

JIMMY AND JUDY

Written by

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CAMERA ON:

I/E. BACKYARD - SUBURBAN HOUSE - JUDY'S BEDROOM - NIGHT

POV of a HOME VIDEO CAMERA shooting into the window of teenage girl's bedroom.

The door inside opens. In walks JUDY OAKS-KELLEN (18), a blond haired, mousy girl, wearing only a T-shirt and
panties.

As she heads to the mirror we hear...

Sound of skin smacking against skin and heavy breathing. Whoever operates the camera is definitely CHOAKIN' THE GOPHER.

Judy combs her hair in the mirror, oblivious.

The camera operator is in a whack off frenzy as he...

CAMERA OPERATOR (O.C.)

Oh, mmph.

He's climaxed.

The sounds have stopped, but the tape keeps rolling. Judy stops combing her hair as...

Camera shuts down.

CAMERA ON:

EXT. HIGH SCHOOL - THE TRACK - DAY

Camera shoots from inside a car hidden camera style as Judy runs laps during her gym class. Judy, again, has no idea that she is being filmed as camera zooms in tight.

She's tired, sweating profusely, and looks completely miserable. She stops running, exhausted, as the other kids pass her.

Suddenly, a very Butch looking female GYM TEACHER (40) walks over and begins BERATING Judy. The Gym Teacher's face turns red as she spews insults inches away from Judy's face.

We can't hear what she's saying, but whatever it is, it's cruel, harsh, and very intense. Exhausted and humiliated, Judy holds back tears as...

Camera shuts down.

CAMERA ON:

2.

I/E. JIMMY'S HOUSE - BACKYARD/KITCHEN/LIVING ROOM - DUSK

Late summer evening. Camera Operator wipes dirt from the lens with his shirt revealing his face for the first time as he looks at camera. This is the first time we get even a glimpse of JIMMY WRIGHT (21). His looks are striking, even a bit awkward, but not at all unappealing.

He throws a mischievously evil look at the lens, then settles his face back to normal. He spins the camera away, pointing it at the back of his house.

Through the kitchen window, Jimmy zooms in on his mother (JIMMY'S MOM) (40's) idyllic version of a mom in new millennium suburban housewife clothes. She's on the phone, preparing dinner.

JIMMY (O.C.)

Hey Mom, heard you and Dad doing the nasty last night. Thanks for that one. By the way, who the fuck is Nancy?

Camera whips over to JIMMY'S DAD in the LIVING ROOM, well dressed, rich looking and fat in his late 40's, watching baseball on TV, tired after a long day's work. He drinks from a tumbler of expensive scotch neat with an ice cube, munching on mixed nuts from a crystal bowl.

JIMMY (O.C.)

Hey Dad, Mom's on the phone telling her friends that you're hung like a light switch.

Dad reaches into his pants to give his balls a good scratch. Jimmy gives the play by play like a baseball announcer.

JIMMY (O.C.)

Oh Daddy, there he goes. He makes the reach and... yes! Both balls at the same time! One heck of a double play!

Eyes on the TV, Dad takes his hands out of his pants and sniffs them.

JIMMY (O.C.)

And the sniff to finish it off.

Satisfied, Dad reaches in and grabs a handful of nuts as he continues to watch TV. We zoom out to see both Mom and Dad, each through different windows.

3.

JIMMY (O.C.)

Fucking freak show.

CAMERA ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - NIGHT

Dark and in silhouette, Jimmy flips on the camera by remote. It's too dark to see faces or bodies with any detail, but Jimmy's clearly having sex with a PROSTITUTE in his bed. She is young, black, and looks very much like a prostitute.

As he pounds into her...

JIMMY

Do you like that nigger? Come on nigger, do you like it?

PROSTITUTE

(humors him)
Oh yeah baby, I like it.

By remote, Jimmy shuts down the camera.

CAMERA ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - NIGHT

Jimmy's behind the camera interviewing the Prostitute who
sits up in his bed holding the sheets to cover herself.
With
the lights on, we can see that she's clearly unattractive.
Jimmy asks his questions with a gentle confidence.

JIMMY (O.C.)

Okay, so. What was going through
your mind when I called you a
nigger?

PROSTITUTE

This costs you an extra fifty.

JIMMY (O.C.)

I know.

She pauses. You can tell she just wants to leave, but is
toughing it out for the extra fifty bucks.

JIMMY (O.C.)

Well, what did it feel like?

Long pause.

4.

PROSTITUTE

It felt like nothing.

JIMMY (O.C.)

What do you mean?

PROSTITUTE

You ain't the first person to call
me a nigger when we was fucking.

JIMMY (O.C.)

(not surprised)

Oh.

PROSTITUTE

Johns call me nigger all the time.
Especially white guys. Nothing
new. Just dirty talk.

Long, awkward pause. Jimmy Doesn't know what to say.

PROSTITUTE

That it?

No reply from Jimmy.

PROSTITUTE

What about you? You like calling me nigger? You get your nut off?

JIMMY (O.C.)

(calmly)

No.

PROSTITUTE

Then why'd ya call me that?

JIMMY (O.C.) (O.C.)

Have you ever wondered what it was like to treat someone so completely cruel that it was unthinkable?

No answer.

JIMMY (O.C.)

I was trying to do the unthinkable and unimaginable when I called you that. I wanted to see if was even possible for me to do that.

They pause.

5.

PROSTITUTE

Yeah, so?

Jimmy speaks softly and confidently.

JIMMY (O.C.)

I think I want to die. Like I don't deserve to live anymore. And that I will never want to do something like that to someone again.

The prostitute finds Jimmy's answer endearing.

PROSTITUTE

Why ya wanna die?

JIMMY (O.C.)

Because everyone hates me.

Pause.

JIMMY (O.C.)

They hate me because I seek beauty and appreciate destruction. They hate my mind, my thoughts, my imagination. They hate everything about me. And I hate them.

PROSTITUTE

(trying not to care)
Really?

JIMMY (O.C.)

Yep. Everyone. Everyone that knows or who has ever met me.

PROSTITUTE

Your parents don't hate you. Look at this room in this big 'ole house you got.

JIMMY (O.C.)

My parents provide me with food and shelter because they have been conditioned by society into thinking it's the appropriate thing to do. In reality they can't stand to be in the same room with me. They're fascists, brainwashed, and unforgiving.

(MORE)

6.

JIMMY (O.C.) (cont'd)

They dismiss my feelings of ill regard towards them on simple rebelliousness of youth, but that's only because they are patently and intentionally unaware of their own hypocrisies.

Prostitute looks bored/frustrated again.

JIMMY (O.C.)

(accidental condescension)
Do you understand me?

PROSTITUTE

You wanna know what I think?

JIMMY

Yes, I really do.

PROSTITUTE

I think you're a spoiled ass white boy, thinks you everything, but you don't know shit. All you do is bullshit complain and there's folks out there that'd kill for all this.

Jimmy doesn't react.

PROSTITUTE

I don't feel sorry for you.

JIMMY (O.C.)

(calmly)

No one is asking you to. Thank you for letting me film you.

Camera turns off.

CAMERA ON:

I/E. HIGH SCHOOL - PARKING LOT/JIMMY'S CAR - DAY

Jimmy hides hidden camera style inside his car in the high school parking lot, bleachers in the distance. School is letting out as he zooms in on Judy.

She's looking at the ground as she's taunted by a group of Other Harassing Teenagers, a tear streaming down the side of her cheek.

Suddenly, Judy is bashed in the face with a school bag. She falls to the ground, then picks up her broken glasses as camera zooms out to catch the Girl who hit her (Mean Girl).

7.

she

Nearby, a big, Dumb Looking Bully Type (18) taunts her as cries. His taunts are biting and as excessive as the Mean Girl's, then he dumps a cup of soda on Judy's head as she's crying.

Judy screams at the top of her lungs. The group runs off

laughing. Jimmy whip pans to the Mean Girl as she laughs with her friends, then whips pans back to Judy, now on her feet, blood running from her nose and onto her white shirt.

Camera shuts down.

CAMERA ON:

I/E. JUDY'S HOUSE - JUDY'S BEDROOM - NIGHT

A scene we've seen before. Jimmy is off camera videotaping Judy through her bedroom window. We hear him FLOGGIN' THE DOLPHIN off screen while Judy combs her hair in the mirror. She stops when she hears...

A Grown Man, (45), walks into the doorway of her bedroom. This is JUDY'S DAD. He comes in and doesn't say a thing to her. Judy doesn't acknowledge him at all and continues combing her hair as though he's not even there.

He comes up behind her, then wraps his arms around her, giving her a warm hug from behind. Something's not right. The masturbation sounds STOP.

Judy's noticeably uncomfortable but doesn't resist as her Father begins kissing her neck. His hand slowly creeps down to her pelvic area, his other hand turning out the bedroom light. The room goes dark.

Camera flips down, then OFF...

Then COMES BACK ON AGAIN

Once again we're looking through the camera pointing at the window, but now it's the distorted, grainy, black and white of "Nite Shot" mode. Though we see the Judy's mirror and her dresser, she and her Father are nowhere to be found.

Whatever's going on between them, it's going on out of
frame,
away from the view of the window. Camera shuts down.

CAMERA ON:

8.

INT. JIMMY'S HOUSE - DINING ROOM - NIGHT

Jimmy films once again, hidden camera style, long lens from

far away. Frame is close on Judy sitting at the dining room table.

As camera pulls back, we HEAR but don't see Judy's Parents talking to Jimmy's Mom and Dad at the table. Judy is bored, completely uninterested in their conversation.

JIMMY'S MOM (O.C.)

So Melissa talked Gary into the SL instead of the seven series. I couldn't believe it.

being Judy looks over at camera, catching the fact that she's videotaped. Jimmy keeps filming.

JIMMY'S DAD (O.C.)

They paid way too much.

