
 physical place like Heaven is.
 We're a community. Hell's intensely
 personal. For some people Hell
 might be living forever. For some
 it might be never seeing the ocean
 again. For Kip it'd be not being an
 assistant. But whatever it is, it's
 yours and yours alone. That saying
 "own personal hell" always kills
 me. Because of course it's
 personal. It's Hell.

God is watching Gary closely to see if he's absorbing any of
 this. But Gary is totally engrossed in the footage.

GOD
 You know Gary, anytime you need to
 talk, my door is always open. It
 doesn't have to be because you've
 driven a flower store out of
 business...

He refers to a stack of Gary-related incident reports in his hand.

GARY
...or because you've stuffed
garbage in Harriet Tubman's
chimney...
(re: another incident
report)
...or because you've made a 30 foot
snowman entirely out of your own...
Wow. Didn't even know that was a
thing.

Gary is still lost in the footage, really enjoying it.

GOD
Gary.

GARY
Hm?

GOD
You can watch this later at home.

This finally gets Gary's attention.

GARY
What time?

GOD
Anyone in Heaven can watch any
moment from their own life - 24
hours a day - on channel one.

God puts his arm around Gary and walks him towards the door.

GOD
But right now I'd like you to
concentrate on at least trying to
be good. Who knows, you may start
wanting to be the very person you
were pretending to be all that
time.

GARY
Hmmm... interesting theory.

He holds up a crappy hand-drawn flier.

GARY
Now who do I have to blow to get
some copies made around here?

EXT. TAD AND EVELYN'S FRONT YARD - REHEARSAL LUNCH

Tad and Evelyn's front yard is now immaculate, ready for a beautiful outdoor wedding. Lanterns strung from trees, rows of chairs facing a wedding gazebo, etc.

The rehearsal lunch has just ended and nicely-dressed GUESTS are milling about. Gary (nude from now on) suddenly appears, handing out fliers to every FEMALE near Evelyn. Feliz, Caesar, Ritchie Valenz, and Geronimo fan out to cover the rest of the yard.

GARY

Ladies. Auditions later today. Hope you can all make it.

Several of the women take fliers, intrigued. Gary yanks a flier out of one lady's hand--

GARY

Except for you, cause you're hideous.

Evelyn takes him aside.

EVELYN

Gary, I understand that you have a problem with me and Tad. But Rosarita? She never did anything to you.

GARY

Right. Except for the part where she SAT ON MY FACE.

(to the ladies in the assembled crowd)

She's an elephant. That's why it was bad. Usually I'm fine with, you know, the face sitting and whatnot.

An uncomfortable silence. People in Heaven never talk about that.

OLD WOMAN

Okay. Well. Good. That's good to know.

GARY

(sexy squint)

Totally. Spread the word.

Evelyn looks him up and down - noticing for the first time that he's naked. It's not impressive.

EVELYN
Gary. Ew.

Gary gestures down at himself.

GARY
See anything you like?

EVELYN
Again: Ew.

Tad appears at her side. His forehead is pink from scrubbing - but the faded "I LOVE GIRAFFE COCK" is still completely visible. It looks good with his suit. Evelyn takes his hand.

EVELYN
(re: Gary's nakedness)
Don't worry Tad. It's nothing I
haven't seen before.

She takes in Gary's large unshapely body again.

EVELYN
Though there's definitely a lot
more than I remembered.

GARY
(making pelvic thrusts)
So. Much. More.

EVELYN
No. Actually looks like there's
less there.

GARY
(pelvic thrusts)
So. Much. Less. But somehow. Still.
Magical.

Tad cracks up huge, genuinely loving it.

TAD
(to the assembled crowd)
Is it just me - or is it impossible
to stay mad at this guy?

He moves to hug Gary. Gary boots him in the ass and he flies off down the sidewalk. Evelyn just looks at Gary, shaking her head.

GARY
What? Don't even try and tell me
that kicking him wasn't the right
thing to do right there.

EVELYN

Gary, I hate to break this to you,
but you're wasting your time. I
miss the store. And I miss
Rosarita. And I hate having to
drive all the way across town to
buy windchimes. But none of it
matters. Because I still love my
life. I have my friends. I have
Tad. And they're not going
anywhere.

Evelyn's friends nod. Tad blows her a kiss from the gutter.

TAD

I support you unconditionally!

EVELYN

And tomorrow we're going to be
married. Forever. And there's
nothing you can do to stop that.

Gary's face drops.

GARY

Tomorrow?

EVELYN

Yep.

A long beat. Gary shrugs.

GARY

Well. Hey. I did my best.

He turns to leave.

GARY

Oh, wait, here:

He hands her a flier. It's incredibly lame. Hand drawn stick
figures with big boobies, childish lettering, etc. But as
soon as Evelyn sees it, a profound terror comes over her. As
she reads, Gary mouths the words, bursting with pride:

"Hey Ladies! Ever wanted to dance naked for money? Open
casting call today at The Gash Station - Heaven's oldest and
most respected XXXX Nudie bar"

AND AS WE SLOWLY PUSH IN ON A BIG-BOOBIED STICK FIGURE...

Evelyn goes into yet another strange, hallucinogenic trance.
The images and sounds are even clearer this time - but still
just beyond our grasp...

Evelyn looks up to find Gary smiling at her. Her lower lip is trembling.

GARY
We open tomorrow too.

EXT. THE GASH STATION - AUDITIONS

WE'RE TRAVELING UP...

An enormous handcrafted wooden walkway that Jesus is just now putting the finishing touches on.

WOMEN of all ages, shapes, and ethnicities pack the walkway, lined up to audition. WOMEN IN BURKAS stand next to AMAZON QUEENS who stand next to MOHAWKED PUNK ROCKERS. All of them are clutching fliers excitedly.

WE FOLLOW THE WALKWAY...

As it passes over Tad and Evelyn's house - leaving it in total shadows. Their roof is completely covered in empty beer bottles, baked potato skins, a discarded kiddie pool, etc.

AND WE FINALLY REACH...

INT. THE GASH STATION - CONTINUOUS

Gary and Feliz are stocking the bar at light speed.

FELIZ
We open tomorrow?

GARY
We do now.

Caesar, Ritchie Valenz, and Geronimo sit at a table with clipboards - watching a 1950s HOUSEWIFE audition. Gary pauses momentarily to shout at the housewife.

GARY
Hey! When can you start?

She stops gyrating for a second and looks at her watch.

HOUSEWIFE
45 minutes?

GARY
Perfect. Keep going.
(to Caesar, Valenz, and Geronimo)
Remember, if they can't start tomorrow we don't want them.
(MORE)

GARY(cont'd)

Unless they're really hot. Then we'll talk.

He goes back to stocking the bar like a mad man.

FELIZ

Why did Evelyn slap you on the neck like that?

GARY

I think because she meant to slap me in the face - but I'm tall.

FELIZ

No, I mean why would she get so upset about a flier? I thought your drawings were really good.

GARY

Because she knows she can't resist a good nudie bar.

Feliz watches the housewife gyrate on stage. She's loving every moment of it. So is he.

FELIZ

Neither can I.

