

THE TEN

by

Ken Marino
& David Wain

Revised Pre-prep Draft
May 31, 2006

Centrifugal Films
9 Desbrosses Street, 2nd floor
New York, NY 10013
(212)219-0562
Contact: Jon Stern

BLACK LIMBO SPACE

In an otherwise empty wide open space, a 20-foot high set of STONE TABLETS with the TEN COMMANDMENTS carved onto the surface.

JEFF, 30s, in khakis and a sweater, emerges from behind the tablets:

JEFF

(to camera)

Hi. I'm Jeff Reigert. Good to see you guys are here. Sorry I was late, it was, well, long story short, my wife and I were at - you know what? I can't get into this now. Okay, long story short: My wife and I were at Bed, Bath and Beyond, we had agreed beforehand we were gonna go in, buy a hand blender, and leave. It wasn't gonna be a big shopping day, because... Ahh. I really can't get into it, I'm gonna get upset and... Anyway, we have ten stories. I promise you there are ten. That I can guarantee. And each one is inspired by one of the Ten Commandments, so since we're already behind, let's do it to it, right? "Let's get this party started" right? Remember that? I think that was a lyric to something, wasn't it?

He looks up at the tablets as we slowly ZOOM into the first commandment:

THOU SHALL HAVE NO OTHER GODS BEFORE ME

Zoom even further so the word "BEFORE" fills the screen.

GRAPHIC MATCH
TO:

INT. AIRPLANE - FLYING - DAY (HOME VIDEO FOOTAGE)

ZOOM OUT from the word "BEFORE" which is part of a sign that says "CHECK PARACHUTE BEFORE JUMPING" tacked onto the door of the airplane.

STEPHEN MONTGOMERY (35) straps on his helmet as he talks to the camera.

STEPHEN

Is it on? Hey everybody! It's me,
Stephen, logging my first ever solo
jump!

KELLY (O.S.)

Are you nervous?

STEPHEN

Are you joking, Kelly? I'm more
nervous about us getting married!
Bring it on!

KELLY (O.S.)

You're nervous.

He peeks out the window.

STEPHEN

Look at how high up we are! It's
like that line from that movie
Titanic: "I want you to draw me like
one of your French girls. Wearing
this... wearing *only* this."

He looks down again.

STEPHEN (cont'd)

Okay...Let's Roll!!!

Stephen jumps out of the plane.

SKYDIVING GUIDE (O.S.)

Excuse me...

Camera swings up to see the long-haired out-doorsy SKYDIVING
GUIDE carrying a parachute.

SKYDIVING GUIDE (cont'd)

(matter of fact)

He forgot his chute.

KELLY (O.S.)

Tell me you're goofing around?

SKYDIVING GUIDE

(shaking his head)

No. I don't goof.

Camera TILTS down out the door to see nothing out there.

STATIC.

EXT. OPEN FIELD - LATER - HOME VIDEO

Jittery hand-held approach to Stephen.

KELLY (O.S.)
Stephen?? Stephen? There he is!

They find Stephen sprawled out, three-quarters of him EMBEDDED into the ground. Only his head, part of his shoulder, and one foot are sticking out of the ground.

EXT. OPEN FIELD - CONTINUOUS (REGULAR FOOTAGE)

Kelly throws the video camera down.

KELLY
Oh my god! Stephen are you okay?

Long pause.

STEPHEN
(barely able to talk)
No, not really.

EXT. FIELD - LATER

Now a team of DOCTORS has surrounded Stephen, examining him. The main one is DR. RICHIE.

DR. RICHIE
His vitals are all okay, but his body is so deeply embedded into the ground that any movement at all would kill him.

KELLY
What am I supposed to do? Just leave my fiancé here in the ground?

DR. RICHIE
(sincere)
Which part of "any movement would kill him" was confusing to you? I'm genuinely curious, because I'm working on my communication skills, and you're so obviously unclear on what I just said...

KELLY

So I'm supposed to just leave him here in the ground?

DR. RICHIE

Yes, but aside from that I'd suggest you both try to go about your normal routine.

EXT. FIELD - A FEW DAYS LATER

Now there is a tent set up around Stephen, still in the same position. Kelly sits next to him on a lawn chair, reading the paper.

KELLY

Hey, sweetie, you know what could be so fun for us? There's a jazz show in town tomorrow, we should - oh, never mind.

STEPHEN

What'd you say?

KELLY

Uh - I said, "Hey babe, how's it goin'?"

STEPHEN

Awful.

EXT. FIELD - A FEW MORE WEEKS LATER

Now there are a few curious onlookers, who came to peek at Stephen and take photos.

A local TV reporter, LOUIS LAFONDA, is preparing to interview Stephen and Kelly, with a camera guy STU, and crew.

STU

We're live in 30 seconds, Louis.

LOUIS

(to Kelly)

So how are the wedding plans coming?

KELLY

I don't know. We are supposed to get married at my parents' beach house, but now it looks like it's gonna happen...here. Right here. He'll be right there and we'll all be here...

Kelly starts CRYING. Louis puts his arm around her and strokes her.

LOUIS

(to Kelly)

Shh. It's okay. It's gonna be okay. Mmm, you smell good. Is that coffee breath?

STU

And five, four...

LOUIS

(whispering, to Kelly)

Tell me later.

STU

...three, two...

Louis immediately snaps into to "TV" voice and addresses the camera:

LOUIS

Thanks Jared. I'm here in a field outside of Honesdale where Stephen Montgomery has been stuck here in the ground for two months now. How are you holding up, Stephen?

STEPHEN

Not well, Louis. Primarily because, as you very accurately said, I've been stuck here in the ground for two months.

LOUIS

I'm sure you're aware you've become quite a sensation. A hero of sorts. Any words of wisdom for your growing group of fans?

Stephen thinks for a beat.

STEPHEN

No. Not really.

TV FOOTAGE "ENTERTAINMENT BEAT"

We see the same clip of Stephen.

STEPHEN (cont'd)
No, Not really.

INT. ENTERTAINMENT BEAT SET

E. B. HOST
He's a man of few words but many
followers...

EXT. FIELD - DAY - NEWS FOOTAGE

A growing, organized procession of fans, many selling
merchandise. A YELLOW SCHOOL BUS

E. B. HOST (V.O.)
...whether it be the kids that line
up day and night for a glimpse of
him, or twelve-year-old Dorothy
Sheen whose Halloween costume this
year is just a little bit...
underground!

EXT. BACKYARD - NIGHT - ENTERTAINMENT BEAT FOOTAGE

A little girl, DOROTHY, three-quarters buried into the dirt.

OFFSCREEN VOICE
Who are you supposed to be?

DOROTHY
I'm Stephen Montgomery. If you move
me, I'll die!

EXT. CAMPAIGN RALLY - DAY - NEWS FOOTAGE

E. B. HOST (V.O.)
Even Governor Hutchins is catching
Montgomery fever, as was clear in a
campaign rally last week.

Governor, family by his side, addresses the crowd.

GOVERNOR

We're gonna do to unemployment what
Stephen Montgomery did to his body:
We're gonna bury it under the ground
and make sure it doesn't move.

Laughter, then applause.

AUDIENCE MEMBER 1

Great metaphor, if not quite
accurate!

AUDIENCE MEMBER 2

Clunky reference to pop culture!

AUDIENCE MEMBER 3

Four more years!

INT. FANCY OFFICE - HOLLYWOOD - DAY

FIELDING BARNES, big TV producer, at his desk. Sitting across
from him is HARLAN who has a ventriloquist dummy on his lap.
JANICE, in a sweater and glasses, takes notes.

FIELDING BARNES

I'm gonna give it to you straight
because that's my style, kid.
You're not funny. Your act is
stale, and you'll never make it in
this town. Now get out of my
office!

Janice, upset, gets up and leaves.

FIELDING BARNES (cont'd)

How do people like that get in
here?

HARLAN

She said she had an appointment.

BOB THE PUPPET (HARLAN'S DUMMY)

It won't happen again.

PHONE RINGS, Harlan picks it up and holds up to the dummy's
mouth.

BOB THE PUPPET (cont'd)

(into phone)

Fielding Barnes productions, Bob
speaking. I'll see if he's here.

(MORE)

BOB THE PUPPET (cont'd)
(to Barnes)
Stephen Montgomery.

FIELDING BARNES
(into phone)
Stephen! It's Fielding Barnes - I
want to make you a TV star - what do
you say??

TV BUMPER

A la "Seinfeld": a bass riff with a logo that says "GOIN'
NOWHERE."

INT. TV STUDIO "LIVING ROOM" SET - DAY

Now we're watching a scene from Stephen's sitcom. A TV set has
been built around Stephen.

Stephen on floor, CAROL vacuuming around him. A Stephen shaped
hole cut out of the ceiling. Doorbell rings.

STEPHEN
Come in!

FRED, the next door neighbor, enters. Huge round of applause
from audience. Fred waits. Finally:

FRED
What's cookin' good lookin'?

CAROL
Can't you knock, Fred?

FRED
I would, but if I knocked like
everyone else, how would you know
it's me?

Laughter.

FRED (cont'd)
Hey where's Stephen?

CAROL
Right where he always is!

Titters of laughter.

FRED
Hey, Stephen, I got two tickets to
the world series - you wanna go?

STEPHEN
No, not really.

Audience applauds, then cheers. (We see audience members in "No, not really" T-shirts.) Actors hold while the cheers subside.

FRED
Why not?

STEPHEN
Because I can't move.

Laughter.

STEPHEN (cont'd)
And if I tried, I'd most likely die.

Laughter/applause.

INT. TV STUDIO - TV NEWS FOOTAGE - B-ROLL

Workers building sets around Stephen, who is always in the same position on the studio set. He gets makeup and script notes.

Kelly stands off to the side, bored.

INT. STUDIO - SERIES OF TALKING HEAD E! INTERVIEWS:

LOUIS
What's it like to be an overnight sensation?

STEPHEN
This whole experience has been great. I'm having a ball - although sometimes I wish I wasn't embedded in this floor.

LOUIS
Everyone wants to know: Is your character ever gonna get it on with Carol?

FIELDING BARNES
I don't want to give too much away, but let's just say this: probably not, for obvious reasons.

STEPHEN

You look at a show like *Everybody Loves Raymond*, we've seen that before. He's here... he's there - he gets up, he sits down - there's no focus! With me, I'm consistent, you can count on me. And that's why America loves my shit, dawg. I can't help it, dawg. Before I came along, most stationary actors couldn't get arrested in this town. I'm a trailblazer, bee-atch! Dawg.

EXT. MOUNTAIN TRAIL - DAY - NEWS INTERVIEW

A man, JIM STANSEL, almost entirely buried in a pile of rocks.

Title: *Jim Stansel - Actor*

JIM STANSEL

Two years ago, I didn't have a chance in this industry - when the Montgomery show hit, every agent in town called me.

A poster behind him "JIM STANSEL in "LOVE ON THE ROCKS" - an image of a sexy girl next on the rocks next to Jim.

LOUIS (V.O.)

Stephen Montgomery: hero, superstar, god.

The report CUTS OFF and goes to:

INT. NEWS SET

Anchorman JARED LIPWORTH, with a "Breaking News" graphic.

JARED LIPWORTH

This just in, tragedy strikes in Texas, as a group of teens intentionally jump out of a plane without parachutes.

Insert: shaky home video footage of people falling out of planes.

JARED LIPWORTH (cont'd)
Obviously a copycat incident, they
were imitating their hero, Stephen
Montgomery. Details and reaction at
eleven.

INT. STEPHEN'S PARTY - TV STUDIO - NIGHT

Pull out from this TV report to see Stephen watching it with a
group of friends and hangers-on, in the studio (formerly
field) where he's embedded. He now has a goatee, an earring
and a trendy haircut. Sleazy GIRLS are there.

STEPHEN
Turn that shit off!!

A TRASHY GIRL turns the TV off.

STEPHEN (cont'd)
Now get over here, bitch, put some
cocaine on your metatarsal and I'll
snort it off.

TRASHY GIRL
My what?

STEPHEN
Your metatarsal - top part of the
foot, bitch! Put some coke on it!
Now!

The girl backs away, freaked out.

STEPHEN (cont'd)
I said get over here, bitch, I'm the
king of TV. Don't you get it? I'm
into cocaine now!

Kelly enters, surprised to see what's going on.

KELLY
Stephen? What's going on? Who are
all these people?

STEPHEN
Kelly! It's not what you think!
Wait!

Kelly leaves, slamming the door.

STEPHEN (cont'd)
Dammit! I can't move.

INT/EXT. CAR ON STREETS - NIGHT

Kelly drives through rainy the streets, wiping tears from her eyes, until she sees the neon lights of the Channel 5 TV studio.

INT. TV STATION - NEWS SET

Louis LaFonda is about to go on air. Kelly runs in and falls into his arms, crying.

KELLY

I didn't know who else to go to.

LOUIS

Shh. I'll take care of you from now on. (sings) *You lift me up where I belong...*

STU

Coming down in 4-3-2...

Louis pushes Kelly away and perks up:

LOUIS

(to camera)

What does a monkey at the zoo have in common with a fig newton? Nothing, right? Think again. They're both sometimes brown.

INT. STEPHEN'S STUDIO - ANOTHER DAY

Now there's no one around except Stephen and Fielding Barnes.

FIELDING BARNES

Stephen I have bad news. The show is cancelled. Ratings have been slipping, and your off-screen antics in the tabloids haven't been helping.

STEPHEN

I thought she was eighteen!

FIELDING BARNES

Doesn't matter, Stephen, she was your niece!

STEPHEN

I thought she was once-removed.

FIELDING BARNES

Doesn't matter, Stephen, you had sex with her!

STEPHEN

I thought I was fingering her!

FIELDING BARNES

It feels the same to her!

STEPHEN

Well shit, Fielding, get me another job. What have you got lined up?

FIELDING BARNES

Let's face it, Stephen, the majority of parts are for actors who can get off the floor without dying. I don't make the rules, that's the climate of the marketplace these days.

Fielding's cell phone rings.