As Jimmy zooms in, she clandestinely flips off the camera.

JUDY'S DAD

I strictly buy American anyway.

Judy gets up. Her mom stops her.

JUDY'S MOM (O.C.)

Where you going honey?

JUDY

Bathroom.

shuts As Judy leaves the table she walks towards camera as it down.

CAMERA ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - NIGHT

Judy sits on Jimmy's bed, staring into the camera. She's uncomfortable sitting there. It's poorly framed.

JUDY

Can we start already?

JIMMY (O.C.)

One second.

Camera shuts off.

9.

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - DAY

looks
Jimmy films Judy again, better framing this time. Judy
annoyed and uncomfortable in front of the camera.

JIMMY (O.C.)

Who do you hate most in the world
and why?

JUDY

(kind of bitchy)
Why? Who cares?

JIMMY (O.C.)

I do.

JUDY

God, I just wanted to come up here
to say "hi" and get away from my
parents' bullshit for like two
seconds and you have to put the
stupid camera in my face.

Jimmy takes delight in Judy's displeasure of being filmed.

JIMMY (O.C.)

Now we're onto something.

Judy wants to go and then doesn't.

JUDY

You're weird Jimmy. You were weird
when we were kids and now you're
just getting weirder.

JIMMY (O.C.)

Is that why you had a crush on me?

JUDY

(scoffs)
Yeah right.

JIMMY (O.C.)

You didn't have a crush on me?

Judy fidgets, he's got her.

JUDY

You're a loser. You're twenty one
and you're still living with your
parents.

She's waiting for a response. Jimmy doesn't bite.

10.

JUDY

I heard that you got kicked out of
college because you tried to talk
your roommate into killing himself.

JIMMY (O.C.)

Where'd you hear that?

JUDY

From everyone.

Jimmy waits. Judy's curious how he'll respond.

JIMMY (O.C.)

You wanna know the truth?

JUDY

Yeah.

JIMMY (O.C.)

He asked me if he should kill
himself. I told him to look inside
himself for the answer. I didn't
tell him to. I didn't tell him not
to. I said he shouldn't be afraid
of the unknown. If he was going to
kill himself, I wanted him to do it
for the right reasons.

JUDY

I swear to God, you're a fucking
psycho.

JIMMY (O.C.)

Like you're normal.

JUDY

More than you.

JIMMY (O.C.)

If I'm such a freak, what are you
doing in my room?

JUDY

I was bored.

Jimmy waits, assessing the situation.

JIMMY (O.C.)

I wanna show you something?

11.

Judy looks up at the camera. Before she can answer, camera
shuts down.

CAMERA ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - NIGHT

Judy sits on the edge of Jimmy's bed facing a television
set.

Jimmy films from behind her so he gets Judy's back and the
television in the shot. The screen is static.

JUDY

I can't believe I'm doing this.

Nothing's happening. Judy's getting antsy.

JUDY

(offended; turns to
camera)

Can you start the tape?

Jimmy clicks the VCR with his remote, as Judy turns back to
watch. On TV, static flips to black.

JUDY

Don't think this means I like you
or anything.

A few seconds. Nothing on TV yet.

JUDY

And as soon as this is over I'm
going back downstairs.

An image flips on the TV.

BEGIN JIMMY'S REVENGE TAPE

EXT. HIGH SCHOOL - TEACHER'S PARKING LOT - (ON JIMMY'S TV) - DAY

Someone (Jimmy) has placed the camera on the ground and is facing a car in a parking lot at school.

JIMMY (O.C.)

(in bedroom)

That's Mrs. Holzclaw's car. She's your P.E. teacher, right? I hated her too.

Jimmy enters frame and punches a Butterfly Knife into the sidewall of Mrs. Holzclaw's car sending air HISSING as the tire sinks.

12.

JIMMY (O.C.)

And Bill McAllister... I went to school with his brother. They're both dicks.

Tape cuts to...

EXT. HIGH SCHOOL - ENTRANCE (ON JIMMY'S TV) - DAY

On TV, hidden camera style (long lens from a distance) the Dumb Looking Bully Type (Bill McAllister) is taken out of school in cuffs into a waiting Squad Car.

JIMMY (O.C.)

(in bedroom)

I planted an ounce of weed in his locker then sent an anonymous letter to Principal Lipsky.

EXT. HIGH SCHOOL - ENTRANCE (ON JIMMY'S TV) - DAY

Same location, different day. On TV, again hidden camera style, a girl is being rolled out of the school on a stretcher. It's the Mean Girl, the one who smacked Judy in the face with her school bag.

She's placed into an ambulance.

JIMMY (O.C.)

I took care of her too.

Jimmy clicks the television set off with his remote.

END JIMMY'S REVENGE TAPE

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - DAY

The TV is off. All we see is Judy's back. She hasn't once turned around to face the camera during any of the clips.

She sits still.

She trembles but doesn't turn around. She collects herself but still doesn't turn around. Jimmy holds the camera steady.

Still she doesn't turn around.

She fidgets in her seat but still doesn't turn around.

She now sits still on the edge of the bed like she is in a trance, but still doesn't turn around to face the camera.

13.

No movement.

No movement.

No movement.

She begins to breath heavily.

Then no movement.

She leans her head down towards the floor.

Then no movement.

Still no movement or any reaction for that matter. It's

like

she is in a trance and can't wake up.

Jimmy (O.C.) continues to roll without budging.

Still no movement.

It looks like she's about to turn around. She moves her head in the direction of the camera, then assumes her original position facing the TV.

Then... no movement.

Still no movement.

Then Judy collapses onto the bed. Jimmy, still rolling, gets off the bed and begins filming her as she lies on the floor crying hysterically.

Judy cries and cries and cries and cries. She then lets out a cry from the depths of her soul. The cry is long, hard, and loud.

Jimmy gets up, then stands above her with the camera.

She rolls over on her back and is now facing directly into the camera. She tries to collect herself.

JUDY

Why did you do that?

JIMMY (O.C.)

I had to.

JUDY

Why?

JIMMY (O.C.)

I did it for you.

14.

JUDY

I don't understand.

Judy tries hard to stop, but just sobs harder and louder than before.

JUDY

Please tell me.

JIMMY (O.C.)

I felt like if I didn't save you then no one else would.

JUDY

(screams)

Please turn off the FUCKING CAMERA!

A muffled voice comes through the door from downstairs.

JIMMY'S DAD (O.C.)

Jimmy! What the hell are you guys
doing up there?

Judy stops, realizing suddenly that she's been screaming.

Camera shuts down.

CAMERA ON:

INT. JIMMY'S HOUSE - STAIRWAY/ENTRYWAY/LIVING ROOM - NIGHT

Jimmy's behind the camera. He stands at the head of the stairs shooting down. Sounds of a dinner party just getting started come from downstairs. He walks down the steps into the party.

A generic "Happy Twentieth Anniversary" sign hangs above the front door. Camera pans awkwardly to a lame K-Mart style studio portrait on the wall. It's Jimmy's parents wearing saccharine sweet smiles, Dad's hair slicked back, Mom in an overdone hair-do and in way too colorful clothing.

Gifts sit on the entry-way table. Party Guests are dressed nicely and are mingling in the house, drinks in hand. Dinner is yet to start. As Jimmy moves into the...

ENTRY-WAY

People at the party all turn to camera, a look of shock on their faces as Jimmy walks through.

More and more people react with gasps and revulsion at camera, but we can't tell why. Jimmy moves camera to the...

15.

LIVING ROOM

The place is full of More Party Guests. Frame moves across a huge mirror on the wall over a cocktail bar. We catch a glimpse of Jimmy's image and realize...

Jimmy is completely NAKED and has PAINTED HIS ENTIRE BODY
SILVER.

Camera quickly turns away from the mirror as some people run

from the room.

One of the Female Party Guests (#1) SCREAMS.

FEMALE PARTY GUEST #1

(covers her mouth)

Oh my God!

Jimmy keeps filming, catching people's reactions.

He points the camera at a Female Party Guest #2.

JIMMY (O.C.)

Hey, great party, huh? I'm making
a tape for my parents. Want to say
something to them?

Female Party Guest #2 is just too stunned to speak.

JIMMY'S MOM (O.C.)

Jimmy!

Jimmy turns the camera at his mother who is completely
shocked to see him like this.

JIMMY (O.C.)

Hey Mom. Happy anniversary. You
want to say anything to yourself?

JIMMY'S DAD

That's enough.

Jimmy's Dad runs into the room and throws a blanket over
Jimmy's head, body and the camera. All we see is black and
flashes of light from under the blanket.

JIMMY'S DAD (O.C.)

(muffled)

Get out! Now!

16.

Camera's under the blanket as we hear Jimmy's Dad pushes him
from the room. Camera shuts down.

CAMERA ON:

INT. THERAPIST'S OFFICE - DAY

Camera is being removed from the camera bag. As the lens

pans quickly, we catch a glimpse of Jimmy smirking, holding the camera. He's way too close to the lens.

He flips it around until it locks on DR. WALTERS, MFCC (40), Jimmy's not very accomplished therapist. Walters seems to have a very gentle and nonthreatening aura that suggests

he's

the type of person you would feel comfortable talking to. He sits by the window in his relatively uninteresting office. Jimmy has turned on the camera in the middle of their first session together.

DR. WALTERS

Jimmy, we discussed this. You can't tape our sessions. It's not allowed.

The camera doesn't move.

DR. WALTERS

You know, you can't film someone who doesn't want their image and voice recorded. Technically, you're actually breaking the law.

Jimmy (O.C.) doesn't respond.

DR. WALTERS

Does your defiance make you feel more powerful?

Still no answer.

DR. WALTERS

Filming people makes you feel like you're in control of the situation doesn't it?

Still no answer.

DR. WALTERS

I can sit here as long as you can. You're not going to be able to force me to participate in your little game here.