GARY

Fine. But can you do this?

He flips on the TV over the bar - channel 1.

ON THE TV:

30-YEAR-OLD GARY sits in the front row of a nudie bar, drinking and throwing money at a STRIPPER we can't quite see.

FELIZ (O.S.)

Yeah. I think I could handle that.

GARY (O.S.)

I mean this:

Now we see the stripper... and it's 30-YEAR-OLD EVELYN. She's clearly the greatest stripper in the history of stripping. She contorts. She undulates. She defies gravity. This is what she was meant to do.

IN THE GASH STATION:

Feliz is watching, entranced.

FELIZ

I would have enjoyed my flower shopping so much more if I'd known this.

GARY
 She was the best I've ever seen.
 And I've seen them all.
 (re: the TV)
 The night we met, I spent 1800
 dollars. In ones.

FELIZ
 What happened?

GARY
 We were together for five years.
 Then suddenly she starts saying she
 needs to make a change. Get her
 life in order. I sold our anal
 beads and figured everything was
 cool. But then she dumps me for Tad
 anyway. Next thing I know she's
 dead and boring. Not for long
 though.

Feliz is close to fainting with excitement.

FELIZ
 You think she'll come strip
 again???

Gary stands and looks off into the distance, squinting
 importantly. The wind rustles his hair.

GARY
 Parrotgay. No stripper can ignore
 the lure of the nudie bar forever.
 For it calls to her like the sea to
 a sailor...

WE PUSH INTO THE TV AS...

Evelyn finishes her routine to a standing ovation. She
 gathers up the pieces of her costume: a slutted out mailman's
 uniform. But something's missing. She looks up. Gary is
 holding her mailman's hat.

She walks towards him and takes her hat. Their eyes meet.
 It's magic. Dirty. Flithy. Magic.

WE PULL OUT OF THE TV AND WE'RE IN:

INT. TAD AND EVELYN'S DEN - CONTINUOUS

Evelyn is watching the same footage with Pennsylvania Dutch
 Woman, English Squire, and Samurai King. They're all tying
 ribbons on little wedding gift bags with "TAD & EVELYN: THE
 WEDDING" embroidered on the outside.

Tad is not there.

EVELYN
So now you all know...

As present day Evelyn speaks, more footage of Early 30s Evelyn plays on the TV:

1) HOSPITAL PARKING LOT: Evelyn and Gary let the air out of an ambulance's tires, then run away cackling.

2) LAKE: SWIMMERS dive frantically out of the path of an oncoming pedal boat. Evelyn and Gary pedal after them, laughing.

3) CHUCK E. CHEESE: Evelyn and Gary are heavy petting in the big pit of plastic balls. Evelyn lets out a moan. Several KIDS watch, terrified.

BACK IN THE DEN:

Evelyn watches, remembering.

EVELYN
That was a full day.

ENGLISH SQUIRE
Does Tad know?

Evelyn shakes her head.

EVELYN
No. And he can't know. There's no way he could handle it.

Everyone nods. She's right. He couldn't.

EVELYN
But that's why I called you all here. I had to tell someone. I can't go through this alone. I need help.

Samurai King leaps off the couch and pumps his fist in the air.

SAMURAI KING
We'll help!

Everyone just looks at him. Of course they'll help. They're her best friends.

SAMURAI KING
...obviously.

He sits back down.

EVELYN
 I know if I can just make it
 through the wedding I'll be okay.
 But I'm terrified...

She stops, afraid. Pennsylvania Dutch Woman puts a hand on Evelyn's shoulder.

PENNSYLVANIA DUTCH WOMAN
 Terrified what?

Evelyn stares out the window at the wedding gazebo in her front yard, then at The Gash Station looming on the hill above.

EVELYN
 Terrified that I won't be able to
 stay away. No matter how much I
 want to.

PENNSYLVANIA DUTCH WOMAN
 We'll be right beside you Evelyn.
 No matter what.

EVELYN
 You don't understand! I'm scared to
 even leave the house! It's that
 powerful. And I can't get married
 without leaving the house.

Evelyn looks at the three of them sadly. All hope is lost. She puts her head in her hands and weeps. Suddenly English Squire has the answer:

ENGLISH SQUIRE
 We'll move the wedding in here!

Evelyn's face lights up. Could that work?

ENGLISH SQUIRE
 We can cover the windows and lock
 the doors - and you'll forget the
 nudie bar is even there!

PENNSYLVANIA DUTCH WOMAN
 And Gary won't be able to get
 anywhere near you!

SAMURAI KING
 (leaps off the couch
 again)
 And I'll bring my guitar!

It's the grandest plan they've ever heard. They all hug and cheer.

EXT. SIDEWALK

Gary walks briskly up to a corner mailbox. The posted "PICK UP TIMES AT THIS LOCATION" are every five minutes. He drops a fancy embossed envelope in the mailbox and keeps walking.

INT. FANCY RESTAURANT

Every restaurant in Heaven is nice - but this one might be the nicest. DINERS enjoy beautifully prepared feasts in a gorgeous setting.

Gary strides in purposefully. A MAITRE'D helps him into a complimentary jacket and tie. They're the only thing he's wearing. He locks onto a particular table: Florence is eating dinner with her PARENTS and Davy Crockett.

DAVY CROCKETT

I hope you both realize what an amazing young woman you've raised.

FLORENCE'S MOM

Why thank you David. What a nice thing to say. Isn't that a nice thing to say, dear?

Florence's Dad beans Davy Crockett in the face with a roll. He hates him so much. Florence watches her dad seethe, loving it - then looks at Davy Crockett lustily. She puts on some lipstick. Tonight's the night.

Just then Gary appears and grabs Dad's gigantic steak off his plate. Then he crams the entire thing halfway down the back of Dad's throat. Dad gasps for air.

FLORENCE'S MOM

Help! Someone! He's choking!

Davy Crockett springs into action. Within seconds he's performed the Heimlich and Florence's Dad is breathing again. Dad gets right in Crockett's face. Their noses inches apart.

FLORENCE'S DAD

You!

(a long beat)

...have my blessing. Welcome to our family.

They hug. EVERYONE in the restaurant cheers. Florence throws her napkin on the table and leaves. She wants nothing to do with this Davy Crockett.

Dad gets right in Gary's face.

FLORENCE'S DAD

And you!
 (long beat)
 ...tried to murder me. You are my
 new sworn enemy.

Gary shakes his hand.

GARY

Deal.

EXT. THE GASH STATION - OPENING NIGHT

Huge light beacons crisscross the night sky. Bunting and streamers surround a huge neon sign that pulsates "THE GASH STATION" over and over again. Music blares at an impossible volume. TOPLESS DANCING GIRLS shoot off fireworks. And that's just outside.

INT. THE GASH STATION - CONTINUOUS

What was once a simple windchime store has been completely converted into the greatest strip club you've ever seen. Plush leather booths with solid gold tables. Fur and velvet covered walls. Mirrors on the floor and ceiling. Everything.