FIELDING BARNES (cont'd)

I gotta take this.

(on phone)

Johnny Frankel! My favorite client who's stuck in an elevator. I've got a lot of ideas for you, my man...but listen, you gotta decide quickly, because, at the end of the day, let's not jerk each other off here, you're not gonna be stuck in that elevator forever.

Fielding Barnes walks out.

Stephen is now all alone in the big empty TV studio.

Long pause, then...

STEPHEN

I'm unhappy.

LOUIS (V.O.)

What ever happened to Stephen Montgomery?

EXT. THE FIELD - THREE YEARS LATER

Louis LaFonda addresses camera. He now has a beard.

LOUIS

In the past three years, Stephen has stayed out of the limelight, choosing a quiet life, stuck in the ground, always. I used to like him and now I hate him. And on a more personal note, this will be my last day as a field reporter for Channel Five. Starting Monday I'll be doing the "LaFonda List" my own weekly half-hour wrap-up of who's news in the world of entertainment. It has been (tearing up)...an honor to come into all of your homes, these past four years. I only hope you'll let me continue to serve, albeit in this new format, for a long time to come. This is Louis LaFonda, for Channel 5, wishing you, for the last time, at least in this capacity, as a field reporter, a warm and heartfelt, final good night.

Cut to Jared Lipworth.

JARED LIPWORTH

Wow. Thank you so much, Louis. You know, I too have something personal to say. Listening to Louis's farewell speech stirred up a lot of my own emotions. And so I've decided this is my last night too. Well maybe not my last night, but I'm seriously considering making a change one of these days. I mean, don't get me wrong. As a kid I watched the anchorman on the news and said to myself: "I'm gonna be doing THAT someday." And I did it! I've achieved everything I ever dreamed of and more. But now I've done it! Dayainu already. It's time for something new...life's so short, you know? When am I gonna go to that house on a lake and do some fishin'?

(MORE)

JARED LIPWORTH (cont'd)
I always say - after this happens
or that happens, well you know
what? I could be saying that till
I'm six feet under, or more. If
not now, when? If not me, who? If
not here, where?

ANCHORWOMAN
Thank you, Jared. And that's the
news for tonight. I'm Bream Benson.

JARED LIPWORTH
And I'm Jared Lipworth. Good
night.

Music: pulsating NEWS THEME.

TV goes to BLACK.

CUT TO:

INT. BLACK LIMBO SPACE - STONE TABLETS

Jeff addresses the camera.

JEFF
See how that works? That was the
first one and now there's nine
more. Total being ten. It's basic
math, folks.

SFX: Door opens and closes.

GRETCHEN, 30's, emerges from behind the tablets carrying
several shopping bags.

GRETCHEN
No, no. Don't help me or anything.

JEFF
I didn't know you were here.

GRETCHEN
No I guess you didn't. God forbid
you notice anybody but yourself.

JEFF
Gretchen...

GRETCHEN
Jeff, don't test me today. You
will lose.

Gretchen starts unloading groceries onto a white table.

JEFF

(to camera, quietly)

Do you see this? Am I crazy? I didn't know she was here. She's getting to the point where, there's literally NOTHING I can do that will... We used to talk about how we'll never fight like that. We'd LAUGH at those people. I broke a blood vessel from laughing so hard. You know how they say laughter is the best medicine? No - I *needed* medicine to put on my broken blood vessel. It was a topical ointment. I don't remember the name of it, because it's been so many years since I really laughed so hard that I'd break a blood vessel and need the ointment. Do you see what I'm saying? Anyway, this is not your problem. Let's get back to the ten stories. We did number one, now here comes the deuce. The duck. The second one.

He looks up to the tablets. ZOOM into the words:

THOU SHALL NOT TAKE THE LORD'S NAME IN VAIN

ZOOM IN MORE to the word **NAME**

GRAPHIC MATCH
TO:

INT. PUBLIC LIBRARY - DAY

ZOOM OUT from the word NAME on the "Date Due" slip in the back of a book. A hand whites out the name "Dick Inyerhole."

GLORIA GREEN (35), glasses, hair up, blouse buttoned to the top. She's sitting at the information desk, with a pile of open books on Spanish, and a cassette tape recorder.

GLORIA

(to herself)

Hola! Como esta? Estoy bien!

She stares out the window at two YOUNG LOVERS having a picnic, feeding each other cherries;

nearby a MAN is caressing his very PREGNANT WIFE's tummy; in the distance an ELDERLY COUPLE on a park bench, making out. The elderly man then slowly moves his hand to his wife's crotch, into her skirt.

GLORIA (cont'd)
(whispering to herself)
Te quiero, mi amor...

OLIVER (o.s.)
Brushing up on your Spanish?

Startled, she sees nerdy OLIVER FIELDING (30's) standing at her desk.

GLORIA
Yes, or wait a minute -- "Si!"

OLIVER
That's very good! You sound just like my nanny.

GLORIA
Gracias!

OLIVER
Mmm. That didn't sound as good to me. You had me at "si", you lost me at "gracias." Anyway, I want you to meet Tony. He'll be filling in for you while you're in *MEH-hee-co* all summer. Did you catch what I did? "*Meh-hee-co*"?

GLORIA
Yes! You used the native pronunciation, which includes the "X" having an "H" sound - "*MEH-hee-co*"

OLIVER
See how much fun we have together, Gloria? When are you going to get over yourself and go out with me already?

GLORIA
You're my friend Oliver. I wish I felt that way, but I don't.

OLIVER
Well you can't blame a gal for trying. Every day. For five years.
(MORE)

OLIVER (cont'd)
Although it's painful at times.
Well at any rate this is Tony.

Next to Jack is TONY (35) who seems to be three feet tall.

TONY
Hi there.

GLORIA
Oh, hi. I didn't see you.

Tony stands up (he was on his knees).

TONY
Is this better?

GLORIA
Much! So the filing system is
here, and I wrote the instructions
for the voicemail here, if there's
a problem you should call me at
this number...

OLIVER
Gloria, relax! Take your vacation,
go wild, have fun - forget about
this place for a while! Tony can
handle it, right Tony?

Reveal Tony is BACK ON HIS KNEES, now across the room.

TONY
Yep!

GLORIA
(glancing out the window)
Maybe you're right...

CUT TO:

EXT. AIRPORT RUNWAY - DAY

An airplane takes off. After a few seconds, the sound of the
loud engines abruptly CUTS OUT. A MALE NARRATOR's deep voice
is heard, in Spanish, with subtitles:

NARRATOR (IN SPANISH)
Gloria left the next morning,
headed for Villa Recuerdo, a small
fishing town 360 kilometers south
of Mexico City. At age thirty-
five, she was still a virgin.
(MORE)

NARRATOR (IN SPANISH) (cont'd)
 Except there was this one time she
 did "everything but" with the dude
 from Tech Support.

EXT. VILLA RECUERDO STREET - DAY

Gloria arrives in the tiny Mexican town, in a pedicab. It's
 a very bumpy ride.

PULL OUT to reveal that the guy pulling her only has one leg
 and is hopping.

Gloria gets out of the pedicab, making sure her blouse is
 still buttoned up all the way.

NARRATOR (IN SPANISH)
 An old friend of Gloria's father's
 had invited her to spend the
 summer.

ALFONSO and his wife ROSA (both 50s) come out to greet
 Gloria.

ALFONSO
 (in Spanish)
 Gloria! How you've blossomed!

GLORIA
 Gracias!

ALFONSO
 (in broken English)
 I ...

GLORIA
 Yes?

ALFONSO
 (struggling to find the
 words)
 I...want to...

GLORIA
 Yes?

ALFONSO
 I want to...fuck your tits? Yes?

GLORIA
 No! No, I don't think that's what
 you're trying to say.

ALFONSO

One moment.

(to Rosa, in Spanish,
subtitled)

How do you say "fuck your tits" in
English?

INT. BEDROOM - DAY

Alfonso shows Gloria her room. There are several PIGS on the bed. He shoos the pigs away, then picks up the mattress and puts it in the corner, where the pigs jump back onto it. He then presents the bare box spring to Gloria. She politely checks it out, pressing it like you would a bed, and smiles.

GLORIA

Gracias!

INT. STREET - DAY

Gloria walks among the chaotic marketplace, looking at fruits, vegetables and crafts.

VENDORS

(whistling)

Señorita! Americano!

Gloria is embarrassed by the attention, but her eye catches a BEARDED MAN, 33, handsome, sweaty, tank top, long hair. He's hammering something. Gloria's intrigued.

The vendor hands her a MANGO.

VENDOR

Try this - juicy!

Now she sees the bearded man is hammering a PROSTHETIC WOODEN LEG onto the pedicab guy.

He takes a break, looks up and LOCKS EYES with Gloria. Excited, she squeezes the mango which she's now holding near her crotch, and juice drips from it. The bearded man SMILES. Gloria turns and runs away, embarrassed.

VENDOR (cont'd)

Senorita! Twelve pesos for the
Mango!

(in Spanish, to himself)

Jesus Christ! I needed that money
to buy another Mango. Then again,
why get upset? I have a good life.

INT. ALFONSO'S HOUSE - NIGHT

Gloria, Alfonso and Rosa eat dinner. Several PIGS also sit upright at the table with them.

ALFONSO
(in Spanish)
You will join us tonight at our
festival of music, wine, and
sensuous dance.

GLORIA
Oh, gracias Alfonso, but yo estoy
...tired from el aeroplano...

VOICE (O.S.)
(in Spanish)
How disappointing.

Gloria looks over to see the handsome bearded stranger, now standing in the room.

ALFONSO
(in Spanish)
Gloria, meet Jesus (pronounced "hay-
SOOS"), our VP of Market Research.
Of course I'm kidding. He's VP of
Accounts Receivable. Again,
kidding of course. He's a local
handyman here in town. This time,
I am serious.

Gloria smiles at Jesus, playing with her top button on her blouse.

ALFONSO (CONT'D) (cont'd)
I assumed you knew that I was
serious this time because the
"handyman" concept is certainly
more conceivable in the context of
the small Mexican village we're in.
Or maybe you didn't laugh because
you can't understand what I'm
saying.

Gloria isn't listening to Alfonso, because she's so entranced with Jesus. She stands up, quivering, nervous, and approaches him.

GLORIA
Nice to meet you.

Jesus puts his arm around Gloria and firmly grasps her ass.

JESUS

Encantado.

He unbuttons her top button.

EXT. TOWN CENTER - NIGHT

Lights, music, dancing - it's very festive and sexy.

Jesus leads Gloria to the dance floor but she's too shy to try his sexy dance moves.

DISSOLVE TO:

EXT. TOWN CENTER - LATER

Now Jesus and Gloria drinking beer, and she's loosening up, dancing. She takes down her hair. He opens another button on her blouse.

EXT. BEACH - LATER AT NIGHT

Under the moonlight.

Gloria and Jesus walk on the sand. They stop. He takes off her glasses. They KISS. He unbuttons a third button on her blouse. They fall out of frame--

INT. BEDROOM - NIGHT

--onto the BOX SPRING, with a thud. They passionately make love as the pigs watch.

GLORIA

Oh, Jesus, oh Jesus, oh Jesus!!

NARRATOR (V.O.)

(in Spanish)

Gloria and Jesus spent their days and nights together from then on. For Gloria, it was...

MOM (V.O.)

Pablo!

NARRATOR (V.O.)
 (in Spanish, off mic)
 I'll be down in a minute, Mom!
 (in mic)
 For Gloria, it was an awakening.
 An awakening of the soul. Also an
 awakening of her vagina.

MOM (V.O.)
 Pablo!!!

NARRATOR (V.O.)
 Okay! Jesus Christ! Vagina.
 Vvvvva-vagina. I'm the vvvagaina-
 man...

EXT. BEACH - DAY

Jesus helps Gloria into a rowboat.

EXT. ON THE BOAT - LATER

Now out in the middle of the lake, they finish making love.

GLORIA
 (in better Spanish)
 I feel like you penetrate me, body
 and soul.

JESUS
 (in Spanish)
 You see that Bougainvillea tree.

GLORIA
 (in Spanish)
 Yes, it's beautiful.

JESUS
 Much like that tree, you have
 bloomed from a reserved virgin
 prude bud, into a exploding dynamo
 of sexual ecstasy flower ...petal.

GLORIA
 Hmm.

JESUS
 Wait here. I will bring you your
 own Bougainvillea flower. For
 which to smell with your nose.

Jesus gets out of the boat and WALKS ON WATER across the river to the bank. He gets a flower and walks on water back into the boat.

GLORIA
(in Spanish)
What was that all about?

JESUS
(in Spanish)
The flower is a metaphor. It represents you, blossoming into a sexual-

GLORIA
(in Spanish)
-no no no - you just walked on water, didn't you? Are you, Jesus, like as in, *Jesus* Jesus?

JESUS
(in Spanish)
Gloria, I was gonna tell you before, but I knew it would ruin things. Yes, I'm Jesus Christ, the son of god and I'm back on Earth for the second coming, and I'm hoping that now I've told you we can put that on the back burner and maybe make love again.

He opens his fly.

GLORIA
(in Spanish)
Hold on a second - we need to talk about this.

She zips up his fly.

GLORIA (cont'd)
(in Spanish)
Aren't you supposed to signal Armageddon and take the Christians to heaven?

JESUS
(in Spanish)
Yes, but it's a lot of work. Do you remember what happened to me last time? Not that I regret it, but it was a lot of work.

(MORE)

JESUS (cont'd)
Look, I'm gonna do it, but right
now I'm really into this (pointing
to them both). Aren't you?

GLORIA
(in Spanish)
Yes, but, wow, this is so much to
process...

JESUS
(whispering in her ear, in
Spanish)
There's an eternity for the
rapture, but the summer's only
another couple of weeks.

He starts kissing her again. She unzips his fly.

GLORIA
(in Spanish)
Look what else has risen from the
grave!

JESUS
(in Spanish)
Get ready to experience your own
second coming.

We see the boat rocking in extreme wide-shot as the amber
Mexican sun begins to set. The SOUND DROPS OUT...