17.

No movement from the camera.

DR. WALTERS

Jimmy, this isn't something that
friends do to each other is it?

Dr. Walters sits in front of the camera, trying to stay
perfectly still and calm.

Dr. Walters is so nice and so calm, that we start to feel
sorry for him.

No movement.

No movement.

Dr. Walters fidgets.

Then holds still.

Then fidgets, trying to stay calm.

DR. WALTERS

Jimmy, put the camera away, please.

No movement.

DR. WALTERS

You're wasting your time and mine,
Jimmy. We could be doing something
productive.

The camera shakes a bit. Jimmy's laughing.

Dr. Walters is doing his best to stay calm.

DR. WALTERS

That's enough.

No movement.

DR. WALTERS

Put it away.

Nothing.

DR. WALTERS

Now Jimmy!

Dr. Walters gets up and comes towards the camera. He grabs
it just above the lens and tries to take it away.

18.

DR. WALTERS

Come on Jimmy.

Walters A fierce battle of tug of war breaks out. We see Dr. becoming increasingly pissed off.

The back and forth is suddenly getting violent, until...

DR. WALTERS

Gimme the Goddamn fucking camera!

Camera Dr. Walters finally gets the camera free from Jimmy. shuts off.

CAMERA

ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM/UPSTAIRS HALLWAY - DAY

to... Jimmy's behind the camera, moving quickly down the hall

JIMMY'S BEDROOM

the Judy is sitting on his bed. She sees Jimmy come in with camera and freaks out.

JUDY

No. No filming. I'm leaving, I swear.

Judy gets up to go.

JIMMY

Okay, okay. Wait.

As Jimmy gets up to stop her, camera shuts off.

CAMERA

ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - DAY

Jimmy is filming Judy, who is sitting on his bed. Her face

is red, her eyes have watered up, and her nose is snotty and running from after an intense session of crying. Jimmy is catching her seconds after she's has finally composed herself.

JIMMY (O.C.)

Say what you said to me before.

JUDY

I don't know how I said it.

19.

JIMMY (O.C.)

Paraphrase it then.

JUDY

Do what?

JIMMY (O.C.)

Say it like you did before but it doesn't have to be exactly the same.

JUDY

You mean paraphrase it.

JIMMY (O.C.)

That's what I said.

JUDY

I didn't hear you.

Judy stares off camera.

JIMMY (O.C.)

Are you ready?

JUDY

I'm waiting for you.

JIMMY (O.C.)

OK.

JUDY

Tell me when.

JIMMY (O.C.)

Now.

JUDY

You want me to paraphrase it?

JIMMY (O.C.)

(impatient)

Yes!

Judy thinks for a beat.

JUDY

I can't remember what I said.

JIMMY (O.C.)

Then just ad-lib.

20.

JUDY

Ad-lib?

JIMMY (O.C.)

Yes.

Judy thinks for a beat.

JUDY

I don't know what that means.

JIMMY (O.C.)

(getting frustrated)

It means make it up.

JUDY

(confused)

Do you want me to make something up
or paraphrase what I did the first
time?

This isn't working. The camera drops from Judy.

JIMMY (O.C.)

Let's take a break.

Camera shuts down.

CAMERA ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - DAY

Camera's on a tripod. Jimmy sits in a chair, the back of his

shoulder foregrounds Judy.

JUDY

I'm not good on camera. It makes
me nervous.

JIMMY

Forget about the camera. Talk to
me.

JUDY

OK.

JIMMY

Tell me what you said earlier.
About me about how you felt when
you saw the video.

21.

JUDY

(relaxes)

It felt like someone had been
reading my mind.

She stops.

JIMMY

Go on.

JUDY

It was like someone had jumped into
my head and watched what was being
projected.

Now Judy completely has forgotten that the camera is there.

JIMMY

And earlier, what you said about
God.

Jimmy zooms in the camera by remote. Judy's distracted.

JIMMY

(off her look)

Tell me.

Judy refocuses.

JUDY

I said that it felt like God had sent someone to protect me, and to look out for me.

She looks at Jimmy as if he is an angel.

JUDY

And I said that you are the only person in my life who has ever looked after me like that.

Judy tries to stifle tears, but they're starting to flow again. As camera zooms in further, Judy catches sight of Jimmy's finger on the remote and BLOWS HER FUCKING TOP, leaping from her chair.

JUDY

God, I hate it when you film me crying!

Judy goes for the camera, struggling to get it off the tripod, she finally frees it and points it at Jimmy.

22.

JUDY (O.C.)

How do you like it, huh? How do you like having a camera shoved right up your ass?

Camera's framed poorly, moves around a lot, goes in and out of focus, etc.

JUDY (O.C.)

Do you like it? Do you?

JIMMY

I don't like it or dislike. I'm used to it.

Judy moves the camera directly in his face. The lens is millimeters away from his nose. We see an extreme close up of his nostrils.

JIMMY

Generally I'd place the camera further away from my nose, but if this is your preferred shooting

style then I guess I'll have to
adjust to it.

Jimmy leans in and rests his nose on the lens.

JIMMY

How's this work for you?

Judy pulls back and continues filming him.

JUDY (O.C.)

Give me a break.

JIMMY

OK.

Now Judy's the interviewer. Her framing is not quite as
adept as Jimmy's.

JUDY (O.C.)

So... why do you have to film
everything?

JIMMY

I don't film everything.

JUDY (O.C.)

Why do you like to film me crying?

23.

JIMMY

I don't.

JUDY (O.C.)

Then why do you?

JIMMY

Because it's rare that I get to
find someone that lets their
emotions go. When a person is
crying, I mean truly crying, or
truly laughing or smiling or
frowning or gasping. For a few
seconds or minutes I get a chance
to see that person's soul. And
really, now that you've forced me
to think about it. I think it's a
very rare and beautiful thing to be

afforded that opportunity.

Judy is shaken and speechless.

JIMMY

Anything else?

Judy's moved and forgets herself. Camera drops from Jimmy.

JUDY (O.C.)

Why me?

Jimmy helps her put the camera back up on him.

JIMMY

Because.

Jimmy sits still. Judy doesn't know what to do with that.

JIMMY

Why do you think?

Judy doesn't have an answer.

Jimmy reaches forward and takes the camera away from her and turns the interview around.

JIMMY (O.C.)

Why you and why me? Why are we
together right now?

Judy doesn't know what to say.

24.

JIMMY (O.C.)

Go ahead say it. I want you to. I
know what you're going to say so
just say it.

JUDY

Stop.

JIMMY (O.C.)

(soft)
Tell me.

Judy fidgets.

JIMMY (O.C.)

(bullies her)
Tell me!

Judy fidgets again, then...

JUDY

(blows her top)
Because we're both fucking weird!

Judy pauses. The pressure of the camera from Jimmy makes her feel like she has to give him more.

JUDY

Because we're the two weirdest kids
in the world. And God made us for
each other and I fucking love you,
and you did all this because you
love me too, and fuck everyone and
everything that doesn't get it!

Judy's out of breath. Camera still points at her.

JUDY

That's right, right?

Judy stares back at the camera, longing for an answer from Jimmy. She told him she loved him. Camera shuts down.

CAMERA ON:

I/E. HIGHWAY FIRST-KISS-SMILEY-FACE/JIMMY'S CAR - DAY

Jimmy is driving in his car with Judy in the passenger seat. Judy has the camera and she is interviewing Jimmy as he drives.

JUDY (O.C.)

Where are you taking me?

25.

JIMMY

To a beautiful place.

JUDY (O.C.)

Where?

JIMMY

Chuck E. Cheese.

Judy and Jimmy laugh together.

JUDY (O.C.)

No seriously.

JIMMY

I can't tell you. It'll ruin it.

JUDY (O.C.)

Fine.

Judy sulks for a second.

JUDY (O.C.)

Jimmy, can I ask you something?

JIMMY

Anything.

JUDY (O.C.)

Do you hate your parents?

JIMMY

Yes, but I understand them.

JUDY (O.C.)

What's to understand?

JIMMY

Lots of things.

JUDY (O.C.)

Like what?

JIMMY

I understand that my ascension into young adulthood triggered their descent into mid-life crisis. Generally when an only child leaves the nest, the parents begin reassessing their own lives. They see us as a younger, better version of themselves.

(MORE)

26.

JIMMY (cont'd)

They feel abandoned by our need for privacy and insecure because we no longer seek their approval. They

used to take us to baseball games and cover our scrapes with bandages, but once we no longer need Mom to nurture our bruises or Dad to be our hero it puts their roles and subsequent sense of self worth into question.

JUDY (O.C.)

How do you know all these things?

JIMMY

When you don't have any friends, don't play sports, don't go out, have no one talk to, nowhere to go, no one to listen to you, or no one to help you figure things out, you sort of have to figure things out by yourself. And without any of those things I have nothing but time to think about stuff.

JUDY (O.C.)

You are SO smart.

JIMMY

You are so beautiful.

Long pause. Judy doesn't know how to react.

JUDY (O.C.)

You think I'm pretty?

JIMMY

I think you're the most beautiful person I have ever met. The most beautiful person in the universe.

JUDY (O.C.)

No one has ever told me that.

JIMMY

Get used to hearing it.

JUDY (O.C.)

Do you think I'm smart?

JIMMY

Yes.

JUDY (O.C.)

Do you think I'm fat?

JIMMY

Yes.

JUDY (O.C.)

How could you say that? I only way
a hundred and ten pounds.

JIMMY

Oh, I'm sorry. I thought you said
flat. As in flat chested.

JUDY (O.C.)

I am not FLAT!

Judy smacks him.

JIMMY

Prove it.

JUDY (O.C.)

I don't have to prove it. Here
look.

O.C., Judy is sticking her chest out for Jimmy. He looks
away from the road to stare, her breasts filling out her top
nicely.