Caesar, Ritchie Valenz, and Geronimo greet CUSTOMERS casino-style as they come through the door. On stage an ABORIGINAL WOMAN in a nurse costume gyrates to "Baby Got Back." The HUGE CROWD cheers her on, loving it.

FELIZ

(truly in Heaven)
 That is sexy!!! What you are doing
 is sexy!!!

Gary looks out the window - watching the raucous, drunk NUDIE BAR FANS that line the walkway.

ON THE WALKWAY:

The nudie bar fans stagger towards The Gash Station, tossing empty bottles and pissing over the edge onto Tad and Evelyn's house and yard. Gary has obviously tapped into an element previously thought not to have existed in Heaven.

Gary smiles, then turns his attention to:

TAD AND EVELYN'S YARD:

Thanks to the nudie bar foot traffic, the outdoor wedding setup has been completely destroyed. Broken lanterns litter the ground. The gazebo leans to one side. And somehow there's a pile of old tires burning next to it.

BACK UP IN THE GASH STATION:

Gary's smile widens. But then it fades. Barely audible beneath the thumping bass of The Gash Station he can barely make out... something. Could it be... beautiful, romantic, acoustic guitar?

He looks back down at Tad and Evelyn's house - closer this time: The doors are barricaded. And the windows are covered. But from cracks around the edges, a soft glowing light spills out into the dark night.

Gary heads for the door, as worried as we've seen him. Jesus stops him, carrying drinks on a tray.

JESUS

Sorry I couldn't make a sign for the stage like you wanted. But we're out of bamboo. And every other kind of wood. And re-bar and obsidian and Formica and...

Gary goes right around him, hellbent on getting to Tad and Evelyn.

GARY

It's just like they say: If you want something done right, you gotta get pissed at Jesus and do it yourself.

EXT. THE GASH STATION WALKWAY - CONTINUOUS

Gary fights his way upstream through the nudie bar fans. As he passes, people slap him on the shoulder and chant his name. He is their king. But Gary ignores them, totally focused as he heads down the walkway towards...

INT. TAD AND EVELYN'S DEN - CONTINUOUS

In here the noise from the nudie bar is barely audible - certainly not over Samurai King's achingly beautiful rendition of "The Wedding Song."

Tad and Evelyn gaze into each other's eyes - flanked by the best man and maid of honor: English Squire and Pennsylvania Dutch Woman. They all stand in an indoor-sized gazebo - the whole thing lit entirely by candles. It's perfect.

SAMURAI KING

(singing)

Or if loving is the answer/ Then
 who's the giving for?/ Do you
 believe in something that you've
 never seen before?/ Oh there is
 love/ There is loooooooooooooove...

Heaven's most DISTINGUISHED CITIZENS - the antithesis of the nudie bar crowd - look on, weeping happily. As the song ends, Tad and Evelyn squeeze hands, glowing. The JUSTICE OF THE PEACE - a middle aged woman with a buzzcut - addresses them warmly.

JUSTICE OF THE PEACE

And now, it gives me great pleasure
 to finally say this...
 (a long, loving beat)
 Tad Jacobs and Evelyn Price, I now
 pronounce you man and--

GRRAAAAATTTCCCH!!! A huge section of the wall behind the Justice of the Peace rips loose. Nudie bar noise and strobing light floods the ceremony. Everyone ducks for cover.

When the smoke clears, Gary is standing outside in the yard with a crowbar in one hand and a huge hunk of wall in the other. He waves at them through the gaping hole he's just created.

GARY

What's up bitches?

He turns and heads up the hill towards The Gash Station, dragging the section of wall behind him. Pennsylvania Dutch Woman, English Squire, and Samurai King spring into action.

ENGLISH SQUIRE

Don't worry! We'll...

He stops and just stands there, gazing out the hole in the wall, up towards The Gash Station. The music. The lights. The girls. And in an instant his life changes.

ENGLISH SQUIRE

HOLY CHRIST LOOK AT THE TITS ON
 THAT ONE!!! IT'S LIKE AN ASS WITH
 NIPPLES!!!

Everyone nods in agreement, mesmerized by the lure of The Gash Station.

PENNSYLVANIA DUTCH WOMAN

Everyone's having so much fun. They
 look so... free.

Samurai King can't even think of anything to say. He just lets out a heavy metal scream, smashes his guitar, and blows through the hole like the Kool-Aid man.

The other guests agree. The nudie bar looks like a lot more fun. They head up the hill like moths to a flame. Pennsylvania Dutch Woman gives Evelyn a half-ass wave as she disappears.

PENNSYLVANIA DUTCH WOMAN
We'll be right back... tomorrow.

The Justice of the Peace lingers - her attention wavering between her wedding handbook and the pulsating nudie bar. Evelyn leans forward, anxious, waiting...

JUSTICE OF THE PEACE
(to Tad and Evelyn)
Of course. I'm sorry.
(reading)
I now pronounce you man and wi--
(waving up towards The
Gash Station)
Stacy? Is that you? Wow you look
fantastic!

She drops her book and leaves. Evelyn grabs her by the ankle. The Justice of the Peace shakes her off and heads through the hole, totally focused on Stacy.

Evelyn crawls over and cowers in a corner, shielding her eyes from The Gash Station.

EVELYN
(to the departing guests)
Don't worry about us! We'll be just
fine!

The roof lets loose a huge groan and begins to sag in the direction of the missing wall.

INT. THE GASH STATION

Gary stands at the back of the nudie bar, finally taking the time to admire his surroundings. Above the stage hangs a hand-painted sign made out of Tad and Evelyn's wall. It says simply: FAT CHICKS WELCOME.

Gary nods. Things here are as they should be. But he's still not satisfied. He walks over to the window and looks down at Tad and Evelyn's house. No movement yet. He feels a tap on his shoulder. He turns around. It's Florence.

FLORENCE
So I was really touched when you
let me borrow your jacket. But now
I've noticed you loan your clothes
to...
(re: his nakedness)
...everybody.

GARY
Except for this:

He pats his bright orange fanny pack.

FLORENCE
Tell me they don't sell those here.

GARY
It's not so much that I need it to
keep stuff in - but more that since
I have no pockets I need a place to
put my hands.

He hooks his thumbs into the belt of the fanny pack and
affects a cool slouch.

GARY
See? Now I'm comfortable. But
without any place to put my hands:

He unhooks his thumbs from the belt and tries putting them in
various places: Imaginary pockets, on his ass, under his
arms, etc.

GARY
I look like an idiot, right? But
now?

He hooks his thumbs back into the belt and does his cool
slouch, naked in a strip club wearing a fanny pack.

GARY
Exactly.

Florence laughs. She loves it.

FLORENCE
It's fashionable and functional.

GARY
AND velcro.

He opens and closes it slowly so she can hear the velcro.

GARY
You should get one.

She moves past him towards the door, whispering in his ear as she goes.

FLORENCE
Maybe I can borrow yours sometime.

There's a long slow velcro noise as she opens his fanny pack and slips her number inside.

FLORENCE
For instance tomorrow?

And then she's gone. Gary takes out her number and holds it up to the light like a counterfeit bill. He nods, smiling. It's real.

With renewed purpose, Gary struts back to the window and flips open the Zima cooler. He reaches in, pulls one out, and lets it fly...