NARRATOR
(in Spanish)
It was difficult for Gloria to say
goodbye to Villa Recuerdo and to
Jesus Christ...

EXT. TOWN CENTER - DAY

Alfonso, Rosa, the pigs and other townspeople hug Gloria
goodbye.

NARRATOR
(in Spanish)
...but she knew her vacation would
not last forever.

She gets into the pedicab, pulled by the guy with his new
wooden leg.

A bunch of little KIDS surround the guy with the wooden leg,
poking his leg with little axes. He shoos them away.

Gloria kisses Jesus goodbye, and the pedicab pulls away.

EXT. CONEY ISLAND - DAY

Gloria, now years older, with OLIVER and two children in tow, throwing peanuts to the seagulls on the boardwalk.

NARRATOR

(in Spanish)

Years passed. Gloria eventually married her colleague from the library. They had two children. She always had a special place in her heart for Jesus, but never saw him again, until one autumn, in Coney Island...

Gloria and family pass by a MEDICAL CONVENTION going on right near the beach. At the booth for a WOOD PROSTHETICS SUPPLIER is Jesus, now older, fatter, with less hair.

INT. CAFE - DAY

Jesus and Gloria drink coffee.

NARRATOR (V.O.)

(in Spanish)

They talked about old times. Jesus had given up life in Mexico for a job as a sales rep for a medium sized cherry-wood prosthetics manufacturer in Denver. He had still not gotten around to the rapture. As for love, he'd dated many women over the years but nothing lasted.

INT. CAFE - LATER

We see them outside, shaking hands, hugging, saying goodbye.

NARRATOR (CONT'D)

(in Spanish)

They said goodbye, both knowing it was unlikely they would ever meet again.

INT. GLORIA'S DINNER TABLE - NIGHT

Gloria, Oliver, and kids pray, hands clasped, eyes closed, head down.

NARRATOR

(in Spanish)

Over time, the memories faded, but never left entirely.

Gloria opens her eyes and smiles.

INT. BEDROOM - NIGHT

Gloria and Oliver having sex. Missionary position. She climaxing.

GLORIA

Oh Oliver, yes Oliver, oh Oliver,
oh Jesus!

OLIVER

Wait a minute! Hold on! Who the
hell is this Jesus guy?

GLORIA

Nobody, Oliver, don't overreact.

Gloria turns away, lights up a cigarette.

OLIVER

I'm not overreacting! What if I
said Patricia's name in the middle
of sex?

GLORIA

You slept with Patricia, didn't
you?

OLIVER

I did not sleep with Patricia!
Give me a break!

GLORIA

You want to. Admit it. I've seen
the way you two were flirting at
Barbara Cooper's party.

OLIVER

How did this become about Patricia?
We had such a nice night tonight
with Jenny and Fred. Let's not
ruin it.

The sound drops out as they keep arguing.

NARRATOR

(in Spanish)

It has been said that one summer in
Mexico can change a life forever.
It has also been said that Mexico
is to the south of the United
States. This is irrefutably true.

FADE OUT.

CUT TO:

INT. BLACK LIMBO SPACE - STONE TABLETS

Jeff is on a bench doing BENCH PRESSES. He finishes and sits
up, wiping his face with a towel.

JEFF

Can't help it. I'm a health fiend.

Gretchen enters.

GRETCHEN

Since when do you exercise?

JEFF

What do you mean? I found this
downstairs, thought I'd give my
pecs a little juice.

GRETCHEN

Give your pecs a little juice?

JEFF

Yeah. What? Juicing my pecs.

GRETCHEN

(suspicious)

I don't know. There's something
you're not telling me about the pec
juice.

JEFF

Please. Hon, please.

Gretchen leaves.

JEFF (cont'd)

(to camera)

Did you hear that last one guys?
Now she's questioning my pec juice.
Jesus. I promised myself I'd work
out this year. And I keep my
promises. No hidden agenda here.
Just like I promised you ten
stories and I'm not gonna renege on
it, so please don't you guys get up
my ass too. I didn't mean that,
I'm sorry. You did nothing wrong.
So here's number three.

He points to the tablets, flexing his muscle, as we ZOOM into the words:

HONOR THY MOTHER AND THY FATHER

ZOOM further into the word: **MOTHER**

EXT. HOSPITAL ROOM, DAY - 1985

Pull out from a TATTOO that says "MOTHER" on the arm of an anesthesiologist.

BERNICE (20) is giving birth, breathing heavily. Her husband STANLEY (25) holding her hand. DOCTOR RICHIE (mid 20's) is delivering the baby. He's got a tight moussed 80's perm.

STANLEY

Push! Push! Push!

Finally we hear the BABY CRYING.

DR. RICHIE

There we go! Congratulations, you did it!

BERNICE

Is it a boy or a girl?

DR. RICHIE

Well, let me put it this way, the first one's a boy, and here comes boy number two!

BERNICE & STANLEY

Oh my god!!!

She pushes out the second one.

DR. RICHIE

Looks like you've got yourselves two
healthy twin boys, Mr. & Mrs. Jaffe!

The doctor hands the two babies to Bernice. We see that they are two AFRICAN AMERICAN babies. Stanley and Bernice (both white) are thrilled, oblivious to the different skin color.

STANLEY

Two baby boys!! (shouting into
Bernice's vagina) Hey any more in
there??!!? Ha ha ha! I love it!
You're Daddy's little boys. I'll
love you both till the day I die!

SFX: ORGAN MUSIC

TITLE: 20 YEARS LATER

INT. FUNERAL HOME - DAY

Stanley lays dead in a casket. The twin boys (GREG & TODD) are now very tall handsome black men, 20 years old. They kneel at the casket, crying. Bernice, now 40, puts her arms around her boys. Other funeral guests (all white) comfort them including Gloria and Oliver.

OLIVER

He achieved so much, for a man who
was born with no legs.

We see that, in fact, Stanley has no legs.

TODD

Mom, can we talk to you about
something?

INT. FUNERAL HOME SIDE ROOM - A FEW MINUTES LATER

Greg and Todd alone with Bernice.

GREG

So now that Dad's gone, and we're
grown up, we think it's time for you
to tell us the truth.

BERNICE

About what?

TODD

About the fact that you and Dad are white, and we're Black.

BERNICE

Ahh! Right. Yes. I had a feeling this day would come. And you're right. You deserve to know. Here we go.

Long pause. We cut back and forth several times, before anyone speaks.

GREG

We're listening.

BERNICE

I was thinking - What if, just as a goof, everybody started drinking orange juice at DINNER?

TODD

(intrigued)
What?!?

GREG

Mom!

BERNICE

Okay. Okay. I'll tell you the truth. But you should be sitting down for this.

We see that they're already sitting.

BERNICE (cont'd)

Are you sitting down?

TODD & GREG

Yes.

BERNICE

Then I'll just get right into it. The year before you were born, I was the entertainment reporter for our local newspaper, and I got a chance to interview all sorts of big stars. Denzel Washington, Morgan Freeman, Sidney Poitier, everybody.

GREG

Yeah...

BERNICE

And, the truth is, even though I was married to your father, and very much in love with him, from time to time, after the interviews, these...stars...would...fuck me.

TODD

Mom, cut to the chase. Did you have sex with these guys or not?

BERNICE

Well, as I said...

GREG

(in tears)

Who's our biological father??

BERNICE

Mmm. Yeah. So one night I happened to take the opportunity to fuck Arnold Schwarzenegger. And, well, nine months later, my two beautiful babies were born.

GREG

And..??

BERNICE

Do you need me to spell it out for you?

TODD

Yes!

Bernice takes out a sheet of paper and writes on it.

BERNICE

(writing)

"I f-u-c-k-e-d..."

TODD

So you're saying Arnold Schwarzenegger is our biological father?

BERNICE

Yes. That explains why you're both so tall. I always told people it was because you got too much sun.

GREG

How can you be sure that it was...

BERNICE

I'm positive. He was the only man I was with during that time - and the blood tests confirmed it. Plus not only was your father legless, he was also sterile. And impotent. And a cheap Jew. The worse kind of Jew.

TODD

But I don't understand, if Schwarzenegger our Dad, how does that explain the dark color of our skin?

BERNICE

I know. Believe me. I know.

GREG

You know? You know what?

BERNICE

I know what you're saying.

They sit in silence. Cut back and forth several times. Greg sneaks a peak at the camera.

INT. HOUSE - DINNER TIME - A FEW WEEKS LATER

Bernice serving dinner to Greg and Todd.

BERNICE

Boys, I've been thinking about our conversation, and I decided it would be best for you to meet your real father.

TODD

Really?

BERNICE

Yes. So without further ado, you knew "he'd be back" here he is, the man, the machine, your dad, the incomparable - Arnooooold Schwarzenegger!

Into the room walks a guy wearing a leather jacket and "terminator" sunglasses, which he never takes off. He does an imitation of Arnold Schwarzenegger, which he never stops doing. (Other than the glasses and the jacket, he doesn't look much like Arnold, and his impression is amateur at best.)

"ARNOLD"

(heavy accent)

Hello my sons. I'm Ahhnuld. So thrilled to finally meet my two boys. It will be fantastic. Do you want to throw the ball around outside or something like this?

GREG

Mom, that's not Arnold Schwarzenegger.

Awkward moment.

BERNICE

Umm, Arnold, could you go wait in the living room for a second?

"ARNOLD"

Of course. I'll be back.

He leaves.

BERNICE

Look, I tried to get in touch with Arnold, but he's the governor of California, and I couldn't even get past the receptionist. That guy does corporate events as Arnold, and I figured it'd at least give you the idea of what it's like to have him around.

TODD

Okay, Mom, thanks. We'll try to make it work.

BERNICE

That's my beautiful boy.

Arnold comes back in the room

"ARNOLD"

I'm back.

TODD

Oh, hey...

Unsure of what to call him, he looks over at Mom, then at Greg, then back to "Arnold".

TODD (cont'd)

...dad.

"ARNOLD"

Son.

Arnold sits at the dinner table. Mom starts serving.
Awkwardness.

GREG

So...are you gonna be living here
now, or something?

"ARNOLD"

Let's just say for the sake of
argument I'll be around a lot. But
I'm still keeping my old place.
I've collected a lot of junk over
the years, you might even call me a
"pack rat". To move all of it here,
would be tough because you don't
have a lot of storage space. So, am
I moving in? Yes and no.

TODD

Do you really talk like that?

"ARNOLD"

No, I'm doing an impression of
Ahhnuld Schwarzenegger. It's not
even really the best voice I do, but
your mom hired me to do Arnold,
because he's your biological father,

GREG

Yes, and right there is where I'm
still confused about something.

"ARNOLD"

What is it?

GREG

Actually it's more of a question for
my mother.

"ARNOLD"

Okay, then I have to use the little
boy's room. I'll be back.

He leaves again.

GREG

I still don't understand how you and Arnold Schwarzenegger - the real Arnold - could give birth to us, two black guys, that's where the disconnect is.

BERNICE

Believe me my angels, I'm on your page with that one. I know.

Awkward silence. Cut back and forth. The PHONE RINGS. The answering machine picks up.

STANLEY'S VOICE (ON MACHINE)

Hello! This is Stanley...

BERNICE'S VOICE (ON MACHINE)

...and this is Bernice!

STANLEY'S VOICE (ON MACHINE)

We're not home now, but we'll be back soon, and we'll all be here together for a long long time.
(BEEP)

BERNICE

I should change that message... It was cute at the time... Now it's sort of tragic.

More awkward silence.

EXT. FRONT YARD - LATER

Greg, Todd and "Arnold", play touch football. After a big tackle, they all fall into a pile of leaves. They laugh. Then they calm down. A poignant moment.

"ARNOLD"

(heavy accent)

Look, I know this time for you two has been very difficult, on so many levels.

One - your father passing away not more than a week ago, at the young age of forty-two, finally succumbing after a courageous battle with colon cancer...

(MORE)

"ARNOLD" (cont'd)

Two - the revelation that your real biological father is none other than international movie megastar turned California governor, you know who he is, Arnold Schwarzenegger.

And three, having me, Mark Jacobson, a 2nd rate stand-up comedian doing a 24-hour-a-day impression of Arnold in the effort to make you comfortable.

And four, the ongoing confusion over the fact that you have two white biological parents and yet you're both quite dark skinned African-Americans. It must be hard.

GREG

Yeah.

TODD

That really sums it up.

GREG

You know you don't always have to do the Arnold voice if you don't want to.

ARNOLD

To be honest with you, sometimes it's easier for me to express my true feelings by doing this impersonation - there are things Arnold Schwarzenegger can say that Mark Jacobson can't...or won't.

(changing subject)

Come on, I'll race you both back to the house!

SLO-MO with music, they run back to the house.

INT. HOUSE - CONTINUOUS

They arrive in the kitchen, out of breath.

BERNICE

Look at my boys! All sweaty!

GREG

Mom, was the real Arnold Schwarzenegger as nice as this one?

BERNICE

Well, I haven't thought about that night in years, but, as I remember...oh my god, you know what? You guys are gonna hate me for this one. I made a little boo-boo. It wasn't Arnold Schwarzenegger at all. It was Bill Cosby.

ALL

Ahhhh!

TODD

Well that explains a lot.

GREG

So good to finally know the real truth.

TODD

What about the blood tests you were talking about?

BERNICE

They were for Bill Cosby.

"ARNOLD"

So...where does that leave me?

BERNICE

Well, can you do Bill Cosby?

"ARNOLD"

(real voice for first time)

No... but I can do Eddie Murphy.

GREG

That's fine.

TODD

Same difference.

"ARNOLD"

Well let's see, it's been a while, oh - how does it go - well there's "I got the ice cream, you cannot have none..."

Greg and Todd step forward and address the CAMERA.

TODD

You may think our family's just a little different. But you know what? It's our family. And that's what counts.

GREG

Who's to say who your "father" is? Is it the person that raised you? Is it the person who gave you your DNA? Or maybe it's a guy who hangs out in your house doing an imitation of a famous comedian who is the same race as another famous comedian who is your biological father?