JIMMY

I still can't tell.

JUDY (O.C.)

I wear a full B cup.

JIMMY

Show me. Take em out.

JUDY (O.C.)

I am not going to take them out!
You take yours out.

JIMMY

It's already out.

Judy tilts the camera down.

IN A FLASH we see a lifelike dildo sticking out of Jimmy's
fly, a smiley face sticker covers the head. The camera

quickly shakes and spins off the image as Judy screams
bloody fucking murder.

28.

Jimmy laughs. Judy forgets the camera is on. She drops it into her lap, fabric from her clothes covers the frame.

We can hear Jimmy and Judy laughing hysterically.

JUDY (O.C.)

I can't believe you did that.

JIMMY (O.C.)

That's why I did it. Now come on.
I showed you mine, let me see yours.

We hear the rustling of Judy's clothing. Camera falls to her feet on the floor of the car. There's silence. Off camera, Judy's nervously showing Jimmy her breasts.

JIMMY (O.C.)

Wow. Give me the camera.

JUDY (O.C.)

No.

JIMMY (O.C.)

Please, pretty, pretty please with sugar on top.

Judy grabs the camera. It's pointing in Jimmy's direction, but she still doesn't realize it's on.

JIMMY (O.C.)

Here, I'll pull over.

Jimmy pulls over to the side of the road then takes the camera. Jimmy frames up Judy.

JIMMY (O.C.)

Let me see 'em.

Judy has a naughty and flirtatious smile.

In the blink of an eye she suddenly lifts up her shirt and exposes her bra, then pulls her shirt back down.

Jimmy protests.

JIMMY (O.C.)

That doesn't count. Come on, for
real this time.

JUDY

I'm embarrassed.

29.

JIMMY (O.C.)

Don't be. You can trust me.

Judy's not sure. Jimmy looks into her eyes, pouring it on.

JIMMY (O.C.)

You can. You can trust me with
your life.

Judy looks at him with a sense of admiration then hope.

JIMMY (O.C.)

(gently)
Please.

shirt Judy gets the same sexy, naughty smile and lifts up her
exposing the bra, keeping it there.

JIMMY (O.C.)

Will you take off your bra?

Judy looks nervous but gives in. She unhooks her bra from
the front and exposes her naked breasts for as long as she
can. Jimmy focusses the camera's attention on them. It's
too much for her. She quickly pulls her shirt back down.

Jimmy tilts up to a close up of Judy's face.

JUDY

(struggling)
I just realized something.

Judy's eyes are starting to well up as she tries not to cry.

JIMMY (O.C.)

What's the matter?

JUDY

I just showed you my breasts and I saw your penis and we haven't even kissed.

She starts tearing up.

JUDY

You haven't even asked me to be your girlfriend and I did that. I'm a slut.

(wiping her eyes)

I don't want to be a slut.

Jimmy sees she's crying.

30.

JIMMY (O.C.)

Will you be my girlfriend?

JUDY

Yes.

JIMMY (O.C.)

Can I kiss you?

JUDY

(sniffling)

Yes. Will you turn off the camera?

JIMMY (O.C.)

I want this moment to be captured forever. I'd rather not kiss you at all than waste the opportunity to document the most beautiful moment of my life.

Judy leans towards Jimmy, then suddenly attacks him and shoves the camera to the side. They are making out exuberantly. The camera shakes and wobbles. We can hear heavy breathing and the two of them smashing up against the interior of the car.

Jimmy finally has the camera in position. He has one of his arms extended and now we can see the two of them kissing.

Judy's devouring him in that raging teenage hormone sort of way.

JUDY

(whispers)

I wanna see your smiley face again.

We see and hear Judy whispering, her lips placed gently on the inside of Jimmy's ear.

JUDY

(whispering)

Turn the camera off. Turn the camera off. Turn it off.

Camera goes off.

CAMERA ON:

I/E. HIGHWAY FIRST-KISS-SMILEY-FACE/JIMMY'S CAR - DAY

Judy films Jimmy driving the car. He has a huge shit
eating grin on his face.

31.

JUDY (O.C.)

How do you feel?

JIMMY

Relaxed, happy, confident, studly, excited, relieved, delighted... I love you Judy.

JUDY (O.C.)

You do?

JIMMY

Very much so. I always have.

JUDY (O.C.)

Me too.

Long pause filled with sexual tension takes over.

JUDY (O.C.)

Do you want to pull over again?

Jimmy smiles. Of course he does. Camera goes off.

CAMERA ON:

EXT. BEAUTIFUL FARM - SHOTGUN SCENE - DAY

Judy films Jimmy as he FIRES a twelve gage pump action shotgun off into the distance. After each shot he pumps then FIRES again.

JIMMY

Are you getting this?

No response.

Jimmy FIRES another shot. His muscles are flexing as he pumps the gage. He looks extremely violent and determined.

JIMMY

Come on. Are you getting this?

A very turned off Judy replies.

JUDY (O.C.)

This is where you wanted to take me?

JIMMY

Yeah, what's the matter?

We can hear Judy crying. The camera shakes out of control.

32.

JUDY (O.C.)

I wanna go home.

Jimmy looks over towards the camera/Judy. He knows that he's fucked up and he feels like complete shit.

Jimmy walks over to her, takes the camera and shuts it off.

CAMERA

ON:

INT. JIMMY'S HOUSE - JIMMY'S BATHROOM - NIGHT

his
Jimmmy is standing in front of a mirror and is videotaping
own reflection.

He is talking to himself and into the camera.

JIMMY

Don't fuck this up. Please don't
fuck this up.

Now he is pleading with himself.

JIMMY

Just try to be normal.
(screaming)
Just be normal! God damn it why do
you have to fuck everything up?

He hasn't convinced himself.

JIMMY

Be normal. Be normal. Be normal!

Jimmy takes a breath, then shuts the camera down.

CAMERA

ON:

INT. JIMMY'S HOUSE - JIMMY'S BEDROOM - NIGHT

Jimmy films Judy who lies next to him in the bed. Her face is sweaty and red and he is still a tad out of breath. Jimmy is capturing her literally seconds after they had sex.

She's somewhat bewildered, then she notices the camera. She's starting to get used to it.

JUDY

(big smile)

Hi.

33.

JIMMY (O.C.)

So how do you feel now, right at
this moment?

Judy just sighs, basking in the afterglow.

JUDY

I don't know.
(trying)
That was soooo good.

JIMMY (O.C.)

You were good. What got into you?

JUDY

I don't know. I've just really been wanting you lately. Really bad.

JIMMY (O.C.)

Why's that?

Judy chuckles.

JUDY

I'm embarrassed. I can't say.

JIMMY (O.C.)

Now you have to tell me.

JUDY

It was after yesterday.

Jimmy is more than surprised.

JIMMY (O.C.)

Yesterday?

Very

Judy speaks as if she is going to reveal a big secret. quiet and cute in her mannerisms.

JUDY

Yeah, it was after I saw you shoot that gun.

JIMMY (O.C.)

You were crying. I wanted to kill myself after I did that. You were scared and you were shaking. It was the most awful thing I ever did. I didn't think I'd ever see you again.

34.

Judy thinks.

JUDY

I was scared at first. Really scared. I didn't expect it to be

so loud and you looked so mean.
But then I got home and started
thinking about it. About how your
muscles looked and how dangerous it
all seemed. It made me like... all
excited, and like...

Judy looks for the right word.

JIMMY (O.C.)

Horny?

Judy laughs with embarrassment. Camera shakes as Jimmy
hands it to her.

JIMMY (O.C.)

Here. Hold this.

Judy turns the camera back on Jimmy as he leaps out of bed.

JUDY (O.C.)

Where you going?

JIMMY

One sec!

Jimmy's bare ass flashes us as he heads out the bedroom
door.

Judy holds the camera as we hear Jimmy in the hallway. He
opens a closet door, fumbles through it, then busts back
into the bedroom, holding the shotgun he used out on the lake.

Jimmy zooms in on Jimmy's naked upper body as he stands in
front of her and begins pumping the gun and pulling the
trigger. Obviously the gun is not loaded.

JUDY (O.C.)

That is so hot!

JIMMY

My dad keeps it in his closet.
Here.

Jimmy gives Judy the gun. Now she's holding the gun and
the camera.

JUDY (O.C.)

It's heavy.

35.

Judy points the gun at Jimmy. She lowers it, aiming right at his crotch just below frame.

JIMMY

Now I see the appeal. Give me the camera.

Judy hands Jimmy the camera. Camera moves and shakes as she hands it over.

Jimmy frames her up nicely. Now we see Judy topless, pointing the gun directly at the lens of the camera.

JUDY

What do you think of this?

She brings the gun down, then takes the barrel of the gun and places it between her breasts, squishing them together, covering her nipples as she rubs the barrel between her breasts.

JUDY

Do you like that?

JIMMY (O.C.)

Yes.

Judy takes the barrel of the gun from her breasts and near her mouth. She starts rolling her tongue over the top of the barrel slowly and seductively, then stops. It looks as if she's about to perform full mock oral sex on the barrel of the gun.

JIMMY (O.C.)

That is SO hot.

As she is about to start to move her mouth and lips over the gun, then suddenly we hear a garage door open.

Jimmy throws the camera sideways down on the bed.

JIMMY (O.C.)

Fuck! It's my parents!

We are now seeing sideways rotated images of Jimmy and Judy panicking, throwing on their clothes as fast as humanly possible.

Jimmy grabs the camera off the bed and turns it off.

CAMERA ON:

36.

INT. JIMMY'S HOUSE - PARENTS' BEDROOM - DAY

Jimmy is hiding in the closet of his parents' bedroom. He has the door of the closet cracked and puts the lens of the camera through the crack.

Jimmy's Dad enters the room. He has no idea that he is being filmed and that Jimmy is in the closet.