...It joins a thousand other bottles on Tad and Evelyn's roof. And finally it's just too much. The roof caves in and the entire house collapses in a heap. Feliz joins him at the window, impressed.

Gary plays it cool, as if he's always knocking down buildings just by throwing things.

GARY
(re-enacting the throw)
Backspin.

FELIZ
Good night for you, huh?

GARY
And you're not even going to believe what happens next.

FELIZ
What happens next?

GARY
This:

Gary holds up the six pack of Zima. Only three are left. Feliz rolls his eyes.

FELIZ
We're going to drink three Zimas?
Hold on, let me tuck in my labia.

Gary looks at Feliz: His collar's unbuttoned. His face is covered in lipstick from countless lapdances.

He's got a bottle of scotch in one hand and a fistful of dollar bills in the other. And now he's making fun of Zima. Graphically. He's come so far.

A tear wells up in Gary's eye.

GARY
Parrotgay. You're the best friend
I've ever had.

They hug.

INT. TAD AND EVELYN'S HOUSE - CONTINUOUS

Evelyn crawls out from underneath a pile of rubble, in shock. She looks around her. Her home is completely destroyed. Her wedding dress is torn. Her hair hangs loose around her shoulders.

She gazes up at The Gash Station. It gazes back. A mysterious wind rustles her hair...

KNOCK KNOCK KNOCK. She hears a noise and turns. The only thing still standing is the front door - and someone's knocking on it. She goes and opens it. It's the MAILMAN. He flashes a huge smile and holds out an envelope. The same envelope we saw Gary mail.

MAILMAN
I think something's wrong with your
mailbox...

He points at what's left of Tad and Evelyn's adorable elephant-shaped mailbox. It's completely mangled, hanging upside down off the post.

MAILMAN
...so I thought I'd better hand
deliver.

AS WE SLOWLY PUSH IN ON THE MAILMAN'S UNIFORM...

Evelyn goes into one last hallucinogenic trance. This time the images are clear. Evelyn is on stage, dressed as a mailman. She's one with the lights and music, stripping as if her life depended on it. Everyone loves her. And she's enjoying a frosty, cool Zima.

Evelyn shakes herself out of the trance and looks around at the remains of her life:

- 1) The boarded up flower store.
- 2) Rosarita's abandoned tire swing.
- 3) The remains of her wedding.

She looks down. Gathered around her feet are three bottles of Zima. She stares at them, tempted, desperate for help...

EVELYN

Tad?

Tad enters, writing a strongly worded letter to Gary.

TAD

Here's what I have so far:

(reading)

"Dear Gary, We respectfully request
that you return the wall to our
den..."

He stops, unsure, and gnaws on his pencil.

TAD

Is "respectfully" too cold? I want
him to know we're serious, but I
don't want to burn any bridges
either. What's a nicer word for
"respectfully"?

He looks up at Evelyn and the Mailman, waiting for an answer. Piss, beer cans, and half eaten corndogs rain down on him from the walkway above. It's pathetic. Evelyn just stares at him, speechless.

TAD

I'll get the thesaurus.

He leaves.

And Evelyn makes her decision. She pops open a Zima, throws her head back, and takes a teeny tiny sip. The change is instantaneous. The Mailman swallows uncomfortably and takes a step back.

MAILMAN

Why are you looking at me like
that?

He drops the envelope and runs.

EXT. TAD AND EVELYN'S YARD

Evelyn staggers through the remains of her once perfect herb garden, catastrophically drunk. She's torn the mailman's uniform off of him and wears what little is left of it proudly.

We see now that the walkway that leads to The Gash Station begins three feet from Evelyn's front door. She starts up it at a dead run.

INT. THE GASH STATION

Evelyn lurches in through the doorway, then fights her way through the crowd, biting and throwing elbows. Gary and Feliz watch from a safe distance, over by the stage.

FELIZ
You weren't kidding.

GARY
Have you ever held two snails together and they just keep foaming and foaming out of control?

Gary demonstrates with two imaginary snails.

FELIZ
I think I speak for everyone in the world when I say "God no."

GARY
Well that's like Evelyn and booze. Put them together and shit gets crazy.

FELIZ
She's the snail?

GARY
Yeah.

FELIZ
And what's booze?

GARY
The other snail.

FELIZ
Oh.
(beat)
Then what's the foa--

GARY
LOOKOUT!!!

Evelyn is staggering towards them at full speed. Gary shoves Feliz out of harm's way, then catches Evelyn just before she plows into the stage. She curtsies formally, then vomits on Gary's feet.

EVELYN
Hello. I'm here to dance. Please hold this:

She hands Gary her Zima, which is still two-thirds full. Gary glances at his watch, totally unfazed by the vomit.

GARY
You're right on time.

INT. BLOSSOMS, SENTIMENTS, N' WHIMSY - CONTINUOUS

Tad is vacuuming amongst the piles of rubble, clueless that Evelyn has left.

TAD
(shouting over the vacuum)
Evelyn? What are you feeling like
for dinner tonight? I'm thinking
kebabs again!

His vacuum catches on something and he bends down to investigate.

TAD
Hmm. You're not dirt or feces.

It's the envelope from Gary. He opens it up and reads, eyes widening...

TAD
Will I come to an Emergency Rotary
Club pot luck? Well I'm only the
president!

INT. THE GASH STATION - CONTINUOUS

Evelyn is on stage dancing. And it is glorious. Every single customer is mesmerized. This is like seeing DiMaggio hit a homerun, Mozart play the piano, and Einstein do math - all at the same time. And everyone in the crowd knows it.

But Gary couldn't care less. He's ignoring her completely, waiting by the front door.

GARY
Not now... Not now... But NOW:

He whips the door open just as Tad's about to knock.

TAD
(holding out a casserole)
Gary, I know we've had our ups and
downs. But on behalf of the entire
Rotary Club and Elks Lodge, let me
be the first to offer you and The
Gash Station a heartfelt...

Tad sees Evelyn on stage, grinding against a pole in her mailman outfit, and his soul dies inside of him.

TAD
Evelyn? Where are your--

Just as Gary somehow manages to kick him in the crotch and punch him in the face at the same time.

TAD
--clothesAGGGGGHHHHHHHHHHH!!!

He crumples into a ball - not sure what to tend to first: his face or his crotch. He waddles out into the yard and collapses.

Evelyn jumps off the stage, pushes through the crowd, past Gary, and runs outside to Tad. She stoops to help him and he twists away from her, crawling across the yard.

TAD
DON'T TOUCH ME!!! YOUR HANDS ARE
LIKE POISON! DIRTY, ICKY POISON!

She stops. She's had enough.

EVELYN
AT LEAST I'M NOT A SPINELESS WOMAN
OF A MAN!!! HOW DO YOU GET KICKED
AND PUNCHED AT THE SAME TIME???
THAT SHOULDN'T EVEN BE POSSIBLE!!!

Tad covers his ears and tries to run away from the abuse. But his nuts hurt too much and he flops back onto the ground. He starts sobbing. A broken shell of a man.