TODD

If you ask us, it's the last one. The guy who hangs out in your house doing an imitation of a famous comedian who is the same race as another famous comedian who is your biological father.

GREG

I'm Greg Jaffe.

TODD

And I'm Todd Jaffe. And we are...

BOTH

The Jaffe Brothers. Good night folks!

Upbeat MUSIC kicks in as the boys go back to the table and eat with their Mom and "Dad". The kids from the neighborhood come in and eat too.

FADE OUT

CUT TO:

INT. LIMBO SPACE - THE STONE TABLETS.

Jeff standing there.

SFX: Door opening and closing.

LIZ, 25, hot and sexy, emerges from behind the tablets. Liz and Jeff KISS passionately. Then Liz pulls back.

LIZ

Are you sure your wife is gone all day?

JEFF

She's out buying peroxide, she won't be back for hours, trust me.

LIZ

I don't know...

JEFF

What's the alternative? We can't go your place, you have a roommate! I don't want to make love with you when "Gloria Steinem" is in the next room having a bra-burning session.

LIZ

What is so terrible about women's lib? I think they make some good points.

JEFF

Don't get me wrong. I'm all for equal pay, but do I want you on the front lines? You'll be powdering your nose and the Russians'll come in and blow your head off.

LIZ

Oh, Jeff, I get so hot when you talk politics.

They KISS again. She whispers into Jeff's ear.

LIZ (cont'd)

(whisper)

When are you gonna break up with Gretchen?

JEFF

Soon. Soon.

LIZ

You've made promises to me!

JEFF

I know. It's complicated, Liz. You have to be patient.

LIZ
I'm sick of being patient!

She starts crying in his arms.

JEFF
Shh... I'll talk to Gretchen this week. (to camera) Here's the next story - this is number four: (to Gretchen) Mmm. I'm getting excited. Can you feel me?

ZOOM past his erection into the words:

THOU SHALL NOT MURDER

ZOOM in more to the word NOT.

GRAPHIC MATCH
TO:

INT. HOSPITAL HALLWAY - DAY

Pull out from a sign that says "THIS IS A HOSPITAL, **NOT** A PLAYGROUND."

Underneath the sign are several very unhappy children next to a jungle gym. Camera moves into to...

INT. OPERATING ROOM - CONTINUOUS

DOCTOR RICHIE operating on a patient, SHELIA.

DR. RICHIE
Scalpel.

NURSE
Scalpel.

DR. RICHIE
Forceps.

NURSE
Forceps.

DR. RICHIE
Mayo Harrington scissors.

NURSE
Mayo Harrington scissors.

The doctor works.

DR. RICHIE
Okay, sew her up.

NURSE
Good work Dr. Richie.

DR. RICHIE
Thanks Nancy.

He slaps her on the ass with his bloody hand. She giggles.
He grabs his golf clubs and leaves.

FADE OUT:

FADE IN:

INT. DOCTOR RICHIE'S EXAMINATION ROOM - A FEW DAYS LATER

SHELIA in the examination room with her husband TONY (the guy who subbed for Gloria in the library). She is SCREAMING like she's having a baby. Dr. Richie enters, golf clubs in hand.

DR. RICHIE
Hey, hey, hey, thought there was a
cougar in here, what's going on?

TONY
Thank god you're here Doctor Richie.
She's been in horrible pain like
this since the operation.

He puts up some x-rays on the light board.

DR. RICHIE
Yeah, I bet she has. Here let me
show you.

DR. RICHIE (cont'd)
You see, here's Shelia one hour post-
op.

He points to what is obviously a pair of scissors lodged in her stomach.

DR. RICHIE (cont'd)
And it's my educated guess, that the
sharp cutting blade on these Mayo-
Harrington scissors is causing the
pain.

TONY

You left a pair of scissors in my wife? How can you make a mistake like that?

DR. RICHIE

No, it wasn't a mistake. I did it as a goof.

TONY

You goofed?!?

DR. RICHIE

No no, relax - "AS a goof" - I did it as a goof.

TONY

I don't get it.

DR. RICHIE

That's because you don't know me. I goof a lot! My friends know that at least half the time I'm goofing. You have to try to understand my sense of humor. (buzzes intercom) Nancy! Can you come in here please?

NURSE (O.S.)

Is this a goof?

DR. RICHIE

I wish. No really, come in!

Nurse comes in.

DR. RICHIE (cont'd)

You were there when I was operating on this woman. When I dropped the scissors in her belly, why did I do that?

NURSE

If I remember correctly you did it as a goof!

Richie looks at Tony.

DR. RICHIE

Satisfied? Is there anything else? You want a prescription for something? You want some free samples? I'll give you Viagra, good for the old pecker, huh?

TONY

Listen you son of a bitch. I want
you to get that thing out of my
wife's stomach - now!

Shelia starts screaming in pain, then DIES.

DR. RICHIE

(feeling her pulse)

She's dead. Do you still want me
to take out the-

TONY

-you murdered my wife!

DR. RICHIE

As a goof, guy! You know what, let
me get that Viagra back, you don't
really need it now. I gotta blow.

He walks out the door.

INT. POLICE INTERROGATION ROOM - NIGHT

Richie and two DETECTIVES.

DETECTIVE 1

Let me get this straight - you're
saying you dropped a piece of
surgical equipment into Mrs.
Costella's body, knowingly, and
deliberately...

DR. RICHIE

I've been an exemplary surgeon for
the last 20 years, a family man,
husband, father, good citizen.

DETECTIVE 1

Did you deliberately put the
scissors in her body?

DR. RICHIE

I would never, under any
circumstances, do anything to harm
a patient, unless I was doing it as
a goof!

DETECTIVE 1

DID YOU PUT THE SCISSORS IN?!!!!!!

DR. RICHIE
(spelling it out)
AS A GOD DAMNED GOOF!

INT. COURTROOM - DAY

Dr. Richie on the stand. Prosecutor RAY addresses the jury.

RAY
(patronizing)
Ladies and gentlemen of the jury.
I like a goof as much as the next
guy. Hell in college, me and my
Pollock roommate duct taped this
Oriental guy to the trunk of my
Corvette. So I get a goof! But
there's a goof - and then there's
murder.

LAWYER
Objection!

JUDGE
Sustained!

DR. RICHIE
Overruled!

They stare at Richie.

DR. RICHIE (cont'd)
Goofing.

JUDGE
I've heard enough. I hereby
sentence you to life in prison for
the murder of Shelia Contiella!

Hubbub from the crowd.

JURY FOREMAN
Uhh - your honor? Don't we get a
say in this?

JUDGE
(annoyed)
Sure, you want to go through the
whole rigmarole, be my guest.

Jury gets up.

DISSOLVE TO:

INT. COURTROOM - THREE HOURS LATER

Jury returns, Judge enters.

JUDGE

Have you reached a verdict?

JURY FORMAN

We have, your honor. The jury finds the defendant guilty of murder in the first degree.

JUDGE

Okay, not to be a jerk about this but I said that three hours ago, and you guys insisted on going in there and...

JURY FOREMAN

But your honor, that's how the judicial system works!

JUDGE

(sarcastic)

Oh, that's how the judicial system works? No, no please, tell his honor more about how it all works, I'd really like to know!

(angry)

Assholes! Anyway, so the verdict is, I SAID BEFORE, life in prison for Dr. Richie!

DR. RICHIE

(whispering to his lawyer)

Is this a goof?

LAWYER

(whispering)

I don't think so.

DR. RICHIE

(to the jury)

If I could I'd sentence all twelve of you to death.

He SLAMS the gavel.

INT. MAXIMUM SECURITY PRISON - DAY

Richie is PUSHED by the guards into his cell. Lands on the bed, looks up and sees his cell mate, BIG BUSTER. Big Buster walks over to Richie and SMACKS him violently, several times.

BIG BUSTER
From now on, you Big Buster's wife.

DR. RICHIE
Actually, I'm already spoken for,
so... you'll have to find another-

Big Buster PUNCHES him again.

BIG BUSTER
-You best shut the fuck up and
start sucking my dick.

Richie is terrified.

BIG BUSTER (cont'd)
I'm goofing.

They both laugh.

BIG BUSTER (cont'd)
No, I'm not. Do it.

Richie stops laughing and slowly lowers his head out of frame.

CUT TO:

INT. BLACK LIMBO SPACE - THE STONE TABLETS

JEFF
I know, I know. Gretchen's a
terrific wife. But Liz - she makes
me feel young, and vital and
vibrant and visceral - and the sex.
Abe, the sex.

Reveal he's talking to his friend ABE.

ABE
But is it worth it, Jeff? Do you
want to throw out twelve years of
marriage for a momentary thrill?

Reveal Jeff's other friend SCOTTY is there too, all three of them are at a table eating corned beef sandwiches and cream soda.

SCOTTY
Monogamy is a myth.

ABE
Monogamy is what keeps society from crumbling.

SCOTTY
Biochemically we're designed to spread our seed. The sooner you embrace the truth, the happier you'll be.

ABE
I'm happy with Betsy.

SCOTTY
You only THINK you are!

ABE
I am I really am. Is it great 24 hours a day? No, but I sleep a lot, to shield out the pain.

SCOTTY
Listen, if I can get my milk for free, you can be damn sure I'm gonna start fucking cows.

ABE
It's so easy for you to say because you've never been married. I have kids. They're the ones that keep me from slitting my wrists when I wake up in the morning.

SCOTTY
You're living in fantasy world.

ABE
You see no place for true monogamous commitment?

SCOTTY
Yeah, right next to Santa Claus and Pippi Longstocking - two fictional characters that don't exist. Add to that list John McClaine from the Die Hard trilogy.

As they continue to fight, Jeff steps forward toward camera.

JEFF

I don't know who's right.
 Scotty... or Abe. The only thing
 I'm sure of in life is that there
 are ten stories.

ZOOM into the words:

THOU SHALL NOT COVET THY NEIGHBOR'S WIFE

ZOOM in more to the word **WIFE**

GRAPHIC MATCH
 TO:

TITLE CARD: One Week Later

CLOSE ON - a transistor radio. We hear the DJ'S VOICE.

DJ VOICE

It's another two hour rock block,
 here on International Federal
 Expatriot Radio, W-I-F-E.

JINGLE SINGERS

W - I - F - EEEEE, 98.5!!

"Say You, Say Me" by Lionel Richie begins.

We PULL BACK to reveal this radio is on the shelf of the
 kitchen of the...

INT. PRISON CAFETERIA - CONTINUOUS

We find Doctor Richie, who is now bruised and walking funny,
 miserable, waiting in line for food The guy behind him is
 DUANE.

DUANE

I don't think we've met. I'm
 Duane. I was just transferred from
 Leavenworth.

DR. RICHIE

Hi I'm Glen Richie.

DUANE

Oh yeah - the doctor who killed one
 of his patients.

DR. RICHIE

As a goof.

DUANE

Yeah, sure, as a goof, I get it.

DR. RICHIE

I'm glad someone does. Oy.

They get their slop from the cafeteria guy.

DUANE

Hey I haven't been on the outside in a while - are there any new good sushi joints?

DR. RICHIE

Well were you around when Noshi Sushi opened up?

DUANE

No...is it good?

DR. RICHIE

Oh my god, these guys make a soft-shell crab roll, it's better than a tuna roll. If you ever get out...

DUANE

I'm in for life.

DR. RICHIE

Well, yeah. Well if you ever do.

DUANE

We don't get sushi in here. I wish we did. I'm a sushi fiend.

DR. RICHIE

Are you kidding? I'm addicted to it.

DUANE

Hey listen, would you maybe wanna sit at the same table as me?

DR. RICHIE

Yeah, I mean, that would be really nice - but I don't know if it's such a good idea, because I'm sort of "with" Big Buster. He rapes me every night.

DUANE

Right, right. He ass-rapes you, huh?

DR. RICHIE

Yep.

DUANE

Just my luck. I should have known you'd be taken. Look, let's just sit and have lunch.

DR. RICHIE

Okay, why not? Just two people who enjoy each other's company, having some food.

DUANE

No harm in that!

INT. CAFETERIA - AT THE TABLE - MOMENTS LATER

Duane and Richie eating at a table surrounded by other nasty mean looking prisoners.

They see someone get STABBED a few tables away.

BOTH

That was interesting.

DR. RICHIE

I'd say!

They smile at each other, having a moment, as the chaos around grows them.

DUANE

Listen I know you belong to Big Buster. And I totally respect that. But you and I - we think so much alike! Sometimes I wonder what it'd be like if I was the one who was ass-raping you every night.

DR. RICHIE

You know, I think you're feeling the energy of our friendship, and your projecting that into something else that's not there.

DUANE

I really don't think I'm projecting
- I can't look at you without
fantasizing about shoving you up
against the wall in the laundry
room, punching you in the mouth,
and then raping... without your
consent of course.

DR. RICHIE

Hey that what makes it rape, right?

They share a chuckle and their hands TOUCH. Richie pulls
back.

DR. RICHIE (cont'd)

Look, Duane, I hear you. And of
course I'm intrigued. But it
wouldn't be fair to Big Buster, I
have a life here, and I can just
disrupt it - it's not that simple.

DUANE

Is it not? How simple is it not?

DR. RICHIE

It's not...simple.

DUANE

Hmm. Suddenly I'm not hungry
anymore.

DR. RICHIE

Duane...

DUANE

No, don't. I need to protect
myself now. I'll see you around,
okay?

Duane throws his napkin on the table and leaves. He gets to
the entrance of the cafeteria and the GUARD stops him.

GUARD

Where the hell do you think you're
going?

Duane doesn't leave.

INT. CELL - NIGHT

Big Buster comes into the cell, slams Richie against the wall.

BIG BUSTER

Okay Doctor, it's that time of the night.

DR. RICHIE

Buster. We need to talk.

BIG BUSTER

(sad)

Oh no, don't tell me.

DR. RICHIE

Duane Rosenblum wants me to be his bitch, and I'm not sure I don't want to not be his bitch.

BIG BUSTER

Glenn..