Jimmy's Dad walks over to the dresser, opens up the top drawer and pulls something out. It's too dark in the room to tell exactly what he's pulled out, but it appears to resemble some sort of undergarment.

Jimmy's Dad begins undressing, then steps out of frame.

After a beat, he reappears. Now he's wearing nothing but a sequined teddy. He's totally fat, hairy, and nasty looking. He sits on the side of the bed, his back to us. Now we see that what he grabbed out of the drawer was actually a pair of fishnet stockings. He begins putting them on.

When he is finished putting on his panty hose, he gets up off the bed and begins admiring his legs in a mirror. He begins to gently stroke the sides of his legs, relishing the feel of the hose over his hands and fingertips.

He seems to be lip syncing the words to a song and begins to get all worked up. He shakes his hips and dances around the room for a few seconds.

Now Jimmy's Dad goes to the dresser and pulls out a long brunette wig from the back of his top drawer. Putting it on, with the fishnet stockings, sequined teddy and long wig, he

has transformed himself into the world's fattest, ugliest, hairiest, Cher look-a-like.

Someone else enters the room.

JIMMY'S DAD

Hi sweety.

Holy shit. It's Jimmy's Mom, and she's wearing a leather dominatrix outfit!

JIMMY'S MOM

Are you ready for me, you fucking slut?

JIMMY'S DAD

Not quite.

37.

JIMMY'S MOM

I don't feel like waiting. Hurry up bitch. What do you have left to do?

JIMMY'S DAD

I just need to put on my makeup.

As Jimmy's Mom exits frame, we see Jimmy's Dad go to the mirror. He opens up the top drawer again and pulls out a little makeup bag.

Jimmy's Mom re-enters, now wearing a mini leather biker's hat, carrying a riding switch.

JIMMY'S MOM

Come on slut.

Jimmy's Dad finishes applying his lipstick and moves over to the bed. By the way Jimmy's parents are behaving, it's as if they've gone through this routine a thousand times.

Jimmy's Mom drifts off screen as Jimmy's Dad gets up on all fours. Suddenly, we hear a SMACK as Jimmy's Mom hits Jimmy's Dad on his ass with the switch.

He lets out deep pleased groans as she continues SMACKING him with the whip harder and harder. He yelps, squeals, and gyrates his hips back and forth, then starts dry humping the air until she stops.

Jimmy's Mom comes back through and out of frame. Jimmy's Dad pushes his belly into the bed, groaning from the pain while he waits for her return.

She comes back, moving quickly across the screen wearing an enormous strap on dildo.

Disappearing out of frame again, Jimmy's Dad gets himself ready for her one more time, ass up, on all fours on the bed.

From behind, we can see her hand as she hikes her husband's dress up his back, then we see his face and hear him grunt as she rips his fishnets off screen.

There's a pause. Nothing seems to be happening, but Jimmy's Dad is bracing himself for something. His face tightens up. Off screen, Jimmy's Mom has started mounting him from behind.

Jimmy can't take it any longer. As he slowly emerges from the closet, his Mom notices Jimmy almost immediately. She jumps off her husband, screaming bloody murder.

38.

Camera's shaky but it's easy to guess what's been happening. Mom's just started doing Dad from behind with the strap on.

JIMMY

Hi mom. Hi dad. What are you guys
up to?

Jimmy's Dad leaps from the bed and begins shouting. He looks completely absurd screaming at Jimmy wearing his sequined dress and wig.

JIMMY'S DAD

What the fuck are you doing here?

Jimmy's Mom goes hysterical and begins screaming at Jimmy's Dad.

JIMMY'S MOM

(to his dad)
I told you he would find out you
fucking freak! No wonder he's a
fucking psycho. Look a his father.

Jimmy's Dad is beside himself with fury and throws off his wig.

JIMMY'S DAD

Turn off the that fucking camera!
Turn off that fucking camera right
fucking now god damn it!

Jimmy is loving it.

JIMMY

Gee dad, what do you say the two of
us go out to the front yard and
throw some ball together? We'll
have a nice friendly game of catch.

Jimmy's Dad attacks Jimmy. He swings at the lens. He's one
angry drag queen daddy. He begins strangling Jimmy.

JIMMY'S DAD

You little mother fucker. Turn off
that fucking camera!

Jimmy's Mom rips off her strap on dildo and begins beating
Jimmy's Dad with it.

Judging from the punishment she's inflicting upon her drag
queen husband, the dildo apparently is made from the finest
and heaviest of materials.

39.

JIMMY'S MOM

Stop it! You're going to kill him.

Jimmy's Dad lets go. The dildo's doing the trick.

JIMMY'S DAD

Bitch!

Jimmy's Mom keeps swinging the dildo at Jimmy's Dad even
though he's let go.

JIMMY'S MOM

Fuck you! You think you know me?
You don't know me! You piece of
shit!

JIMMY

(laughing)

Mom!

Jimmy's Mom now directs her attention on Jimmy. She screams at him as she swings her gigantic strap on towards the camera.

JIMMY'S MOM

You little beast! You want to film something? Film this!

She continues to swing the strap on as she walks closer and closer to the lens.

The camera goes crazy. Loud sounds are heard throughout the room. Evidently Jimmy has been tackled. We hear wrestling and grunting. It seems that Jimmy's Dad has tackled Jimmy, or maybe his Mom, or both, but the camera is too shaky to tell just what has happened.

Jimmy's Dad is still fighting. He seems to have them all pinned against the floor. He's crushing his mother.

JIMMY'S DAD (O.C.)

Nancy, Nancy, Nancy, Nancy! Please someone call me Nancy. My name is Nancy.

JIMMY'S MOM (O.C.)

(crying hysterically)

Nancy, Nancy, Nancy... Jimmy please call him "Nancy" for the love of God. Call your daddy Nancy. Call him Nancy...!

40.

We hear Jimmy's Mom screaming/repeating herself. We see a hand go over the lens. Jimmy and his mother and father are all in a wrestling match on the floor.

Jimmy with great enthusiasm begins to sing as the camera shakes.

JIMMY (O.C.)

Take me out to the ball game, take me out to the crowd, buy me some peanuts and crackerjacks...

The wrestling match continues as we see more hands come towards the lens. Jimmy's Mom suddenly stops screaming, as if she's been knocked out.

JIMMY'S DAD (O.C.)

Give me that fucking tape!

JIMMY (O.C.)

I don't think so Nancy. Nancy,
Nancy, Nancy...

After some very intense fighting, someone is finally able to shut the camera off.

CAMERA ON:

EXT. FOREST/MEADOW - RUNNING NAKED - DAY

Jimmy has the camera and is chasing a naked (just from behind) Judy through the woods. The camera shakes and rattles, but we can definitely tell this is all in good fun.

Judy screams as she is being chased through the woods. She couldn't feel more free.

She begins to tire and slows down. She can no longer run and turns towards the camera. As she turns around, camera shows her from the waist up. She has a beer can in her hand and she is a little drunk.

For the first time, she's completely at ease with her own body and looks perfectly natural being naked in the wilderness. She walks towards the camera smoothly and seductively. Her long hair blond hair blows gently in the wind.

JUDY

I'm so glad you're out. Next time
your dad wants to take it in the
ass, DON'T FILM HIM!

41.

JIMMY (O.C.)

I know. Ironic that I was the one
sent to the nut house.

JUDY

I thought I was going to die
without you. What if you and I
could live here together? Forever.

JIMMY (O.C.)

Right here?

JUDY

I'm serious. Maybe not here, but
eventually we'll buy some land, and
we can live together on it, and be
naked whenever we want.

She takes a big swig of her beer. Then burps.

JUDY

Excuse me. What do you think?

JIMMY (O.C.)

I think you're drunk.

Judy walks towards the camera. She puts her mouth inches
away from the lens.

JUDY

I think you're right mister.

Judy giggles, then dances around playfully in the woods.

She

has never felt so alive.

JUDY

I don't want this to ever end. I
want to be here forever. I want to
dance and be naked and be free, and
I want us to ball our brains out
everyday, and I want to feel the
air on my body and I want to get
drunk and not care about anything
in the world. I just want us to be
together in this moment.

JIMMY (O.C.)

I know a place like that.

JUDY

You do?

JIMMY (O.C.)

Yep. We can go there one day if you want.

JUDY

We can? Where is it?

JIMMY (O.C.)

Erlanger.

JUDY

(doesn't buy it)
Erlanger!

JIMMY (O.C.)

Yeah Erlanger. Everybody was talking about it in the nut house. That's ALL anybody fucking talked about was this dude who lives up there named Uncle Rodney. He supposedly has a commune where we can do this kind of thing every day.

JUDY

Uncle Rodney's commune?

Judy smiles, almost laughing. It all sounds pretty ridiculous to her, but plays along anyway.

JUDY

That's funny.

JIMMY (O.C.)

(playfully)
No, I'm serious.

Judy walks back towards the camera and grabs it away from Jimmy, surprising him.

JIMMY

Hey!

JUDY (O.C.)

Okay, now it's your turn.

Shot from the waist up, we now see that Jimmy's naked as well. He's at a loss as to what he should say.

JUDY (O.C.)

How does it feel to be a free man?

Jimmy thinks. A drunk Judy is losing her patience.

43.

JUDY (O.C.)

Come on, come on, come on...

JIMMY

I'm thinking.

JUDY (O.C.)

Just let it go, be free.

JIMMY

(adoringly)

You're such a hippie all of sudden.

JUDY (O.C.)

Come on.

JIMMY

No.

Judy's not getting what she wants from him. Camera shuts down.

CAMERA ON:

EXT. FOREST/MEADOW - RUNNING NAKED - DAY

Judy films Jimmy. The camera is close and intimate as they lie on their sides staring into each other's eyes. Judy is still naked, but is being shot in an extreme close up.

JUDY (O.C.)