And then suddenly Feliz is there, lifting Tad into his arms. Feliz tips his hat to Evelyn and carries Tad off into the night.

TAD
(to Feliz, sniffing)
You're strong.

Evelyn watches them go - then looks right at Gary, crushed. She and Tad are finished. Gary looks back at her, his face unreadable. Then he throws his arms in the air, triumphant.

GARY
I WIN!!!

Evelyn walks over to him.

EVELYN
That's mine.

GARY

What?

She points to his right hand, still raised in a fist over his head. He's holding her mailman hat.

GARY

Right.

He hands it to her. She wrenches it out of his hand and storms off. But not before their eyes meet, ever so briefly. And there's something familiar in that moment that Gary hasn't felt in a long time.

He watches her go, confused. Caesar, Ritchie Valenz, and Geronimo surround him - patting him on the back. This is the moment he came to Heaven for. They lift him on their shoulders. The hero.

ALL

(chanting)

U.S.A.! U.S.A.!

But Gary is still stuck on Evelyn, with a look on his face we haven't seen before.

EXT. THE HEAVEN ZOO - THE NEXT DAY

Gary and Florence hold hands as they stroll through The Heaven Zoo - where every deceased animal that has ever lived runs happy and free. They pause for a second to check out a DINOSAUR...

GARY

Eh. Overrated.

...then continue on.

FLORENCE

So. What's new?

GARY

Well, you know, it's the same old story: You devote your total being on Earth and in Heaven to destroying a relationship, finally make it happen after 63 years, and then you're at the zoo on a date with a hot busty virgin. We've all been there.

They keep walking, lost in each other's eyes.

FLORENCE

I've been thinking about you a lot.

GARY
And I've been thinking about you a
lot. Especially when I masturbate.

She blushes. She knows she made the right choice. Suddenly
Gary stops. He's looking up at an elephant's ass. It's
Rosarita.

GARY
(off Florence's look)
Relax. I know what her ass looks
like cause it fractured my skull.
Not cause I'm some kind of elephant
perv.

FLORENCE
So what are you going to do to her?

GARY
What do you mean?

FLORENCE
I mean revenge. You cleaned up
after this crap machine for how
many years? I don't think
spraypainting her once gets you
even.

GARY
I love you.

He pulls her close and kisses her passionately. She melts.

GARY
Now gimme some room. I gotta take a
shit and make her clean it up.

He squats.

GARY
(straining to shit)
But stick around. This may turn
into a two man job.

But Florence is still reeling from the kiss. She's waited 104
years and she's not going to wait any longer. She takes
Gary's hand and pulls him to her.

FLORENCE
Believe it or not you haven't
ruined the mood. Yet.

She kisses him. Gary kisses her back, turned on. She takes
his head in her hands and looks right at him.

FLORENCE
It's time.

They kiss and pant and grope passionately. Clothes and fanny packs come flying off. Gary lifts her up and she wraps her legs around his waist. She lets out a moan and reaches back to brace herself against Rosarita's leg. Gary drops her, suddenly furious.

GARY
HEY!!! Would you like to be leaned on??? She's worked hard to build up a trust with these animals--

He breaks off, not sure where that came from.

GARY
That's weird.

He stares off into space, figuring it all out. Florence wraps her arms around him and begins kissing his neck.

FLORENCE
I'm sorry. I thought you hated this elephant.

GARY
I do! I hate it SO MUCH!!! But I love...

He looks at Florence. She's everything he could ever want in a girl: horny, fake boobs, into harassing elephants. But he realizes now there's someone else.

GARY
(not believing it himself)
But I love someone else?

They look at each other. They're still naked and hugging.

GARY
(re: the naked hugging)
This is weird now, huh?

He disengages from the hug. It's still awkward. Especially since he has a huge off-screen hard-on.

GARY
(re: his dick)
Sorry. He's on his own timetable.

He shakes her hand formally.

GARY
Well, good evening then.

And leaves.

INT. THE GASH STATION

The CROWD has tapered off considerably. Ritchie Valenz and Geronimo are playing dominoes in the corner booth. Geronimo slams down the winning domino and lets out a war cry, then mimes taking Ritchie Valenz's scalp.

Gary enters in a hurry. Caesar grabs him.

CAESAR
Gary. We've got problems. Business
is way way down--

GARY
So think of something.
(re: Caesar's toga)
You can make a pantsuit out of a
towel but you can't figure out one
little thing on your own? Fuck.

Gary walks right by him and up the stairs.

INT. GARY'S ROOM - CONTINUOUS

Gary flips through the porn channels in a hurry. Apologizing to each one as he goes by.

GARY
...sorry...not now...oooh Asian
...later I promise...oh mommy
you're hot...

He finds channel one, playing footage of him on the stairway to hell.

ON THE TV:

Gary falls through the hole in the stairs.

IN HIS ROOM:

Gary chuckles.

GARY
Man that never gets old.

He rewinds the footage, like Tivo.

ON THE TV:

Gary falls through the hole in the stairs. But this time we watch further than we have before - and we see Evelyn look back over her shoulder, a tinge of regret creeping into her smile.

IN HIS ROOM:

GARY

A-HA!!!

Gary's eyes widen as long dead feelings for Evelyn come flooding back. Soon he's lost in a gauzy, romantic montage:

- 1) REHEARSAL LUNCH: Evelyn looks at naked Gary, repulsed.
- 2) THE GASH STATION: Evelyn vomits on Gary's feet.
- 3) ON STAGE: Evelyn thrusts her pelvis and pinches her nipples.

BACK IN THE PRESENT:

Gary is lost in his memories - a huge, lovesick smile on his face. He snaps out of it and rockets off the bed.

INT. THE GASH STATION - CONTINUOUS

The door to Gary's room flies open. He stands in the doorway naked. Everyone looks.

GARY

HAS ANYONE SEEN EVELYN OR MY
PANTS???

EXT. TAD AND EVELYN'S HOUSE

Gary stands on Tad and Evelyn's porch with his hair combed, Judy's pink robe stretched taut around him. It's not flattering. Still, this is the most dressed he's been in days. He's trying.

The roof has been braced and several walls have been propped up to create a makeshift shanty home. Gary finds the doorbell amongst the wreckage and rings it. It chimes out the first bar of the chorus of "Sailing."

GARY

(re: the doorbell)

No.

He waits a couple moments and nothing happens. He looks at the doorbell. He has no choice. He plugs his ears and rings it again, flinching through every note.

EVELYN (O.S.)
(through the door)
Go away Gary. I'm busy.
(beat)
And you're an asshole.

Gary pounds on the door.

GARY
Evelyn! It's me! Gary!

Evelyn opens the door.

EVELYN
I know. That's why I said "Go away Gary." And "You're an asshole."

GARY
You could have been talking to anyone. I don't know how many assholes named Gary you've got in there.

EVELYN
Well now I'm telling this one:
(points right at him)
Go away. Busy. Asshole. Etcetera.

Gary takes a deep breath. He's got something important to say.

EVELYN
Why are you sweating like that?

Gary nods and keeps sweating. This is the hardest thing he's ever had to do. He lets out a long, long breath. Then:

GARY
...I'm sorry.