DR. RICHIE

Wait - You and I have been going through the motions lately, we both know it. The last few months, we've been more cell mates than anything else.

BIG BUSTER

(thinks, then)

I knew this day would come. Glenn, listen to me - you have to do what you have to do. I just want you to be happy.

DR. RICHIE

You want me to happy?

BIG BUSTER

Well- no- not in the literal sense. I want you to be violated and traumatized every night. And yes, of course I'd love to be the one to cause that, but as long as you're getting ass-raped, against your will, by someone, anyone, every night, that that's all that matters.

DR. RICHIE

Really?

Buster punches Richie in the face.

BIG BUSTER

Nothing. Go fly, kid.

(lovingly)

Get out of here already!

DR. RICHIE

I, it's, you know, locked, as
always.

INT. DUANE'S CELL - LATER

Duane sitting in his cell. A guard lets Dr. Richie into the cell.

DR. RICHIE

Hey, you busy?

DUANE

No - I was thinking about folding
this piece of paper for a while but
I can do that later. What's up?

DR. RICHIE

Well I had a talk with Big Buster,
and it looks like I'm back on
market!

DUANE

Glenn! This is wonderful! Do you
know what this mean?

DR. RICHIE

Yes, I do...

CUT TO: Dr. Richie being ass-raped by Duane. Dr. Richie
wincing in pain. The GUARDS come by the cell and watch.

GUARD

The King's a beggar, now the play
is done, all is well ended, if this
suite be won, that you express
content: which we will pay, with
strife to please you, day exceeding
day: Ours be your patience then,
and yours our parts, your gentle
hands lend us, and take our hearts.

DR. RICHIE
All's Well, that Ends Well.

Dr. Richie's face SLAMS into the bars, again.

FADE OUT.

CUT TO:

INT. BLACK LIMBO SPACE - THE STONE TABLETS

Jeff and Gretchen are mid-argument.

GRETCHEN
How could you? You've been
screwing her for a year?

JEFF
It was a mistake! How many times
can I apologize to you?!? Eleven?

GRETCHEN
Get out! It's over!

JEFF
Gretchen, honey...

GRETCHEN
(freaking out)
GET THE FUCK OUT OF HERE! I'M DONE
WITH YOUR LIES, AND YOUR APOLOGIES
AND YOUR FUCKING STONE TABLETS.

JEFF
Where do you expect me to go?

GRETCHEN
You can go to hell for all I care.
Go move in with your little
homewrecker!

JEFF
She's not a homewrecker, she's an
avid film buff, and you know that!
You know what, Gretchen? You know
what you should do?

GRETCHEN
Don't say something you're gonna
regret.

JEFF
Go ... fly ...

GRETCHEN
I'm warning you, Jeff.

JEFF
Go fly a kite, Gretchen. Go fly a kite.

Gretchen, shocked, breaks down.

Jeff leaves, pointing up to the tablets, as we ZOOM into the words:

THOU SHALL NOT COVET THY NEIGHBOR'S GOODS

ZOOM in more to the word **COVET**

GRAPHIC MATCH
TO:

EXT. SUBURBAN HOUSE

Pull out from the CORVETTE logo on the back of a car. The R and the T and E have fallen off, so it says "CO VET". We hear faint and indistinguishable Korean mumbling from the trunk. Move up from there into the WINDOW...

INT. RAY'S DINING ROOM - NIGHT

RAY (35), the prosecutor on the Dr. Richie case, is now home and having dinner with his wife SALLY and his son JAKE, 14. They hear a "beep beep" sound, look out the window and see a DELIVERY TRUCK backing up to the house next door.

Ray goes up to the window and sees his neighbor PAUL.

We see several workmen unloading a huge (15x10) Cat Scan machine into Paul's house.

RAY
Son of a bitch! Paul went and bought himself a Cat Scan machine.

SALLY
That seems pointless. Why would he do that?

RAY
Probably wants to be a hero.

Sally and Jake continue eating. Ray paces around for a moment, then finally has a thought:

RAY (cont'd)
You know what? We're gonna get a
Cat Scan.

SALLY
Honey, you wouldn't know the first
thing about what to do with a Cat
Scan.

RAY
We'll figure it out! If I set up
the VCR I can set up the Cat Scan.

JAKE
I set up the VCR -

Ray SMACKS Jake.

SALLY
Ray!

RAY
I didn't mean it! I'm sorry Jakey,
you know Daddy loves you, right?
(sings) *Daddy loves his little
boy...*

JAKE
I did set up the VCR, though.

Ray SMACKS him again.

SALLY
Ray!

RAY
I didn't mean it! I'm sorry Jakey,
you know Daddy loves you, right?
(sings) *Daddy loves his little
boy...*

JAKE
I love you too, Dad.

Ray SMACKS him again.

SALLY
Ray!

EXT. RAY'S HOUSE - THE NEXT DAY

A truck unloads a Cat Scan machine into Ray's house.

Seen from the point of view of Ray's house, we see Paul looking out his own window, jealous of Ray's new Cat Scan. We see Paul talking to his wife and son, smacking his son, then singing, smacking again, singing, smacking again.

EXT. PAUL'S HOUSE - THE NEXT DAY

Truck delivers another Cat Scan to Paul.

INT. RAY'S HOUSE - CONTINUOUS

Ray's watching through the window, talking to his wife.

RAY
That son of bitch! I gotta get
another one.

Sally looks upset.

EXT. NEXT DAY - RAY'S HOUSE

Truck comes by and delivers TWO MORE Cat Scan machines. Now they fill the entire downstairs of the house. Paul watches from next door.

EXT. NEXT DAY - PAUL'S HOUSE

Paul takes delivery on FOUR MORE Cat Scan machines.

Ray sees this.

RAY
That...son of a bitch!

He picks up the phone, dials. Sally tries to pull the phone away from Ray but he shoos her away.

EXT. RAY'S HOUSE - NEXT DAY

Sally packs the last of her things into the station wagon, she gets into the car with Jake.

Ray looks across the fence and sees that PAUL'S wife and kid are also leaving at the same time.

As the wives and kids pull out, two SEMI-TRUCKS amble down the street toward the houses...

Paul and Ray catch eyes and run back into the house, and have to crawl up, over and around the cat scan machines, like an obstacle course, to get to their phones in order to order more.

They're disheveled, exhausted, crazed looks in their eyes. Ray flips through the yellow pages like a madman.

DISSOLVE TO:

EXT. BOTH HOUSES - DAY

Both houses are filled with Cat Scan machines. Sticking out every window, covering the yards, the tree lawns, piled on the roof, everywhere.

INT. PAUL'S HOUSE - CONTINUOUS

Ray wakes up, unshaven, sleeping in the cat scan machine which is covered in take-out pizza boxes.

A knock on the door. He rubs his eyes, crawls over everything to answer the door. It's Paul.

PAUL

Hey.

RAY

Hey. You look like shit.

PAUL

So do you.

RAY

So how many Cat Scan machines do you have now, anyway?

PAUL

Honestly I don't know anymore. Let me ask you something. Do you give the guys who deliver your Cat Scans a tip?

RAY

I usually throw him five bucks just so he can grab some lunch.

PAUL

Five bucks? Where do you get lunch for five bucks?

RAY

McDonald's, Boorger King, Woondy's.

PAUL

I love it! Little changes to the names of the most famous fast food chains.

RAY

That's right.

INT. NUCLEAR POWER PLANT - DAY

A large group of schoolchildren tour the inside of a nuclear power plant. Jake, Ray's son, is among them. They listen to the TOUR GUIDE.

TOUR GUIDE

This is the radioactive core, where the power comes from, so all of you can plug in your pac-man machines!

KID

Doesn't it look like it's getting too hot in there?

TOUR GUIDE

(patronizing)

Don't you worry, this plant has a perfect safety record. We know what we're doing here.

KID

But isn't it true that the fuel rods could easily heat up to temperatures so high, that if not contained by the proper water level in the coolant, it would cause a chain reaction that would release enough radiation to render an area the size of Pennsylvania virtually uninhabitable.

TOUR GUIDE

Please, kid, give us a break... how old are you?

KID

Nine.

TOUR GUIDE

When *I* was nine I was jerking off in my bathroom, okay?

KID

Okay.

The deafening ALARM SOUNDS

P.A. VOICE

Attention. This is not a drill!
This is not a drill!

Kids scream. The one kid nods, satisfied.

INT. CONTROL ROOM - DAY

A SUPERVISOR screaming to her staff, in the high-tech control room.

SUPERVISOR

What are we gonna do? We have seventy-five kids who might have been exposed to dangerous levels of radiation.

TECHNICIAN

They're at risk unless we can test them all within the next hour.

SUPERVISOR

Impossible. Where the hell are we gonna find a Cat Scan machine for every kid, somewhere within a ten-mile radius?

JAKE, Ray's son, bursts into the room.

JAKE

I have an idea!

SUPERVISOR

What is it? We're running out of time!!!!

JAKE

Okay, what if there's a reality show, where you get ten homeless people, and America votes for one of them to be given a penthouse apartment...

SUPERVISOR

What's the hook? What's the hook?

JAKE

I, I haven't thought it through, it's a seed of an idea...

SUPERVISOR

(frantic)

I think there's something there but I'd like to talk about it later when I can really focus.

TECHNICIAN

Hey - doesn't your dad have a whole bunch of Cat Scans?

JAKE

As far as know... I haven't been home in a couple of weeks.

EXT. RAY & PAUL'S STREET

Urgent music plays. School bus races up to the houses. Kids stream out with supervisor.

Supervisor runs up to the door, rings the bell.

SUPERVISOR

Nobody's here!

Across the street, the Tour Guide is trying Paul's door.

TOUR GUIDE

No one's here either!

INT. BAR - DAY

CLOSE ON - JUKEBOX

A quarter slips in. The mechanical arm slips a record onto the turntable. The song begins.

SONG FROM JUKEBOX
*LET'S GIVE 'EM SOMETHIN' TO TALK
ABOUT...*

Paul listens to the beginning of the song, enjoying it, and bops over to the bar where Ray has just ordered a couple of beers.

PAUL
So nice to take a break from that
Cat Scan mishagas and get out of
the house.

RAY
You said it. Salud!

They drink.

EXT. HOUSES - CONT.

Kids are crawling on the lawn, crying. Teachers screaming on cell phones. Kids looking in the windows, forlorn, tears running down faces.

INT. BAR - CONT.

Paul and Ray at the bar still.

BARTENDER
Another beer, gentlemen?

PAUL
I'll take one.

Ray looks over at Paul. Then to bartender.

RAY
I'll have two.

Ray gives Paul a quick WINK.

PAUL
You ...son of a bitch!

They laugh.

EXT. HOUSES - MAGIC HOUR

Kids in blankets, stretchers, body bags, sirens, flashing lights. Technicians in jumpsuits like in "E.T." Lots of crying and screaming.

"Somethin' to Talk About" up, as we SLOW fade to black.

CUT TO:

INT. LIMBO SPACE - STONE TABLETS

In addition to the stone tablets, there's a pull-out couch and some girly decor.

Jeff comes from around the tablets, with a briefcase, umbrella and bowler hat.

JEFF

I'm home, Liz!

Liz runs in and JUMPS in his arms. She's now in a baby-T and low-rider jeans and acting like a teenager.

LIZ

Hi there my hunny-bunny-wuzzie-wuzzie!!!

They kiss.

JEFF

Have you been drinking?

LIZ

Yeah, isn't that funny? Guess what? I know the bouncer at Club Stango. Let's go and party!

JEFF

I have a better idea - why don't we just relax tonight, just you and me? We could read from that Kierkegaard book I bought you?

LIZ

No! I wanna party, 24-7! You still love me, right, Daddy? You don't regret leaving Gretchen?

JEFF

Of course not!

LIZ
Yay!!!! Will you buy me a pony?!

Jeff looks in the camera, despondent....

JEFF
(to camera, sighing)
Oh, man. I don't know...

Music begins. Jeff starts singing the shortest confessional ballad ever:

JEFF (cont'd)
Who am I...
and where do I go...
from...
HEEEEEEEEEEEERE!!!!

A huge CRESCENDO and END. Jeff takes a humble bow.

TILT UP AND ZOOM into the words:

THOU SHALL NOT STEAL

ZOOM in more to the letter "A"

GRAPHIC MATCH
TO:

INT. ATLANTIC CITY NIGHTCLUB - CONTINUOUS

A dinner theater/nightclub. LOUIS and KELLY sitting at table talking to a hostess.

HOSTESS
Aaaayyy!!! Table for two?

LOUIS
Yes, please.

HOSTESS
Have fun! Ayyyyyy! (to another table) AYYY!!!

Hostess exits.

KELLY
Louis, you may be the host of the
LaFonda List on Channel 5...

LOUIS

And you may be the former girlfriend
of Stephen Montgomery, the guy who's
still stuck in the ground...

KELLY

But tonight we're the two happiest
newlyweds in the whole world! And I
couldn't love you more!

LOUIS

And I love you even more than that!

They KISS as the lights go down. A spotlight on stage.

ANNOUNCER (V.O.)

Ladies and gentlemen, please
welcome, Atlantic City's favorite
ventriloquist, Harlan Swallow and
his better half, Bob!

Onto the stage come HARLAN SWALLOW, a guy in a white T-shirt,
black vest and jeans, carrying a VENTRILOQUIST PUPPET, BOB -
who's dressed in a sweater & trousers combo.

HARLAN

Howdy folks! I'm Harlan Swallow...

BOB THE PUPPET

And I'm Bob. And I quit!

HARLAN

Bob!

BOB THE PUPPET

What? I'm sick of having your hand
up my ass!

Kelly, in the audience, entranced, laughing.

BOB THE PUPPET (cont'd)

Somebody's a cheap date out there.
What's your name honey?

HARLAN

Bob, leave the nice lady alone!

BOB THE PUPPET

(to Harlan)

Fuck you!

(to Kelly)

What's your name honey?

KELLY

Me?

BOB THE PUPPET

Of course I'm talking to you, not your boyfriend there, I don't swing that way.