Okay, go.

turns Jimmy's still not up for it. Judy grabs the camera and it on him.

JUDY (O.C.)

Come on!

Jimmy's turns the tables.

JIMMY

Okay, you really wanna hear something?

JUDY (O.C.)

Yeah.

Jimmy takes a deep breath, a touch of intensity flashes in his eye, then...

44.

JIMMY

I want to go one day without masturbating. I want to liberate my penis. I want to clone you so we could have a three way and neither of us would be cheating. I want you to scrape my balls with a cheese grater...

Judy starts laughing. The camera's shaking.

JUDY (O.C.)

That's gross!

Jimmy suddenly gets serious.

JIMMY

And I love you. I love you so much it hurts.

JUDY (O.C.)

It hurts?

JIMMY

Like God is stabbing me in heart with a thousand knives at the same time and you're the only one who can make the pain go away. Do you love me that much?

JUDY (O.C.)

I love you so much, I'd rather die than be without you.

JIMMY

Here.

Jimmy grabs the camera and points it at Judy.

JIMMY (O.C.)

Make me a promise... the way a

husband and wife make a promise...
that we will be together always and
forever.

JUDY

You mean get married?

JIMMY (O.C.)

Something more powerful than
marriage. It's a bond. It's our
bond. It's transcendental.

45.

JUDY

What?

JIMMY (O.C.)

Transcendental.
(grabs the camera)
Here.

of Jimmy hands Judy the camera as she starts to frame him up,
but they're really engaging each other's eyes over the top
the eyepiece.

JIMMY

It's transcendental because it
transcends everything. Life, love,
law, people, things... A bond so
strong that our souls will become
one and it can never end, even in
death. If you swear on the bond,
it means you'd rather die than
break your promise.

Judy is moved.

JUDY (O.C.)

That's so beautiful.

JIMMY

You're so beautiful. I want to
love you forever.

JUDY (O.C.)

Swear on the bond. Swear we'll be
together forever, that you'd rather
die than be apart.

JIMMY

I swear on the bond.

JUDY (O.C.)

And we'll never let anything come
between us, not even death.

JIMMY

Not even death. I swear. Nothing
will come between us, ever.

Jimmy stares at her, then slowly leans in for a kiss... a
long, wet, toe curling kiss. Jimmy finds a way to point the
camera at the kiss.

46.

They break apart. Judy sighs, staring into Jimmy's eyes,
then leans into him, his lips touching her forehead, their
eyes closing as they feel the energy of true love.

JUDY

We'll be together forever.

JIMMY

(whispers)
Together forever.

Camera shuts down.

CAMERA ON:

I/E. GROCERY STORE PARKING LOT/JIMMY'S CAR - DAY

Jimmy and Judy sit in a parked car outside of a huge grocery
store.

Jimmy and Judy sit outside a small grocery store. Jimmy
films himself. Judy's in the passenger seat. He does his
best news announcer impersonation.

JIMMY

This is action ten news reporter
Jimmy Van Muffmuncher reporting to
you live from the parking lot of
Dick's grocery store where we're
going to witness the beautiful, the
talented, the amazing Judy, commit
her first crime.

Jimmy flips the camera around onto Judy.

JIMMY (O.C.)

Is there anything you would like to say to the public and your adoring fans before you go through with this?

Judy gleefully plays along.

JUDY

Well Mr. Van Muffmuncher. I just want to say that I look forward to losing, my, um...

Judy pauses to think.

JUDY

What did you call it before?

47.

JIMMY (O.C.)

Your conformist crimeless virginity.

Judy snaps back into her role as interviewee.

JUDY

Yes, I am very much looking forward to losing my conformist crimeless virginity. I would also like to share with my fans these.

Judy lifts up her shirt and exposes her bra to the camera.

JIMMY (V.O.)

(in his reporter voice)
Thank you and thank your tits for this rare, behind the scenes look at your first crime slash moment of truth.

Judy leans in pops a quick kiss at the lens of the camera. Jimmy shuts it down.

CAMERA ON:

INT. GROCERY STORE - DAY

Jimmy is in a grocery store aisle filming Judy from way far away. We can barely make out that it is her until Jimmy zooms in tighter. She couldn't look more nervous or obvious.

She is in the beer section. She quickly takes a six pack of canned beer and struggles to put it in her school bag. She walks quickly towards the exit. Jimmy follows her and catches up.

Jimmy is standing next to her and he continues to film.

Judy

looks so nervous.

JUDY

Jimmy, turn it off. We're gonna get busted.

JIMMY (O.C.)

No way, this is the best part.

A man is yelling at them off camera.

MAN (O.C.)

Hey you two. Stop.

48.

Jimmy pans over and a store manager is standing in front of them.

STORE MANAGER

What the hell do you think you're doing?

Jimmy and Judy have no reply. The store manager gives them his best intimidating stare.

There is an extremely long pause.

STORE MANAGER

Turn that damn thing off. You can't be running around the store playing with a camera. It's against the store policy. Now get out of here.

Camera shuts down.

CAMERA ON:

EXT. GROCERY STORE - PARKING LOT - DAY

Judy is looking at the lens of the camera. She's shaking
and screaming.

JUDY

What is the matter with you Jimmy?
You almost got us caught. You're
so worried about that camera. What
is it? What is it!

Jimmy calmly and quietly explains.

JIMMY (O.C.)

Twenty years from now, when we're
together watching these tapes
you'll realize how special this
moment is. I owe it to you. And I
owe it to us to capture everything
and anything we do together.

Judy is calmed but still is pissed.

JUDY

Well you freak me out sometimes.
Why do you have to tape everything?
It's like you have a problem or
something.

Judy's case isn't sticking. She treads lightly.

49.

JUDY

You know, most of the reason kids
think you're so weird is because of
it. Why do you think everybody
makes fun of you? And then I have
to hear it and I have to deal with
it.

JIMMY (O.C.)

So everybody makes fun of me, huh?

JUDY

Yeah. Can't you give the thing a

fucking rest?

Jimmy's fuming.

JIMMY (O.C.)

And you don't want to deal with it?
Well fuck them and fuck you too if
you think that. I couldn't give a
fuck what people say. This is my
life and I want to document it.
And right now me filming you
happens to be the only reason I
manage to get out of my fucking bed
every morning! You can't take this
away from me!

Jimmy starts crying.

Judy takes the camera. She tapes Jimmy who is sobbing. Now she is the one who speaks gently. She's trying to give him a taste of his own medicine.

JUDY (O.C.)

How does it feel Jimmy? How does
it feel to have someone taping you
while you're crying?

Jimmy doesn't answer. He tries to compose himself enough
to
speak.

Judy pushes harder.

JUDY (O.C.)

Tell me. Look at the camera and
tell me how it feels!

JIMMY

You're not getting it. It doesn't
matter how it feels right now.

(MORE)

50.

JIMMY (cont'd)

What matters is that you're seeing
what's inside of me and your taping
it. Can you understand that?

Judy doesn't know how to respond.

JIMMY

Can you?

JUDY (O.C.)

I don't know.

JIMMY

Well can you at least try?

Jimmy is still crying. This weighs on her.

JUDY (O.C.)

Yes. I can most definitely try.

JIMMY

And you can never, ever, ever ask me to not film you or anything we do. That's the only thing I'll ever ask of you. Agreed?

JUDY (O.C.)

Okay. I'm sorry.

JIMMY

Will you swear to it? On camera,
will you swear to it?

hear Jimmy has talked himself into a good mood. Before we
Judy's response, we...

JUMP CUT

TO:

I/E. GROCERY STORE PARKING LOT/JIMMY'S CAR - DAY

Moments later, Jimmy is now taping Judy. She has her right hand up, like a witness about to be sworn into the stand. She's all smiles as Jimmy gives her the oath to repeat back to him.

JAMES (O.C.)

Please raise your right hand.

Judy raises her right hand.

JIMMY (O.C.)

Please repeat after me. I Judy...

JUDY

I Judy...

JIMMY (O.C.)

Do hereby solemnly swear...

JUDY

Do hereby solemnly swear...

JIMMY (O.C.)

That I will never ask, request, or even insinuate to Jimmy to cease filming, no matter the situation.

JUDY

That I will never ask, request, or even insinuate to Jimmy to cease filming, no matter the situation.

JIMMY (O.C.)

And furthermore, I do hereby solemnly swear to commit myself to giving Jimmy his daily blowjob and will continue to perform various sex acts with the skill and enthusiasm that he has become accustomed to.

Her Judy laughs, then screams with embarrassed excitement.
laughter and happiness is infectious.
She pounds her fists on the dashboard and laughs again.
We can hear Jimmy laughing off camera as well.

JIMMY (O.C.)

Keep your right hand up.

Judy lifts her right hand back up. She looks at the camera with a huge smile.

JUDY

I do hereby solemnly swear to g...

THWACK! Someone has thrown a full soda can on the hood of Jimmy's car. He pans and zooms the camera over and sees a car full of Three Teenagers laughing at them.

JIMMY (O.C.)

Mother fuckers.

Suddenly the TEENAGE DRIVER of the car appears, as if out of nowhere, running to the passenger side. Jimmy zooms out.

52.

The frame catches up to him just as he spits a huge LOOGIE into the car, hitting Judy right in the face.

Judy screams. The car full of Three Teenagers laugh hysterically at her expense.

Jimmy hands Judy the camera.

JIMMY

Here, you're definitely going to want to tape this.

Jimmy calmly gets out of his car as Judy tapes him through the window. We can hear her breathing heavily as she tries not to cry softly off camera.

Jimmy has gone to the rear of the car. We hear the trunk open while Judy films through the windshield at the car full of laughing teens. Jimmy enters the frame carrying a baseball bat.

We see him talking calmly to the driver of the car, the Kid who spat in Judy's face. Then...

WHAM!