Evelyn laughs in his face.

EVELYN
Whoa. Maybe I am talking to the wrong asshole named Gary.

GARY
No really. I'm sorry.

She just looks at him for a long time. Then shrugs.

EVELYN
You know what? It was bound to happen. Maybe not quite like that - with all the screaming and stuff - but still. Tad and I...
(MORE)

EVELYN(cont'd)

we weren't working. Deep down
inside I knew that. And I also knew
somehow I'd end up back on stage.
Again, didn't think it'd happen
quite like that, but...

GARY

I always thought you'd be singing.
I'd hear you in the shower
sometimes. You were great.

She looks at him. She had no idea.

EVELYN

You're kind of a surprise
sometimes, you know that? I mean
even beyond the fact that you're
wearing a fanny pack and running a
strip club in Heaven.

GARY

Would you say I'm the most
surprising strip club owner in a
fanny pack you've met today?

EVELYN

Easily.

GARY

Good. That's good. Anycrap. About
the singing thing. And being sorry.
And... Well... Here:

He hands her a large unwieldy box that looks like a five year
old wrapped it. He's nervous. It's almost charming. She takes
it hesitantly and begins unwrapping it.

GARY

Wrapped it myself.

She tears through a three inch glob of electrical tape.

EVELYN

While you were having a seizure or
what?

She smiles.

EVELYN

Kidding. Kidding. This is really
nice of you.

She inspects the unwrapped gift, confused.

EVELYN

Whatever this is.

GARY
It's a microphone stand!

EVELYN
What the hell am I going to do with
a microphone stand?

GARY
You're bringing it to karaoke night
at The Gash Station!

Gary grabs Evelyn and the stand and drags them both up the
walkway towards The Gash Station.

GARY
Oh here. This is for you too.

He hands her a microphone shaped present.

EVELYN
Wonder what this is.

She unwraps it. It's an enormous black dildo. She drops it,
repulsed. Gary laughs.

GARY
No seriously. Here you go.

He hands her another microphone shaped present. She unwraps
it. It's another black dildo.

INT. THE GASH STATION

Gary and Evelyn are on stage, the microphone stand between
them.

GARY
Really now. Stop kidding around.
You're going to need this.

Gary hands her a third microphone shaped present. She unwraps
it slowly, afraid. It's a microphone. He takes it back
immediately.

GARY
I gotta borrow it for a second
though.

As a STRIPPER finishes up on a side stage, Gary steps forward
and addresses the small AUDIENCE.

GARY
(into mike)
I'd like to announce a small change
in tonight's program.
(MORE)

GARY(cont'd)

The part of Candi will be stripped
by her understudy Desiree.

Gary busts up at his strip club humor.

GARY

Yes! Zinger! But seriously folks,
we're going to try something new
here at The G Station tonight. From
now on every Wednesday is open
karaoke night! Keeping in mind that
by "every Wednesday" I mean "for
the next five minutes" and by
"open" I mean "just for this chick
I'm trying to impress." So please,
join me in welcoming Miss Evelyn
Not-Jacobs to the stage.

Gary puts the mike in the stand and steps aside as Caesar,
Ritchie Valenz, and Geronimo wheel in several karaoke
monitors. Evelyn steps forward into the spotlight. The
audience goes crazy, led by Feliz in the front row. Evelyn
looks at Gary, beaming.

EXT. HEAVEN PROMENADE - LATER THAT NIGHT

Gary and Evelyn stroll along a perfect beachfront boardwalk.
She rubs his lapel where it's embroidered "Judy."

EVELYN

What is this terrycloth? Nice.

GARY

This is literally the only piece of
clothing in the entire house that I
could fit into.

He looks down at his gut, ready to bust through the robe.

GARY

Sort of.

EVELYN

What happened to the clothes you
were wearing when you got here?

Gary shrugs. He has no idea.

GARY

I drink a lot.

(new subject)

You know, I always hated karaoke
more than anything in the world.
But you were really good.

EVELYN

I know.

GARY

And modest.

EVELYN

No I mean I remember you hate
karaoke. That's why this was so
special.

She looks right at him.

EVELYN

Thank you for tonight Gary. It's
the first time I've ever...

She trails off, unsure.

GARY

Unwrapped two dildos and a
microphone?

She shakes her head, figuring it out as she goes.

EVELYN

...that I've ever... felt like me?
I'm not the floozy you knew. But
I'm not the Puritan I've been
forcing myself to be ever since.
I'm somewhere in between. And
tonight felt like that. So thank
you.

They pass two TEENAGERS. Gary steals their sno-cones.

GARY

(re: the blue sno-cone)
How does the new you feel about the
fact that blue is always raspberry,
even though raspberries aren't
blue.

Evelyn shrugs.

EVELYN

She's undecided.

He hands her the blue sno-cone. She takes a bite and stops
walking.

EVELYN

Holy shit this is good.

GARY
Of course it's good. Everything
here is good.

EVELYN
We didn't eat out much.

GARY
Why not?

EVELYN
Tad liked to cook all our meals.

A million insults re: Tad's liking to cook flash through
Gary's head... but for once he keeps them to himself.

EVELYN
It used to be so sexy. I used to
love it back when we first met--

GARY
Oh right! When you and I were
together and he was our boss?
Perfect! Tell me more about how his
cooking helped you both betray me!

EVELYN
Gary. I'm sorry. And we told you
the truth - nothing ever happened
between us until we got here.

Gary takes several deep breaths, keeping it all inside.
Finally:

GARY
I know. And I wouldn't blame you if
it had. I was kind of an ass back
then.

She laughs.

EVELYN
So much has changed.

He looks right at her, then reaches out and takes her hand.

GARY
No it hasn't.

EVELYN
That's not what I mean.

GARY
I know. But it's what I mean.

She's about to pull away - but doesn't. She looks right at him.

EVELYN
Yeah?

GARY
Yeah.

Evelyn smiles. They look at each other for a long time.

GARY
Evelyn, I love--

EVELYN
Tad's going to be so happy.

Gary yanks his hand away.

GARY
Pardon?

EVELYN
He's never forgiven himself for coming between us. But since you've been here, he's finally been able to access those feelings. And he's been so happy and--

GARY
WHAT???

EVELYN
And now this. Us. Friends again. It's going to be the greatest thing that's ever happened to him.

Gary throws down his sno-cone and storms off.

Evelyn watches him go, confused, then turns to find Feliz standing nearby.

EVELYN
Hey. I never got to thank you for helping Tad the other night. You used to shop at the store a lot right?

Feliz just smiles, smitten.

EVELYN
Want some really good sno-cone?

INT. THE GASH STATION

Business is even slower than before. Caesar, Ritchie Valenz, and Geronimo are in the corner booth, going over a new business plan. Tad is at a table, a STRIPPER dancing very close to him.

TAD
Are you cold? Do you need anything?
How much do I--

He fumbles with his money, not sure what to give her.

TAD
Here. Just take this.

He hands her his wallet, trying to keep a safe distance from any dangerous body parts. Gary storms in. Tad waves excitedly at him.