KELLY

My name's Kelly!

BOB THE PUPPET

Well I'll tell you what Kelly, come see me after the show and I'll show you my hard wooden dick.

HARLAN

Bob! That's out of line! It's not even a joke!

BOB THE PUPPET

So's your mother's vagina.

HARLAN

Bob!!

LOUIS

These guys are so offensive! And not funny at all!

KELLY

Shh shh - I wanna hear what Bob's gonna say next!

BOB THE PUPPET

Hey asshole, when do I get paid so I can blow this juke-joint?

Kelly explodes with laughter, now in tears. Louis is baffled.

KELLY

He said "juke-joint!"

INT. BACKSTAGE - LATER

Louis and Kelly wait at the stage door.

LOUIS

Kelly, honey, he was kidding about you coming backstage - it was part of the act.

KELLY

Please, Louis! Shut up for one second? Is that something you're capable of? Are you jealous that Bob invited me backstage and not you??

LOUIS

I just thought it's the first night of our honeymoon, we could go get some champagne, go to our room...

KELLY

Eww - Louis - please. I just ate a turkey burger.

Harlan comes out.

HARLAN

Oh, hey folks.

KELLY

(entranced)

Hi! We loved the show.

HARLAN

Thanks a lot.

Kelly sees the "Bob" puppet laying on the table.

KELLY

Can I talk to Bob?

HARLAN

(confused)

Uh...sure, okay.

Harlan picks up Bob and operates him.

*(*NOTE - Bob is not magic in any way - he only moves or talks when Harlan operates him.)*

BOB THE PUPPET

Glad you liked the show babycakes, now get rid of your boyfriend and we can really talk.

KELLY

(whispering to the puppet's ear)

Are you gonna show me your hard wooden dick like you said you would?

Harlan is a little freaked out

HARLAN
(putting the puppet down)
Uh yeah, I, uh, gotta go home now.

KELLY
How about you Bob, do you want to
come out with us?

HARLAN
Umm - he's tired, we're gonna say
good night now...

KELLY
Oh are you two, uh...

Kelly makes a "gay" gesture.

HARLAN
(annoyed)
If you're asking if I'm gay, the
answer is no, I go out with women.
And Bob is not gay because he's a
wooden puppet I ordered from a
company in Chicago. Okay? Good
night!

He shuts the door.

INT. HOTEL ROOM - NIGHT

Louis is in bed. Kelly pacing around the room.

LOUIS
I really was hoping to lose my
virginity tonight.

KELLY
Yeah, well. I'm gonna go for a walk.

LOUIS
Really? Do you want me to come with-

SLAM! She's out the door.

INT. NIGHTCLUB - NIGHT

Kelly sneaks in and jimmies the lock open to the backstage room. She finds "Bob"'s case. Opens the case, and sees Bob. The moonlight hits his face in just the right way.

KELLY

Hi there. I've been thinking about you all night. I even rubbed one out in the bathroom while my husband was getting condoms. But...I wouldn't want you to wear one. (smiles)

Angle on Bob "smiling".

Kelly leans in and gives him a little KISS. Fireworks go off. Kelly gets up to look outside the window, she sees a kid playing with fireworks.

A cop comes by.

COP

Get out of here, kid, or I'll call the cops! Wait.

Kelly picks up Bob the Puppet.

KELLY

Come on, Bob, let's blow this juke-joint.

INT. LATE NIGHT LOUNGE - LATER

KELLY

You're being coy aren't you?

Now she leans over and majorly MAKES OUT with the motionless puppet. The bartender glances over.

KELLY (cont'd)

(breathless)

Oh, god. This is crazy. I'm feeling so many things.

INT. FRONT DESK NIGHT

KELLY

Room please...

INT. HOTEL ROOM - LATER

Kelly and Bob have sex - she's sitting up, on top of him. The headboard bangs against the wall.

PAN ACROSS, through the wall, into...

INT. LOUIS & KELLY'S ROOM - CONTINUOUS

...the NEXT ROOM to reveal LOUIS is in the bed against the same wall, woken up by the banging.

INT. DRESSING ROOM - THE NEXT MORNING

Harlan comes into his dressing room to get ready for the show. He sees Bob the puppet is MISSING...

INT. POLICE STATION - LATER

Cop is writing down the report.

COP

So the last time you saw him was 11 p.m.

HARLAN

That's right.

COP

(writing down)

11 p.m. I got it. I would suggest that you call the cops. Wait.

INT. HOTEL ROOM - DAY

The banging is still going on. Louis gets up to check it out.

INT. HALLWAY - CONTINUOUS

Louis tries to peek through a crack in the curtain. A VERY TALL BLACK WOMAN walks by.

TALL BLACK WOMAN

Excuse me - are you Louis LaFonda?
From Channel 5?

LOUIS

Yes...

TALL BLACK WOMAN

I watch the LaFonda List every
night after work!

LOUIS

Thank you, but I'm sorry I can't talk right now.

TALL BLACK WOMAN

Wow! You TV types really are self-absorbed jerks. My butcher Susan was right - I lost the bet, I guess I owe her ten dollars. Because you sir are grade A jerk. Good night.

She goes into her room. Louis looks back through the curtain, still hearing the banging sounds.

He can't make it out at first, then sees Kelly CLIMAXING while on top of Bob the puppet. Furious, Louis KICKS the door open...

INT. HOTEL ROOM - CONTINUOUS

KELLY

Louis!

Louis picks up the puppet and THROWS it against the wall.

KELLY (cont'd)

Stop it. You're hurting him!

Louis picks up the limp puppet again and starts HITTING it.

LOUIS

You think you can fuck my wife on our honeymoon?

KELLY

Leave him alone. Bob and I are in love!

Harlan bursts in the door.

HARLAN

Bob! There you are!

Harlan grabs Bob the Puppet away from Louis and starts operating it. The puppet now comes to life.

BOB THE PUPPET

(to Louis)

What the hell is your problem, man!?

HARLAN
We're leaving NOW, Bob!

BOB THE PUPPET
(shrieking)
Get the fuck away from me!!!! I'm
gonna sue your honkey ass!

Bob the Puppet LURCHES at Louis, his puppet fist in the air.

KELLY
Stop it both of you!

Now Harlan pushes Bob the Puppet against the wall.

HARLAN
Listen to me, you're out of control!

BOB THE PUPPET
Stay out of this Harlan. It's not
about you! Take my advice and get
lost.

HARLAN
Believe me, you don't want me to do
that.

Kelly screams hysterically.

KELLY
STOP IT, STOP IT, STOP IT!!!

EXT. OUTSIDE THE HOTEL - CONTINUOUS

Several COPS are smoking cigarettes right outside the door.
They hear all the noise.

COP
We should call the cops. Wait.

INT. HOTEL ROOM - CONTINUOUS

Louis is now sitting in the corner crying into his bloody
hands, wailing.

KELLY
I'm sorry Louis. I don't love you
anymore. I thought I did, you were
there when my fiance was in the
ground, and...

LOUIS
...still is...

KELLY
...yes, still is...

Bob the puppet leads Harlan toward the bathroom.

BOB THE PUPPET
Can we talk privately?

INT. BATHROOM - CONTINUOUS

Harlan and Bob the Puppet are now alone.

An awkward beat, neither knowing what to say.

HARLAN
They never give you enough towels
in these places, huh?

Bob the Puppet nods his head. Another beat.

BOB THE PUPPET
Okay, I'll start. I haven't been
happy in a loooong time. We're
still doing the same old jokes. I
can't know what's funny anymore.
And all the cursing for the sake of
cursing. "Fuck fuck fuck fuck fuck
fuck" - you just get numb to it
after a while. You know?

HARLAN
You're overreacting, Bob. Let's go
home and cool down-

BOB THE PUPPET
-no, Harlan! Not this time! We're
gonna have this conversation now.
We both need this. You need some
time away too. You say you want a
girlfriend. When was the last time
you went out on a date? Rebecca, the
hostess - she's dying to go out with
you. How many signals do you need?

HARLAN
(softening)
Maybe you're right.

BOB THE PUPPET
I know I'm right, buddy.

Bob the Puppet touches Harlan's face.

EXT. HOTEL PARKING LOT - LATER

Kelly packs her stuff into the trunk of the car, then puts Bob the (lifeless) puppet on the front seat. Harlan, Louis, Cop wave goodbye. Car drives off.

INT. CAR - ON THE HIGHWAY

Kelly, driving. Bob the (lifeless) puppet "sits" in the front seat. Kelly rubs Bob's hand, overjoyed.

KELLY
This is crazy! But I know it's right. We're gonna have a great life together, Bob. I realize you won't be talking anymore, that's okay. I'll do all the talking from now on. You just sit there... quietly...I'll take care of everything...

Close-up on the puppet's still face.

Close-up on Kelly.

Kelly LAUGHS as she drives down the open road. Then her laughter morphs into sadness, then crying, into sobbing.

An emotional piece of music (like "Breathe Me" by Sia) begins.

Next she starts LAUGHING again, then crying again. Then grunting like Frankenstein, then FEAR, then ANGER, then EUPHORIA, etc etc.

Ends with wide shot Kelly and Bob driving down the open road into the sunset.

FADE TO BLACK

Cut to:

INT. BLACK LIMBO - STONE TABLETS

Jeff walks through the limbo space until he comes upon a free-standing door frame and door. He knocks.

Gretchen opens the door, in a robe.

GRETCHEN

Jeff! What are you doing here?

JEFF

Hey Gretchen. I was in the neighborhood so I thought I'd come by and make a doo-doo.

GRETCHEN

It's not really a good time, Jeff. Why don't you come by tomorrow?

JEFF

Can't I come in just for a minute? Tomorrow I might not have to go.

MALE VOICE (O.S.)

Gretchen? Who's at the door?

Gretchen sighs. Aging hippy RANDY, 50's, comes to the door. He's wearing paint-covered overalls, carrying a paintbrush.

GRETCHEN

Jeff this is Randy. Randy, this is, of course, Jeff. And last but not least, I'm Gretchen. But let's not kid ourselves, we all I'm really [name of actress playing Gretchen]. But as far as of this goes, I'm Gretchen, your estranged wife..

JEFF

So you two are uh..

GRETCHEN

Yeah, yeah. How's Liz?

JEFF

Good, good. We're looking for a new pony, actually.

GRETCHEN

Listen Jeff, like I said, this isn't a great time for you to make a doo-doo here.

Gretchen shuts the door. A beat. Jeff knocks again.

GRETCHEN (cont'd)
(opening door)
What is it?

Jeff barges in.

GRETCHEN (cont'd)
What are you doing??

Randy picks up Jeff by the shirt.

JEFF
(quickly, to camera)
Okay three more left, folks.
Here's number eight! (to Randy)
Get your hands off me! This is my
house! That's my wife!!

RANDY (O.S.)
You're married to [name of
actress]?

The camera ZOOMS into the words:

THOU SHALL NOT BEAR FALSE WITNESS AGAINST THY NEIGHBOR

ZOOM in more to the word **WITNESS**

GRAPHIC MATCH
TO:

INT. HEROIN DEN

Insert: an old VHS tape of the movie WITNESS. It's on a PILE OF VIDEOTAPES in the corner of a dark abandoned building/drug den.

Several strung-out drug addicts lay around.

In another corner, one of the addicts is playing "Say You, Say Me" on a xylophone. He's an amazing musician and it's a great rendition of the song.

Everyone's asleep, so no one acknowledges his performance. He lays his sticks down, takes a bow, crawls into a corner and goes to sleep.

Three of the other addicts wake up: FLOYD, MCKEE and JERRY, all in thier 50's/60's.

FLOYD
You strung out?

MCKEE
Yeah.

FLOYD
How about you, McKee - you strung out?

JERRY
No. Just kidding. Yeah. What about you, Floyd? Are you strung out?

FLOYD
Define strung out.

JERRY
Touché.

A younger guy, HARLAN, wakes up. (This is Harlan, the puppeteer, now unshaven and disheveled.) A old, tattered picture of Harlan and Bob in their younger, a happier days lies on the floor next to him.

FLOYD
Hey - the new guy's awake.

HARLAN
What a night. My head is throbbing! I'm definitely gonna need some more heroin.

FLOYD
I'll tell you what you need, kid - you need a Lying Rhino.

Floyd pulls out a bag of powder. The xylophone does a riff: "brrinnng!" They look over - there's no one at the xylophone.

HARLAN
Looks just like the regular shit. Why is it called the Lying Rhino?

The older guys laugh. "Get a load of him", etc. Then they nod out mid-laugh. Then wake up and keep laughing.

JERRY
Why is it called the "Lying Rhino" he asks!

FLOYD

It's a good question, and there is
a story, my friend.

They start telling a story, like old Jewish guys at Carnegie Deli.

*(*NOTE - we now begin cutting back and forth between the realistic live action in the drug den and the story of the Rhino, shown in colorful animation.)*

EXT. LOWER EAST SIDE - ANIMATED

An upright RHINO is walking down the street, carrying a bag of groceries.

FLOYD (V.O.)

The Lying Rhino was an actual
Rhinoceros.

JERRY (V.O.)

And he was a liar.

FLOYD (V.O.)

Hold on a second! Before he was a
liar, he was living on the lower
east side of New York.

MCKEE (V.O.)

No no - the story starts way before
he moved to New York.

FLOYD (V.O.)

Are you gonna tell the story or am
I?

JERRY (V.O.)

Tell the story. Who's stopping
you?

MCKEE (V.O.)

The first Lying Rhino story is how
he'd just dropped out of high
school, and now he's working as a
locksmith in Washington D.C.

DISSOLVE TO:

TENEMENT WALK-UP APARTMENT - ANIMATED - DAY

It's a dilapidated tenement building. A FROG wearing a bowler hat leads the Rhino up the steps.

MCKEE (V.O.)

Suffice to say, he wasn't the greatest locksmith.

FLOYD (V.O.)

He was terrible.

MCKEE (V.O.)

Are you gonna let me tell the story?

FLOYD (V.O.)