Jimmy reels back and clocks the kid right in the face with the bat. The Kid falls over into the front seat of the car.

Jimmy calmly walks over to the front of the car and begins bashing in the windshield.

JUDY (O.C.)

(to herself)

Oh my God.

in Now rage has taken over Jimmy over entirely. He's bashing
the windshield with all of his might.

to The teenagers all go running from the car. A crowd starts
form in the parking lot.

JUDY (O.C.)

(to herself)

Oh, God Jimmy...

Jimmy has now completely bashed in the windshield and moves to the front of the car. He now begins smashing the other windows.

Now a sizeable crowd is formed. Jimmy is seemingly oblivious to them and continues bashing the car.

53.

JUDY (O.C.)

(to herself)

I love you Jimmy.

Now it's to the point of overkill. But Jimmy won't stop. It's as if the rage he's been carrying inside of him his entire life is now coming to the surface.

We hear sirens in the distance as Jimmy continues to bash
the car. The car is in near shambles as we hear police sirens in the distance.

Judy begins screaming.

JUDY (O.C.)

Jimmy stop, please stop. Jimmy...
oh god, Jimmy stop. God damn it,
fucking stop!

Jimmy doesn't. He pounds the car harder as a police cruiser pulls up. Two policemen get out of the car. They are temporarily paralyzed with indecision.

We see one of the officers trying to speak with Jimmy. He just ignores them. The policemen are oblivious to the fact they are being filmed.

One of the officers gets out a can of mace and sprays it in Jimmy's face.

Now Jimmy is completely freaking out. We hear him scream, but he continues to bash the car with his eyes closed. One of the cops draws his gun as Jimmy swings aimlessly towards them. He gets sprayed again with the mace and is now completely blinded. A huge crowd has now amassed outside of the grocery store.

JUDY (O.C.)

Oh, God Jimmy, oh God...

Now the entire parking lot is filled with cop cars. Lights are flashing all around Jimmy. He is surrounded but still continues to swing the bat.

JUDY (O.C.)

Jimmy...

Three cops tackle Jimmy from behind. Judy throws down the camera and runs out the door. The camera is face down on the seat.

54.

We hear Judy get out of the car, leaving the door open so we can hear the entire scene with much more intensity. The sounds of police sirens and radios is overwhelming.

We hear a woman screaming and more sirens and cars are pulling up. More screaming and sounds on the radio is heard. We hear police chatter:

POLICE CHATTER (O.C.)

(over the police radios)

We're going to need an ambulance
stat at the parking lot of the
grocery store on Route 18...

More screaming and chatter is heard until someone enters the car. We don't know who it is. They turn off the camera.

CAMERA ON:

I/E. SANITARIUM PARKING LOT/JUDY'S CAR - DAY

Judy is filming. She sits behind the wheel pointing the camera at the front door of a HIDDEN VALLEY Mental Hospital. She zooms in on a sign.

Judy flips the camera around to herself.

JUDY

Hi baby. I miss you.

(blowing a kiss)

Mwaa! I'll be waiting for you when
you get out. Be good and don't
wait too long. Look what I did for

you!

Judy opens her mouth wide. She's got a tongue stud on her tongue.

JUDY

I can't wait to use it on you!

Camera shuts down.

CAMERA ON:

I/E. FAST FOOD RESTAURANT DRIVE THRU/JIMMY'S CAR - DAY

Jimmy's pulled forward to the drive thru while Judy tapes from passenger seat. A voice squawks at Jimmy, asking for his order.

55.

JIMMY

Can I get a double cheese burger,
no pickles, large fries and a coke?

Jimmy looks at the camera.

JIMMY

That's what I fucking missed more
than anything. Fast food.

He turns back to order more.

JIMMY

And a number two.

him The Drive Thru window voice rattles off a price and tells
to pull up. Jimmy continues to camera.

JUDY (O.C.)

What did you do in there all day?

JIMMY

Masturbated mostly.

JUDY (O.C.)

(jokingly)
You cheated on me! I want to be
the only person responsible for
making you cum.

JIMMY

I hope you're willing to be on call
twenty four hours a day.

JUDY (O.C.)

Seriously, what did you do? What
was a day in the life of Jimmy in
the nut house?

JIMMY

Well, besides masturbating, I
talked and talked and talked and
fucking talked until they were
satisfied. But basically I told
them what they wanted to hear. I
said shit like...

Jimmy does an over the top mock sincerity speech.

56.

JIMMY

"Now that I'm finally able to talk
about my problems, I now realize
that my behavior was inappropriate
and harmful to others."

Judy laughs.

JIMMY

Then I figured it out. I had to
cry as much as possible. Whenever
someone would cry they'd call it a
"break through." So I'd be like.

Jimmy does an imitation of himself in therapy. He looks
directly into the lens.

JIMMY

You start out slow, then you build
it up like this... "Now I know
that using violence is not the
answer."

Jimmy is getting progressively sappier and more over the top
with his self impersonation.

JIMMY

Then you go like this:
(snaps back into the
impersonation)
I was wrong, I know I was wrong and
I'll never do it again. I don't
want to hurt people or myself.

Jimmy does an obnoxious fake cry.

JIMMY

Boo hoo, waaaaaa, boo-hoo-hoo,
waaaaaaa.

(snaps out of it)

Then you always give them the
obligatory hug at the end. After a
couple of weeks, then they
officially diagnose you with
something, give you a prescription,
then you're done.

JUDY (O.C.)

God, you're a genius.

Jimmy pulls up to the drive through window and pays the
Cashier who hands him the a paper bag of food.

57.

Jimmy pulls away and parks. Judy continues to question him
as he goes through his bag of food.

JUDY (O.C.)

So what did they say you have?

Jimmy munches on some fries.

JIMMY

ODD. Oppositional Defiance
Disorder.

JUDY (O.C.)

You're so lucky. I wish I was
diagnosed with something. What
does it mean?

Jimmy pretends he is reading from a text book 50's
industrial
spoof style.

JIMMY

ODD is a disorder characterized by an overwhelming pattern of negative, hostile, and defiant behavior which causes severe delusions where the patient can no longer distinguish fantasy from reality.

JUDY (O.C.)

Wow. I love that!

Jimmy smiles as he gets his burger out of the paper bag. He then opens the top bun of the burger to examine if they got his order correct. They didn't.

Jimmy playfully begins to act crazy.

JIMMY

You see. They fucked up my order. I specifically asked for no pickles.

JUDY (O.C.)

(playing along)

Oh, no! How will ODD Boy handle this? Will his ODD brain be able to withstand a pickle screw up at the drive thru?

Jimmy goes into a cartoonish like crazy person character.

58.

He begins by taking the pickles off of his burger. He puts the burger down, quickly lifts his shirt, holding it up with his chin while he places two pickles over top of his nipples.

Jimmy yells.

JIMMY

Ooow, jeez, they're hot! I burnt my nipples with the pickles.

Judy cracks up laughing. Jimmy takes a pickle off of his left nipple and dangles it directly in front of the lens.

He then feeds it to Judy. We hear Judy chomping on the pickle and giggling off camera. The camera shakes then shuts down.

CAMERA ON:

I/E. GHETTO/JUDY'S CAR - NIGHT

the
Judy is driving through the ghetto as Jimmy shoots out of window. On the sidewalk, he catches glimpses Drug Dealers, a Crack Whore, a Drunk stumbling along, and Other Pretty Sketchy Characters.

JIMMY (O.C.)

I love the ghetto. I don't know what it is about it. I fucking love it. It's always the first place I go to when I get out.

JUDY

I love it when you're out of the looney bin. Do you think you might be able to try to avoid the place for a while?

JIMMY (O.C.)

(joking)

If they don't send me to the bin, maybe they'll send me to jail.

This upsets Judy.

JUDY

I'm serious. You act like it's no big deal when you go away!

JIMMY (O.C.)

(tired of it)

All right.

59.

JUDY

No it's not all right! When you're in there I have to be out in the real world alone, by myself Jimmy. You go away and come back like it's no big deal. Well it is a big deal. I don't want to spend another day without you. Do you understand me? I'd rather die.

Judy's holding back tears.

JIMMY (O.C.)

I'm not going back.

She doesn't believe him. She's really starting to cry despite herself. He pulls his eye from the lens to look at her.

JIMMY (O.C.)

Judy.

Judy looks over at him.

JIMMY (O.C.)

I promise. I swear on my life and I swear on our bond, I'll never go back.

Her freak out subsides.

JUDY

If you swear on our bond, then I believe you.

bit Judy lets out half cry and half yelp. Her emotions are a out of control.

JUDY

I love you so fucking much.

JIMMY (O.C.)

I love you too.

Awkward silence. Judy looks like she wants to ask Jimmy something.

JIMMY (O.C.)

What's the matter?

60.

JUDY

I was thinking, the last time you got out we did it like five times, like as soon as we saw each other, we got naked and started doing it.

And today, my parents weren't even home and I tried to do some stuff to you, but you were acting like you weren't interested.

JIMMY (O.C.)

I didn't mean to.

JUDY

Was it because you jerked off so much while you were locked up?

Jimmy hands her a small bottle of whiskey. She takes a sizable gulp, makes a face, then hands it back to Jimmy.

JIMMY (O.C.)

No.

Judy is getting upset again.

JUDY

(voice cracking)

Then why don't you want to have sex with me Jimmy? You don't think I'm pretty anymore?

JIMMY (O.C.)

No, no, no! That has nothing to do with it. After I saw my dad being rammed in the ass by my mother, I kind of blocked it out, but when I was in there they kept talking to me and talking to me about it. Now I can't stop it from coming into my head. Every time I get wood, the instant replay machine in my brain projects this image of my Mom pounding into my Dad.

JUDY

God, that's awful. I didn't know.

JIMMY (O.C.)

Yeah well, you know you didn't give too much of an effort to get in my pants anyhow. You just sort of made your sex face and grabbed my crotch.