TAD
Look at me! I'm single and
loosening down!

Gary grabs Tad by the collar, and gets right in his face.

GARY
Tad, I have a question to ask you.
And I swear to Him--

He points to Jesus at his regular table.

GARY
--you'd better give me a straight
answer.

Tad nods, afraid.

GARY
Are you happier now that I'm here
in Heaven?

Tad shrinks away from Gary, not wanting to answer. Gary leans in even closer.

GARY
Are you?

Tad swallows hard.

TAD
(barely a whisper)
Yes.

Gary collapses into a chair and puts his head in his hands.

GARY
(muffled)
Mmmmmpppppckkkkk!

TAD
What?

Gary sits up.

GARY
I said: "FUUUUUCCCCCKKKKKK!!!"

TAD
Oh.

Tad puts a hand on Gary's shoulder.

TAD
Gary. Please. Don't be mad.

Gary pushes Tad's hand away.

GARY
Then stop being happy!

TAD
I'll try.

GARY
No you won't.

TAD
It's just so hard.

GARY
No it's not.

He kicks Tad in the shin. Tad winces.

GARY
See?

Tad's wince turns into a smile. He tries to hide it but it's too late.

TAD
I'm sorry. I can't help it.

GARY
Here. Try again.

Gary kicks Tad in the other shin. Tad winces then giggles, ecstatic.

GARY
What the hell is wrong with you?
I'm trying to hurt you. That's
supposed to hurt. So is that.

He kicks him again.

TAD
It does. But I deserve it.

GARY
Yeah you do.

Gary kicks him again.

TAD
I took Evelyn. I ruined your life.

Gary nods in agreement, furious.

GARY
That's why I'm going to do this:

He kicks him again.

TAD
And I never felt as if I deserved
to be here.

Kick.

TAD
I tried to punish myself.

Kick.

TAD
But that's hard to do in Heaven.

Kick.

TAD
Nobody would help.

GARY
I'll help:

KICK.

TAD
(nodding)
You have. And thanks to you, I'm
finally getting what I deserve. And
I can finally enjoy myself here.

Gary pauses mid-kick as the full weight of what Tad's saying sinks in.

TAD
(emotional, crying)
Thank you Gary. For finally making
this Heaven for me.

He reaches over and hugs Gary. Gary looks at him, murder in his eyes. His hand clenches into a fist. He cocks it back into punching position. Then with every ounce of self restraint in his body, stops himself.

GARY
(re: being punched)
Oh you'd like that wouldn't you???

He storms out.

Beat.

He storms back in and punches Tad right in the face.

GARY
DAMMIT!!!

Then storms out.

INT. GOD'S OFFICE

God is at his desk, dictating a letter to Kip. Gary storms in.

GARY
What the fuck is going on here?

GOD
What do you mean? You enjoy
punching and kicking Tad. So you
are.

GARY
But he wasn't supposed to like it!

God shrugs.

GOD
I don't know what to tell you. Free
will and whatnot.

Gary falls into a chair, head in his hands.

GARY
This place sucks a bag of dicks.
(to Kip)
That's supposed to be bad.

GOD
Come on Gary. You've got your dream
business. A new best friend. And of
course there's Evelyn--

GARY
Oh no you don't! This isn't a "big
city asshole comes to the small
town" movie. With the love of a
good woman I'll discover the person
I can be? Fuck that. I'm not going
to teach the townspeople to loosen
up and have fun and they're not
going to teach me how to love. I
watched "Northern Exposure" too,
Jackass.

Gary stands and shakes his finger at God.

GARY
I know what you're doing and it's
not going to work!

He heads for the door.

GARY
(mumbling)
Hold this for me:

He hawks a loogie in Kip's hair. But his heart's not in it.
He let's out a half-assed cackle and mopes away. God watches
him go, smiling.

GOD
You have no idea what I'm doing
Gary.

EXT. STREETS OF HEAVEN

Gary wanders the streets of Heaven, agonizing over his
decision. Which means more: His love for Evelyn or his hate
for Tad?

A gauzy, romantic Evelyn montage plays again. But this time
it's battling against an equally gauzy romantic montage of
Gary beating on Tad:

- 1) Evelyn reaches out for her mailman hat - their eyes meet.
- 2) Gary punches Tad in the face.

- 3) Evelyn takes the stage for karaoke, smiling at Gary.
- 4) Gary kicks Tad in the ass.
- 5) Evelyn and Gary hold hands, eating sno-cones.
- 6) Gary kicks Tad in the crotch and punches him in the face at the same time.

BACK IN THE PRESENT:

Gary falls to the ground, drained. He spreads his arms and looks to the sky.

GARY
WHYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYY???

He hangs his head and cries. Penelope (the girl in the wheelchair from the Pearly Gates) comes cruising by on a ten-speed. She skids to a stop.

PENELOPE
 It doesn't make any sense to look
 up and scream stuff. You're already
 in Heaven.

GARY
 (sniffling)
 Hey. The peeing girl.

PENELOPE
 What's wrong?

GARY
 I'm afraid. And gassy.

PENELOPE
 Am I going to have to repeat your
 own advice back to you? Or are you
 going to save us all some time and
 just remember it yourself.

Gary stops crying and wipes his nose.

GARY
 (remembering)
 ...When afraid...dig deep...find
 courage...become...not afraid!

He takes a deep breath and staggers to his feet, hope renewed.

PENELOPE
 See?

GARY
That is good advice. Thanks.

Penelope rings her handlebar bell and rides away, waving.

PENELOPE
Don't thank me! It was your advice!

GARY
(waving back)
I know! I was thanking me! Bitch.

Gary jogs off in the opposite direction. Soon he's trotting. Then he's running full speed. Judy's robe peels off him as he tears down the street, arms pumping.

INT. THE GASH STATION - MINUTES LATER

Gary enters, out of breath, and stands blinking in the doorway as his eyes adjust to the dimness. The place is humming - EVERYONE watching the act on stage and nodding their heads to "Baby Got Back."

Over in the corner booth, Caesar, Ritchie Valenz, and Geronimo are toasting their packed house. Evelyn and Feliz are at a nearby table, talking softly. Gary walks over and sits down between them.

GARY
Evelyn. We need to talk.

EVELYN
I know.

Gary turns to Feliz.

GARY
Wassup Parrotgay.

FELIZ
Hi Gary.

GARY
You two know each other?

Feliz clears his throat.

FELIZ
About that--

Gary holds up his hand as a frown crosses his face. "Baby Got Back" has suddenly changed tempo. He turns and sees that on stage - instead of a stripper - is a WELL DRESSED PAKISTANI GENTLEMAN ending a karaoke rendition of "Baby Got Back" with a lounge singer flourish:

PAKISTANI GENTLEMAN
 ...and that's whyyyyyyyyyy, my
 baby's got baaaaaaaaaaaaack! Oh!
 Yeah! Cha cha cha!
 (the audience erupts)
 Thank you. Thank you very much. Who
 here's from out of town?

GARY
 What the hell is this?

A FAT BLACK GUY at the next table overhears and leans in.

FAT BLACK GUY
 It's karaoke night!