Tell the story. Who's interrupting? Oy.

MCKEE (V.O.)

He was terrible. He couldn't hold his tools, primarily because he didn't have any fingers.

A bunch of little KIDS run up to the frog and start licking him.

FROG

Get out of here! I'm not that kind of frog!

Rhino is trying to get the lock open but having a lot of trouble. Frog is impatient.

FROG (cont'd)

I called you over an hour ago, and you said be here in fifteen minutes, and you better not overcharge me, and-

Rhino's sweating, his hands slipping...

RHINO

Fine! You want your door open? Here!

Rhino RAMS the door down with his body.

FROG

You'll pay for that, Rhino!

Rhino takes a POOP on the frog. A flower immediately GROWS out of the poop. Rhino ambles away.

INT. HEROIN DEN - LIVE ACTION - DAY

All four drug addicts have nodded out. Harlan wakes up.

HARLAN

So that's why they call this a
Lying Rhino?

The other three are startled awake.

FLOYD

Huh - oh! No no, there's more to
the story. A few years later, the
Rhino was working as a street
hustler...

MCKEE

The worst street hustler in the
history of street hustlers!

EXT. BACK ALLEY - ANIMATED

Rhino is wearing stretch pants. He's standing behind an elderly BEE who hovers above the ground, but also uses a cane.

RHINO

Just give me a second.

BEE

I don't have all night. Does that
thing work or what?

RHINO

Stop talking to me, and let me
concentrate...awww forget it!

Rhino turns away, ambles off, poops on the ground, flower comes out.

EXT. SWIMMING POOL - NIGHT

A bunch of different animals are swimming in the pool, floating around, having drinks. A JAZZ COMBO plays along side of the pool.

JERRY (V.O.)
 This guy couldn't keep a job! So
 one night he gets a gig playing
 piano - in a pool-side jazz band...

We see a bit of the Jazz Band's song - skinny TIGER plays a sax solo; a BEAVER plays a guitar solo, then...

BEAVER
 Take it Rhino!

Rhino, at the keyboard.

RHINO
 ...and a 2-3-4...

He SMASHES the piano to little bits.

TIGER
 You're fired!

Rhino takes a HUGE poop on the pile of wood that was the piano. A VINE grows out of the poop that goes to the sky. A family of MEXICAN PEOPLE crawl down the vine and scurry away.

INT. SWIM-UP BAR - LATER

Rhino's drowning his sorrows at the bar. Rhino notices the ELDERLY BEE having a drink. Rhino looks at the bee with disgust, then turns to a cute HYENA next to him.

RHINO
 You see that Bee over there?

HYENA
 Yeah.

RHINO
 You know what I heard? He's a card carrying member of the Organization for White Racial Purity.

HYENA
 Yeah?

RHINO
 I shit you not.

Hyena leans over and whispers to a large African American human, DARYL, and points to the bee.

EXT. ALLEYWAY - NIGHT

Daryl kicks the shit out the BEE, then beats him with the cane then breaks the cane.

Hiding behind a dumpster, Rhino watches, exuberant.

JERRY (V.O.)
The Rhino finally found something
that he was good at - spreading
lies.

INT. WEDDING - DAY

A bride walk down the aisle. Rhino, in coat and tie, whispers to the goldfish (in strapless gown) next to him.

RHINO
(re the bride)
I hear she sucked some guy's balls
at her bachelorette party.

GOLDFISH
Oooh...

EXT. OUTDOOR MARKET - DAY

Rhino at a market booth, where they're selling used VHS tapes, talking to A DONKEY.

RHINO
Did you hear about Mama Owl? She's
on meds for manic depression.

EXT. PLAYGROUND - DAY

Rhino talking to group of FOXES.

RHINO
I'd stay away from St. Barnabus
Nursery school. Word is the
principal there likes to fuck all
the kids.

The Foxes GASP in horror.

JERRY (V.O.)
Rhino was on the top of the world!

EXT. STREET - DAY

Rhino struts down the street, the center of attention, everyone coming up to him to hear the latest gossip. He's beaming with joy.

MCKEE (V.O.)

But it wasn't long before everybody caught on to his lies.

DISSOLVE TO:

EXT. VARIOUS -

Rhino trying to tell his lies, but no one stops to listen to him. He gets shut out of the church, store and playground.

EXT. STREET - LATER

Rhino goes up to the black guy, DARYL:

RHINO

Hey Daryl, my man! Did you hear what happened to the lizard?

DARYL

Did you hear what happened to your face?

Daryl SMACKS Rhino and moves on.

EXT. WOODS - DAY

Rhino walks around the woods, crying. He's collecting VHS tapes off the trees, looking at the titles, putting the ones he likes in his tote bag.

JERRY (V.O.)

So one day, he's out collecting VHS tapes...

RHINO

Oh, look "Slaves of New York!"

JERRY (V.O.)

...and he hears something! Wiener Dogs! Evil Weiner Dogs.

Rhino sees a group of Wiener Dogs convening in a clearing. They're drinking out of test tubes, laughing.

JERRY (V.O.) (cont'd)
And they're all secretly infecting themselves with a deadly sexually transmitted disease. And they're planning to start an orgy, and infect the whole town!

FLOYD (V.O.)
So Rhino wants to warn everybody...

Rhino running through the streets, VHS Tapes falling out of his tote bag.

INT. HEROIN DEN - DAY - ANIMATED

HARLAN
Why don't these Wiener Dogs die from the deadly disease?

ALL
(smiling)
They're immune to it!

The xylophone goes "Brrriing!"

They look over and see that the sound was actually coming from a telephone. The xylophone guy answers.

XYLOPHONE GUY
Yeah. Not a good time. Try me on the 19th. Okay. Bye Mom.

EXT. TOWN SQUARE - DAY - ANIMATED

Rhino arrives in the town square and addresses everyone with a MEGAPHONE:

RHINO
Everybody!! Don't have sex with the Wiener Dogs! They're planning a deadly Wiener Dog sex orgy!

PIG
Ha! Tell us another one, Rhino!

CAT
You never tell the truth.

The Wiener Dogs all descend on the town square, they look all "macho" (shirts open, gold necklaces).

WIENER DOG

Hey hey hey everybody! Let's have
sex with each other!

CAT

I dunno...

WIENER DOG

Who you gonna believe? Rhino? Or
Wiener Dog?

All the animals are intrigued. The cow's six nipples get erect. Rhino has a look of dread on his face.

Music kicks in. All the animals jump into it. A jumble of animal bodies (and Daryl) intertwined in sex.

SLOW DISSOLVE
TO:

TOWN SQUARE - THE NEXT MORNING

As the sun rises, all the animals are dead, bodies strewn all over the town square. Flies circle them. The Wiener Dogs head off to a waiting AIRPLANE which whisks them off. A sexy Wiener Dog STEWARDESS greets them with champagne.

Only the Rhino remains, walking through the devastation; miserable.

HARLAN (V.O.)

So what happened to him?

INT. PORTLAND BOARDWALK WATERFRONT - DAY - ANIMATED

Rhino walking on the boardwalk, now fatter, in bad shorts.

FLOYD (V.O.)

He moved back home to Portland,
gained a lot of weight, started
wearing these awful short-shorts,
and eventually started dealing
heroin.

INT. HEROIN DEN - LIVE ACTION

HARLAN
So why do you call this stuff Lying
Rhino?

MCKEE
Because he delivers it here every
day.

RHINO enters - he's a non-descript dude in short shorts.

RHINO
Gentlemen?

JERRY
Rhino!

HARLAN
That's the Rhino? I was visualizing
something more like this:

He grabs a pad and quickly sketches the cartoon rhino.

RHINO
Hmm. Okay who wants drugs?

Guy gives them a bag of powder, takes some cash.

RHINO
Later on, my friends...

Guy walks out, and as he's leaving, makes a poop, and a
flower sprouts out of it, as we hear the xylophone "Brrring!"

CUT TO:

THE STONE tablets:

Jeff's there with a LANDLORD, 50's.

LANDLORD
This is the place. Not much to
look at, what you see is what you
get. But what do you expect for
\$850 a month? The Royal Imperial
Palace of Dubai?

JEFF
I'll take it, Mr...

LANDLORD
Datlton. Timothy Dalton.

JEFF
Oh. Like double-o-seven, right?

Landlord reveals a small SILVER GUN under his coat.

LANDLORD
That's right. Keep your mouth shut
and there'll be no problem.
Here're the keys.

ZOOM into the words:

THOU SHALL NOT COMMIT ADULTERY

EXT. NEW YORK CITY STREET - DAY - AUTUMN

Pull out from a gold plaque that says "ADULTERY" among a series
of plaques on the side of a building ("DENTIST OFFICE" etc.)

JEFF is walking down the street, carrying a bag of groceries
and a laundry sack. He runs into GRETCHEN.

JEFF
Hey!

GRETCHEN
Hey!

JEFF
How have you been?

GRETCHEN
How have you been?

They laugh.

GRETCHEN (cont'd)
How's Liz doing?

JEFF
We broke up. She was too young. I
caught her cooking the books.
How's Randy?

GRETCHEN
No, it didn't work out. His penis
was too big. I mean it was great
for a while. I mean, god, so great
- Sometimes, I just think about him
and I have a little orgasm. Let me
see... no... wait, there we go.

(MORE)

GRETCHEN (cont'd)
But, you know, didn't work out...
Anyway, where are you living?

JEFF
Just got a new place, black limbo
space with the stone tablets.

GRETCHEN
Right. Right. Good to see you
haven't changed.

JEFF
Gretchen, I never really apologized
for the "go fly a kite" thing. It
was way out of bounds. No one
should say that to you. Not
after...the thing with...you and
the kite...and your brother...

GRETCHEN
(nodding, shy)
Thank you.

Gretchen thinks for a moment and smiles.

GRETCHEN (cont'd)
Would you want to grab a cup of
coffee with me?

JEFF
God I'd love to, but I after I
broke up with Liz I married someone
else, and I don't want to make the
same mistake twice. You know,
adultery.

GRETCHEN
Oh - who are you married to?

JEFF
Shelly Duvall. It's great.

GRETCHEN
Wow. I loved her in *Nashville*.

JEFF
Yeah, she's proud of that one. But
she doesn't get as much work as she
used to. I mean we still get
residuals from *Popeye*, so that
helps.

GRETCHEN
Well it was good to see you, Jeff.

JEFF

Good to see you too.

They lean in and KISS - it's unexpectedly passionate.

JEFF (cont'd)

Oh god, Gretchen...I love you. I want you back.

GRETCHEN

What about Shelly Duvall?

JEFF

Right! Shit. I'll just call her and tell her it's over.

He pulls out his cell phone.

JEFF (cont'd)

Hey, Shelly. What's up? Whazzat? We got another one? 160 bucks. Wow Popeye keeps making us spinach, huh? I know, terrible joke. Listen, I've got bad news. I ran into my ex-wife Gretchen and... there's no easy way to say this... oh Shelly I'm so sorry, baby. The heart wants what it wants. Yeah. Yeah. Yeah. So are we good? Okay. Great. Shelly, you're great. It was a good run. I'll have my lawyer send the papers, okay? Arrright. Okay. Gotta go. Okay. Okay. I will. Gotta go. Shelly, I have to go. Arrright. Bye.

He hangs up the phone.

GRETCHEN

Well?

JEFF

We're good!

They kiss. We move in CLOSE on their kiss, then pull out to reveal we're now back in...

INT. BLACK LIMBO SPACE - STONE TABLETS

Jeff and Gretchen keep kissing as we ZOOM into the words:

THOU SHALL HONOR THE SABBATH DAY AND KEEP IT HOLY

ZOOM in more to the word **THE**

GRAPHIC MATCH
TO:

INT. SUBURBAN BEDROOM - SUNDAY MORNING

Pull out from the word "*THE*" which is the title of a novel being read by Oliver, late 30s, a suburban husband, lying in bed. He finishes the book and puts it back on the shelf, among other titles, such as "*SHALL*" "*THY*" and "*THOU*"

His wife Gloria gets dressed in her Sunday best for church.

GLORIA

Let's go, Oliver! We're gonna be late for church! The kids are in the car!

OLIVER

(sneezing)

Oh god, Gloria - I think I got a touch of food poisoning. I'm really sick. You better go ahead without me.

GLORIA

And then you ask me why I don't eat sushi. I hate to say it, but...

Oliver mouths along with his wife's familiar refrain:

GLORIA (cont'd)

...the Dallas/Fort Worth airport is larger in area than the island of Manhattan.

OLIVER

You're preaching to the choir honey, but either way I think I'm gonna stay home. I'll see you when you get back from church.

GLORIA

Okay, get some rest!

Gloria leaves. We hear the door SHUT. Immediately Oliver pops out of bed, not sick at all.

OLIVER
(into mirror) I should get a
Blockbuster Entertainment Award for
that performance. Three hours to
do anything I want!

INT. DOWNSTAIRS - MOMENTS LATER

Oliver saunters through the house, doing his victory dance.
He stops for a moment, thinks.

OLIVER
You know...I guess I could...if I
wanted to...

Oliver unbuttons his pajama top and takes it off. Then,
thinks about it for a second, takes off his bottoms, leaving
him NAKED.

INT. BAR - THE NEXT NIGHT

Oliver talking his friend MARTY at a bar.

MARTY
Completely naked?

OLIVER
Totally nude my friend.

MARTY
The whole time they were at church?

OLIVER
All morning!

MARTY
Most intriguing, Oliver.

OLIVER
Why don't you come by this Sunday,
we can be naked together?

MARTY
What would I tell Jeannie?

OLIVER
Make an excuse, I've already got
mine lined up for this week.

MARTY
What is it?

OLIVER
Bulimia.

MARTY
Nice. So...is this a gay thing?

OLIVER
No way! I'm straight as an arrow!
I mean sure, I blew a few sailors
in the 80's, but that was the 80's -
I mean, I still can't, for the life
of me, figure out how to solve that
Rubik's Cube. Anyway, this is just
a coupla straight guys skippin'
church to hang out naked!