Gary looks around, livid.

GARY
 I said that was a one time thing.
 And it's not even Wednesday.

Caesar, Ritchie Valenz, and Geronimo stand and approach.

CAESAR
 Actually every night is karaoke
 night now.

GARY
 How's that?

RITCHIE VALENZ
 Gary, we're sick of strippers.

GARY
 No such thing.

RITCHIE VALENZ
 I didn't think so either - but
 whaddaya know. And it's not just
 us. The customers are sick of
 strippers. The strippers are sick
 of strippers. Things get old fast
 here.

GARY
 So?

Caesar, Ritchie Valenz, and Geronimo look at one another
 carefully. A lot of planning has gone into this moment.

GERONIMO
 So... Valenz, The Emperor, and I
 have given this a lot of thought.
 We want The Gash Station to
 succeed.

(MORE)

GERONIMO(cont'd)

And you've taught us so much about taking risks. About doing what needs to be done, no matter what people think--

Gary looks around his beloved strip club. The poles and cages have been taken out to create a concert-level karaoke stage - where a GEISHA GIRL is currently butchering "Three Times A Lady."

GARY

And this is what needed to be done?

RITCHIE VALENZ

Well the best night we've had was when Evelyn sang. Otherwise business was floundering.

CAESAR

But not anymore.

Caesar gestures to the huge crowd. Fat Black Guy re-materializes over Gary's shoulder.

FAT BLACK GUY

You can sing any song you want! No expectations whatsoever! There's never been anything like it.

GARY

Isn't that exactly what karaoke on Earth was like?

Fat Black Guy can't believe Gary just said that.

FAT BLACK GUY

No! On Earth I had to sing "Can't Get Enough of Your Love Babe" every goddamn time I got up there. But tonight I'm finally singing what I want to sing.

(suddenly very flamboyant)

And anyone who doesn't like it can kiss my ass!

The M.C. calls out a name. Fat Black Guy lets out a little cheer and heads for the stage. Gary watches him go, fuming. Then he notices Evelyn is watching Fat Black Guy take the stage with a great big smile on her face, genuinely happy for him. Gary softens. Or forces himself to soften.

GARY

You know what guys? This is a great idea.

CAESAR

Really?

GARY
 (still forcing himself)
 ...really. In fact:

Gary reaches into his fanny pack and whips out the deed for The Gash Station. He hands it to Caesar.

GARY
 Here. I want you guys to have the place.
 (puts his arm around Evelyn)
 Just save a table for me and my lady, huh?

He nudges Caesar in the ribs, Mr. Generosity. Geronimo bites the deed to see if it's real.

GERONIMO
 (re: the deed)
 This is for a windchime store.

GARY
 Whatever. It's yours.
 (turns back to Evelyn)
 Now about us.

EVELYN
 Gary--

GARY
 I don't want this to be a high pressure kind of situation.

He leans in closer.

GARY
 But God really wants us to have sex.

EVELYN
 Gary--

Gary shushes her.

GARY
 Okay. He didn't say "have sex" per se. But he wants us to be together.

EVELYN
Gary. Please. I need to tell you something.

GARY
 I'm serious! Here, you can ask him.

God has just entered the bar. He shakes hands and greets people, mayor-like, as he makes his way over to Gary, Evelyn, and Feliz. He stops and gives a thumbs up to Fat Black Guy - who is several bars into "Girls Just Wanna Have Fun" up on stage.

GARY
God. So glad you're here.

GOD
I never miss this part.

Gary leans over to another table, grabs Tad by the collar, and yanks him over.

GARY
Evelyn, I love you. I never stopped. But I was afraid to love you - because if I let myself love you - then Tad would be happy.

Tad nods.

GARY
Shut up.

Tad stops nodding.

GARY
And I hated Tad more than I loved you.

He takes a deep breath.

GARY
But not anymore. Now I love you exactly the same amount as I hate Tad.

He pauses to let everyone absorb this huge admission.

GARY
Which is a lot.

EVELYN
Wow Gary. I don't know what to--

Gary smiles, realizing something.

GARY
No. Not the same amount. I love you slightly more than I hate Tad. Slightly more! Wow! I can't believe I'm saying it. But it's true!

EVELYN
Gary. This is so sweet. I mean for
you it's so sweet. But I really
need--

GARY
And to prove it:

Gary yanks Tad closer, grabs his hand, and shakes it.

GARY
Tad, as of right now, this moment,
I forgive-- Hold on. One more?

Tad nods. Gary punches him in the face.

GARY
Man I'm going to miss that.

Tad tips his head back to control his bloody nose.

TAD
Me too.

Gary shakes Tad's hand again.

GARY
Tad, I forgive you for everything.
As far as I'm concerned, you're
free to enjoy eternity guilt free.

Tad smiles like he's never smiled before - as decades of pent up guilt drain from his body. He tries to say something but can't - it's just too emotional. He hugs Gary for a long time, then skips off to enjoy some karaoke: The happiest guy in Heaven.

Gary watches him go, smoldering. It's everything he can do to keep from chasing Tad down and kicking his ass. He turns slowly back to Evelyn.

GARY
If you think that was easy then--

He sees Evelyn and Feliz and stops.

GARY
Why are you holding hands?

He looks to God.

GARY
Why are they holding hands?

God just shrugs. Feliz addresses Gary formally.

FELIZ
Gary, there's something we need to
tell you.

GARY
Oh no.

FELIZ
Evelyn and I have fallen in love.

EVELYN
We've never acted on it. But we are
in love Gary. I'm sorry, it just...

She looks into Feliz's eyes. He gazes back at her adoringly.

FELIZ/EVELYN
...happened.

EVELYN
And we have acted on it a little.
(beat)
Okay, a lot.

All the color drains from Gary's face. He collapses into a
chair.

GOD
And cue the elephant!

Gary looks up nervously. Sweat is beading up on his forehead
and upper lip.

GARY
Where am I?

GOD
In Heaven.

GARY
Then why do I hate everything about
it?

GOD
Because for you Heaven is Hell.
(he winks)
You're not the only one with a plan
Gary.

Gary scans the bar:

1) Evelyn and Feliz make out passionately right in front of
him. Evelyn takes Feliz's hand and puts it on her breast.

2) Tad sits in the front row: clapping along with the act on
stage, and having the time of his life.

3) And on stage: Kip is belting out a spot on rendition of Christopher Cross' "Sailing."

GARY
Wow. It is intensely personal.

A VOICE comes from where God was standing.

VOICE (O.S.)
Thanks.

Gary looks up at the voice.

GARY
Where's God?

VOICE (O.S.)
He had to leave.

Gary groans and massages his temples as "Sailing" wafts over him.

VOICE (O.S.)
Don't feel bad. He judges by who
you are - not just what you do. And
you can't fool Him. Ever.

GARY
I still can't believe this
happened.

The owner of the voice sits down next to Gary. It's CRISPIN GLOVER.

CRISPIN GLOVER
Really? I kinda saw it coming.

He laughs an evil laugh. Gary glares at the Devil and the Devil stops laughing.

GARY
Fuck off McFly.

FADE TO WHITE.