MARTY
I don't know Oliver. Not my cup of
tea. Cut to: Ding Dong! I mean
actually it should be...

CUT TO:

INT. OLIVER'S HOUSE - NEXT SUNDAY

SFX: DING DONG

Oliver, naked, answers the door for Marty.

OLIVER
Hey! Glad you changed your mind!

MARTY
You weren't kidding, you really are
totally naked! There's your penis,
there're your balls, I'll bet your
ass is right around back there...

OLIVER
That's exactly right! Come on in,
take your clothes off!

INT. INSIDE THE HOUSE - A FEW MINUTES LATER

Oliver and Marty, now both naked, walking around the house.
Marty's working on a Rubik's Cube.

MARTY

I thought it would be pretty good,
but this is pretty good!

OLIVER

Pretty good, right? Hey I got all
these CDs - what do you want to
hear?

MARTY

You got any Sadé?

OLIVER

Are you kidding? I'm a Sadé freak!
What do you want to hear?

MARTY

I dunno, how 'bout we start things
off with a little "Smooth Operator"
and see where that leads us?

OLIVER

Perfect. That's "Diamond Life",
track number one.

Oliver puts on "Smooth Operator." The two of them move a
little to the music, not exactly dancing, more just moving in
their own space, feeling the groove.

MARTY

Mmm. I love her silky vocals.

OLIVER

Yeah, and the Latin percussion and
lusty saxophone that wafts
throughout.

INT. KITCHEN - CONTINUOUS

The song continues. Now they're doing their movement thing
in the kitchen.

MARTY

Mmm. Fluid sound.

OLIVER

Seductive.

INT. GARAGE - CONTINUOUS

Still moving around nude to Sadé.

OLIVER
Mmm. International flavor.

MARTY
Nigerian native.

INT. OLIVER'S DOORWAY - LATER

Marty's now dressed, Oliver's still naked.

MARTY
Thanks, I had a great time.

OLIVER
Why don't you come back next
Sunday!

MARTY
I dunno Oliver, I might feel guilty
if I keep missing church.

OLIVER
Marty, listen - God doesn't
necessarily want us to go to church
every Sunday. "Keeping the sabbath
day" might just mean he just wants
us to take a weekly break from our
normal life and celebrate his great
creation right? And what's a
greater manifestation of that
creation than the Body Human? For
my money, it's just as holy for us
to come over here, swing our balls
around and pump up the Sadé!

MARTY
Wow! You make a great point. One
question though.

OLIVER
Yeah?

MARTY
How many other guys should I
invite??

They laugh hard. Oliver pulls out a knife and STABS Marty.

MARTY (cont'd)
Yikes!

OLIVER
Relax - it's retractable! It's
retractable! It's a prop knife!

They laugh more.

CUT TO:

TITLE: WEEK THREE

INT. OLIVER'S HOUSE - DAY

Gloria and the kids drive off to church. SON shouts from the car.

SON
Bye Daddy! Hope your polio gets
better!

Oliver waves to them out the window while simultaneously taking all his clothes off.

INT. OLIVER'S HOUSE - LATER

Now there are SIX GUYS over the house, all naked, another Sadé song playing. Oliver is lying on the couch reading his novel, "THE". Marty is practicing his golf swing. A couple of other guys are watching "Love on the Rocks" starring Jim Stansel.

Another guy, TONY, comes back from the bathroom.

TONY
Hey, I just took a dump and I
didn't have to pull my pants down.

OLIVER
Or up, right?

TONY
Correctimundo.

OLIVER
Hey! Who invited Henry Winkler?

EXT. GRILL - JARED AND JURY FOREMAN

Jared Lipworth and Jury Foreman grilling sausages.

JARED LIPWORTH

I like the Sadé. How long has that
been going on?

JURY FOREMAN

As far as I know, Sadé's been *de
rigueur* since day one.

JARED LIPWORTH

Wait a minute, hold the phone - I
knew it was popular, but *de
rigueur*?

TITLE: WEEK SEVEN

INT. OLIVER'S HOUSE - DAY

Now there are thirty guys at the house. "Smooth Operator" is
blasting. A group of around fifteen guys dancing to it, each
in their own space.

A phone rings - Oliver answers.

Oliver

Yeah?

INT. CHURCH - CONTINUOUS

Governor at the church on the phone. He watches Gloria load
the kids into the car.

GOVERNOR

Oliver - church ended early today!
Your wife is on her way home!

INT. OLIVER'S HOUSE - CONTINUOUS

Oliver puts the phone down and blows a WHISTLE.

The men spring into action. Music goes off, house gets
cleaned up. But they're not fast enough: Gloria and the
kids are coming up the driveway in the station wagon...

OLIVER

They're here!

MARTY

What do we do?

Thirty naked men stand there, trying to think...

EXT. THE HOUSE - CONTINUOUS

Gloria and the kids get out of the car and come in the front door.

INT. LIVING ROOM - CONTINUOUS

They come in the house and find Oliver standing there, in a robe, alone. All the other men are still naked, hiding behind furniture, but Gloria doesn't notice them.

SON

Hi Dad! How's your gangrene?

OLIVER

Much better.

GLORIA

Oliver? Is something going on here?

OLIVER

(nervous)

No! Why?

GLORIA

You're acting very strange, and I want to know what's going on.

A tense beat.

OLIVER

Honey, we made an oath to god and you deserve to hear the truth. Fellas?

All the naked guys come out from their hiding places.

OLIVER (cont'd)

Every Sunday morning dozens of men come over here and get naked.

GLORIA

I see.

OLIVER

And we never want to go to church again. What do you think?

GLORIA

I'll tell you what I think. If you
ever have a naked party in our home
again, you can kiss my black ass
goodbye.

Music begins.

OLIVER

Wait a minute Gloria! Hear me out!

Oliver starts to SING:

OLIVER (cont'd)

I'VE BEEN A GOOD MAN ALL MY LIFE
I TAKE CARE OF MY KIDS
I PROVIDE FOR MY WIFE
GIVEN TO THE CHURCH,
THE DESTITUTE, THE POOR
NEVER HURT A FLY
NEVER FUCKED A WHORE
SO WHERE DOES IT SAY
THAT EVERY SUNDAY
WE HAVE TO GO PRAY?

GLORIA

THAT IS THE LORD'S WAY!

OLIVER

TOUCHE!
BUT IT NEVER FELT RIGHT
THERE WAS SOMETHING UNTRUUUUUE
WITH THAT FABRIC BETWEEN
MY ASS AND THE PEW

FOUR NAKED GUYS

IT'S NOT CRUDE TO BE NUDE
ON THE SABBATH

OLIVER

I THINK YOU'D BE PRUDE
TO SAY NEIGH

MARTY

CLEAN SHAMPOOED ARE MY PUBES
ON THE SABBATH

FOUR NAKED GUYS

WHILE WE SWING AND WE SWAY TO THE
TUNES OF SADÉ

MARTY
MAYBE WE'RE CRAZY, MAYBE WE'RE
ALONE

TWO OTHER NAKED GUYS
BUT IF GOD MEANT THE TEN
COMMANDMENTS LITERALLY,

OLIVER
THE OLD MAN WOULD HAVE WRITTEN IT
IN STONE!

ALL NAKED GUYS
HE SHOULD HAVE WRITTEN IT IN STONE!

JURY FOREMAN
Hold on a second! Who says God is
a "he"? Maybe it's a "she"!!

The walls of the house COLLAPSE to reveal we are all now
in...

INT. BLACK LIMBO SPACE - STONE TABLETS - CONTINUOUS

... as the music kicks into a full-on bombastic rock opera
finale production number.

Thirty naked men, plus Gloria and the kids dancing and
singing.

Jeff & Gretchen enter, singing:

JEFF
MY WIFE I DID DISPARAGE

GRETCHEN
BUT NOW OUR UNION'S STANDING TALL

JEFF
I'LL NEVER CHEAT ON THIS HERE
MARRIAGE

SHELLY DUVALL enters, flashing residual checks.

SHELLY
AND I AM SHELLY DUVALL.

JEFF
I SAID THERE'D BE TEN STORIES
THEIR QUALITY, I CAN'T DEFEND
BUT THEIR QUANTITY, GIRLS AND BORIES
THERE WERE DEFINITELY TEN!!!!

SHELLY
UNEQUIVOCALLY TEN!

Alfonso (Mexican Dad) enters:

ALFONSO
SEGURAMENTE DIEZ!

Now the stone tablets spread apart revealing a drum set, lights, Marshall guitar amps. It becomes a LIVE 70's STYLE ROCK SHOW, with microphones, audience.

Ray and Paul, the feuding neighbors, enter singing:

RAY
CRAVED A CAT SCAN LIKE MY NEIGHBOR

PAUL
HAD TO KEEP UP WITH MY FRIEND

RAY
NOW THERE'S RADIATED CHILDREN

PAUL
MANY DEAD LIKE SIR JOHN GLENN

In the background we see an space-suited ASTRONAUT in a coffin, being knighted by the QUEEN.

JEFF
(falsetto)
AND THAT WAS ONLY ONE OF TEN!

WHATEVER YOU MIGHT SAY
THERE'S ONE THING THAT IS TRUE
WE GAVE YOU TEN SHORT STORIES
SO BASICALLY FUCK YOU!

Kelly joins in, holding Bob the Puppet in her hand.

KELLY
STOLE A LITTLE WOODEN MAN
NOW WE LIVE IN SOUTH BAYONNE
PERHAPS IT'S NOT A MORAL PLAN
TO STEAL A THING THAT'S NOT YOUR
OWN

OLIVER
HE SHOULD HAVE WRITTEN IT IN STONE!

JEFF
 AS THESE TEN STORIES ALL HAVE
 SHOWN!
 LET COUNT BACKWARDS TEN TO ONE!

ALL
 10, 9, 8, 7, 6, 5, 4, 3, 2, 1!
 HEY!

Now Greg, Todd, "Arnold" and Bernice join in:

BERNICE
 I FUCKED BILL COSBY IN HIS TRAILER

GREG
 HE WORE NOTHING BUT HIS SOCKS

TODD
 IF IT WAS ARNOLD WE'D BE PALER

BERNICE
 AND YOU'D BOTH HAVE SMALLER COCKS

"ARNOLD"
 (imitating Eddy Murphy in
Beverly Hills Cop)
*Just tell him he's got herpes
 simplex ten!*

ALL
 HERPES SIMPLEX *TEN!!!*

JEFF
 THERE'S A PROMISE WE HAVE KEPT
 AND IN A COURT WE WILL DEFEND
 NO MATTER WHAT, YOU MUST ACCEPT
 THERE WERE DEFINITELY TEN!!!!

Cut to: Stephen Montgomery still stuck in the ground.

STEPHEN
 I CRUSHED MY CENTRAL NERVOUS SYSTEM
 HAD MY FIFTEEN MINUTES-

The parade TRAMPLES over Stephen.

JEFF
 THAT WAS THE FIRST ONE OF THE TEN!

Dr. Richie, Buster and Duane sing:

DR. RICHIE
SOMETIMES MY HUMOR GOT GOOD
FEEDBACK

BIG BUSTER
WHILE OTHERS FOUND YOUR CLOWNING
CRASS

DR. RICHIE
ONE PART GOOFING, ONE PART MURDER

DUANE
EQUALS A BLOODY STRETCHED OUT ASS

DR. RICHIE
MY NON-ELASTIC....

BIG BUSTER
BRUISED AND BLOODIED...

DUANE
STRETCHY, STRETCHY,

ALFONSO
ELÁSTICO, SANGRIENTO,

DUANE/BUSTER/RICHIE
TRUNK... BUTT... AAAAAASSS!

Cartoon Rhino and Gloria step forward:

RHINO
LA DEE LA DEE LA LA LA
I TOLD THE TRUTH, THEY
THOUGHT I LIED
LA DEE DOO DA DEE DOO DE
DAAAA
GROUP SEX WITH DACHSHUNDS
MADE THEM DIE!

GLORIA:
PLEASE DON'T FALL IN LOVE
WITH JESUS
'CAUSE YOUR MARRIAGE WON'T BE
TRUE
HE'LL BREAK YOUR HYMEN INTO
PIECES
YOU'LL FEEL THE LORD INSIDE
OF YOU

ALL
IF YOU KEPT TRACK WITHOUT CONFUSION
WITH A PAPER AND A PEN
THE MATH SHOWS ONE CONCLUSION
THAT THERE WERE DEFINITELY TEN!!!!

OLIVER
UNQUESTIONABLY TEN!

BERNICE
A DIME!

JEW
A MINYAN!

DR. RICHIE
BO DEREK! YOWZA!!

Now ALL the characters sing their different parts, in counterpoint, simultaneously, CRESCENDOING to:

ALL
THERE...
WERE...
DEFINITELY...

The music drops out.

OLIVER AND JEFF:
(in modulating harmony)
TEN!!!

ALL
TEN!!!

JEFF
SO BASICALLY... FUCK YOU!!

The song comes to a huge END.

Immediately "Smooth Operator" by Sadé kicks in as we...

FADE TO BLACK

CREDITS

After the credit roll:

EXT. ATM MACHINE - DAY

The VERY TALL BLACK WOMAN is withdrawing ten dollars from the ATM machine. Then looks over her balance on the receipt.

EXT. BUTCHER SHOP - LATER THAT DAY

The Very Tall Black Woman enters the shop.

INT. BUTCHER SHOP - CONTINUOUS

With the ten dollars in hand, The Very Tall Black Woman approaches SAL THE BUTCHER at the counter.

TALL BLACK WOMAN

Hi Sal. Is Susan around? I owe her
ten bucks - turns out TV types
really are self-absorbed jerks.

SAL

Oh, haven't you heard? Susan passed
away in her sleep last night.

TALL BLACK WOMAN

Oh my God, how awful. I'm so sorry
to hear that.

They both stand there in mournful silence. Woman looks down
at her ten dollar bill. Then back up to Sal.

TALL BLACK WOMAN (cont'd)

(handing over money,
sheepishly)

Let me have a pound and a half of
capicola.

FADE OUT