Judy takes another drink off the bottle of whiskey and smiles.

JUDY

How do you like this?

While she is driving she pulls down her tank top and quickly exposes her breasts through the top of her shirt.

JIMMY (O.C.)

Now we're talking.

Judy tries to position her body so her breasts are in frame. She begins pushing one up, then sticks out her tongue, teasing.

JIMMY (O.C.)

That is so hot.

Judy smiles and looks over at the camera. One hand on the steering wheel and one on her breast, when...

JIMMY (O.C.)

Watch out!

BOOM!

A loud THUMP hits the car, shaking the camera.

JIMMY (O.C.)

I think you hit someone.

Judy's in shock. Jimmy puts the camera on the floor of the car by the passenger seat. He forgets to turn it off.

All we see is a close up of the floor and Jimmy's feet.

JIMMY (O.C.)

Stay here.

Jimmy gets out of the car. We hear the car door open then close.

Judy sounds like she is having a complete nervous breakdown. She's crying, but in an extremely nervous and frantic way.

JUDY (O.C.)

(calls to him)

Oh my God, what are you doing?

We have no clue what Jimmy is doing outside of the car.

62.

JUDY (O.C.)

Oh fuck, oh fuck. Oh my god.
Jimmy?

We hear a car door open and some struggling sounds coming from Jimmy.

JUDY (O.C.)

Don't put him in here!

JIMMY (O.C.)

We're taking him to the hospital.

JUDY (O.C.)

No, we'll get busted.

Long pause, we hear Jimmy struggling off camera.

JUDY (O.C.)

What... what are you doing?

JIMMY (O.C.)

He's not breathing. He's not
fucking breathing!

Silence. You can feel them thinking.

JUDY (O.C.)

Is he dead?

JIMMY (O.C.)

(has decided)
Pop the trunk for me.

JUDY (O.C.)

No.

JIMMY (O.C.)

Judy.

JUDY (O.C.)

What are we gonna do?

JIMMY (O.C.)

I don't know right now, but we're
not driving around with a dead guy

in our back seat.

JUDY (O.C.)

I just want to go home. Jimmy,
let's leave him. He's dead. We
should just go.

63.

JIMMY (O.C.)

Pop the fucking trunk already
before someone sees us!

We hear Judy pop the trunk.

We hear Jimmy struggling.

The camera is still on the floor of the car.

More struggling as Jimmy is clearly outside putting the body
into the trunk.

JUDY (O.C.)

(to self)
I want to go home.

We hear Jimmy slam the trunk.

JIMMY (O.C.)

(screams; frustrated)
Fuck!

We hear Jimmy come around to the driver's seat and open the
door.

JUDY (O.C.)

Jimmy, I...

JIMMY (O.C.)

I'm driving.

We hear Judy get out of the car and walk around to the
passenger side and open the door, but she doesn't get in.

JIMMY (O.C.)

Get in.

Judy doesn't respond.

JIMMY (O.C.)

Are you gonna fucking get in!

Judy is hysterical.

JUDY (O.C.)

We should just leave him here.

JIMMY (O.C.)

We can't leave him in the middle of the fucking ghetto. Get in before someone sees us!

64.

Judy's losing it.

JUDY (O.C.)

I don't want him in my fucking car!
I want him out!

Before Jimmy can respond, we see the reflection of police lights. Red and blue lights flicker against the lens.

JUDY (O.C.)

Oh shit!

We hear Judy get in the car and close the door.

JUDY (O.C.)

It's the fucking cops.

JIMMY (O.C.)

Just shut up.

She's hysterical.

JUDY (O.C.)

It's the cops. It's the cops.
It's the...

JIMMY (O.C.)

Shhhhhh!

Jimmy kicks the camera. We still can't see any of this.

We

can only hear what's happening.

JIMMY (O.C.)

You gotta play it cool, okay?

Judy's crying gets louder.

JIMMY (O.C.)

Stop fucking crying. Please, I'm begging you. Stop it.

We hear the cop open and shut his patrol car door.

JUDY (O.C.)

Oh God. He's getting out of the car. We've got a dead homeless guy in our trunk and he's...

JIMMY (O.C.)

SSSHHHHHHHHHHHHHHHH!

65.

JUDY (O.C.)

Oh, my god Jimmy, he's walking towards us.

JIMMY (O.C.)

SSSHHHHHHHHHHHHHHHH! Just be cool.

The Cop is close, we can feel his footsteps coming towards the car. Judy collects herself as best as she can.

The cop taps his flashlight against the window.

voice
of the Cop.

COP (O.C.)

Good evening. License and registration please.

JIMMY (O.C.)

Certainly, sir.

of
The light from the Cop's flashlight reflects off the floor the car and into the lens of the camera.

The reflections stop. The wait is unbearable.

COP (O.C.)

Could you please step out of the
vehicle?

Jimmy gets out of the car as Judy trembles in the passengers
seat.

We only hear the sounds of Judy sniffing and repressing
herself from crying and idle chatter of the Cop's radio.

It seems like forever, then...

THUMP!

The car is shaking, we hear intense struggling going on
outside.

Judy unleashes a piercing, high pitched scream.

JUDY (O.C.)

Jimmy!

More violent struggling is heard as Judy begins to
hyperventilate.

POP

66.

A gunshot is fired.

Judy screams.

JUDY (O.C.)

AAAAAHHHHHHH!

POP. Another shot is fired.

The car door opens, Jimmy gets in. We hear the sounds of
tires squealing and the engine roaring.

JUDY (O.C.)

What happened?

JIMMY (O.C.)

Shut up!

Judy's now totally freaked.

JUDY (O.C.)

What happened!

JIMMY (O.C.)

Just shut the fuck up! I don't
fucking want to talk about it!

freak
Jimmy can't bully her into silence. She continues to
out. The camera is kicked.

JUDY (O.C.)

**I JUST WANT TO KNOW WHAT FUCKING
HAPPENED! I WANNA KNOW. I WANNA
KNOW. I JUST WANNA FUCKING...!**

Camera is kicked off and shuts down.

CAMERA ON:

EXT. REST STOP - SECLUDED AREA - TRUNK OF THE CAR - NIGHT

A weird, digital, black and white image plays on the camera. There's no light and Jimmy's got the camera back in "Nite Shot" mode. He's standing outside of the car filming the Homeless Man who is lying dead inside of the trunk. Judy stands next to him as he films.

The Homeless Man is twisted and contorted in order to fit in the small confines of the trunk.

Jimmy pans back and forth and up and down his dead body.

67.

JUDY (O.C.)

What are you doing?

JIMMY (O.C.)

(it's obvious)
I'm filming.

JUDY (O.C.)

It's dark. You can't see anything.

JIMMY (O.C.)

It's on infra-red. Do you wanna
see?

JUDY (O.C.)

No, I don't wanna see.

JIMMY (O.C.)

He's beautiful. He really is.
There's a certain serenity to death
I appreciate.

JUDY (O.C.)

He's dead. He's in my car, Jimmy,
and he stinks. I wanna go home.

Jimmy keeps filming.

JUDY (O.C.)

I don't think I can do this.

Jimmy ignores her.

JUDY (O.C.)

I'm not like you. I can't do this.
(holds back a sob)
I wanna fucking go home.

JIMMY (O.C.)

Yeah, well you can't fucking go
home. And you will do this. You
did do this. You killed him. You
didn't get in the car until the
cops showed up. Now we don't have
a choice. You want me to go to
jail? You want that?

JUDY (O.C.)

(softer)

No.

Judy settles. Jimmy is out of breath.

68.

The sun is beginning to rise. The light of a new day
cascades upon the dead body in the trunk.

JUDY (O.C.)

(half crying)

What are we going to do?

JIMMY (O.C.)

We just need to make intelligent
decisions. That's all. We'll find
a way to take care of it. Then

we'll go away. We'll fix it.
It'll be okay. I promise.

JUDY (O.C.)

You promise?

JIMMY (O.C.)

Yeah. Come here.

Jimmy has dropped the camera away from the Homeless Man. He's still rolling while he wraps his arms around her and holds her.

We hear him kissing her softly.

JIMMY (O.C.)

It's gonna be okay. I'm gonna take care of everything. I promise.

Camera shuts down.

CAMERA ON:

INT. WOODS IN NOWHERE - HOMELESS MAN ROAST - NIGHT

We see and hear a huge roaring fire. Jimmy has zoomed the lens in so close that we can't tell what it is that's burning.

As he pulls out, it's revealed that the dead homeless guy is roasting in the fire.

JUDY (O.C.)

(coughing)

Oh, my god. The hair burning is making me nauseous.

Judy coughs more violently before.

69.

JIMMY (O.C.)

Yeah, God damn. Burning bodies fucking stinks. That bum's body odor is being cooked right off him.

Jimmy pokes the flaming skull with his stick.

JUDY (O.C.)

Jimmy!

Jimmy pokes some more at the body, then flips the camera up at Judy.

JUDY

What? I'm not in the mood.

JIMMY (O.C.)

(making light)

Don't have to be in the mood.
Doesn't matter. The camera's on,
it's on.

(changes the subject)

You wanna know where we're gonna go?

JUDY

Okay, where are we gonna go?

JIMMY (O.C.)

We're going to Lincoln to visit
Dinko.

JUDY

Who's Dinko, Jimmy?

JIMMY (O.C.)

He's cool. And he's got his own
place, and he said I could stay
there whenever ever I wanted. Plus
he knows about you and he wants to
meet you. And he doesn't like
cops, so he's not gonna call 'em.
Okay? Now gimme a smile.

JUDY

No.

JIMMY (O.C.)

Gimme a smile, and I'll let you see
my smiley face again.

Judy begins coughing.

70.

JUDY

I can't get sexy with that smell.
I just can't.

Camera shuts down.

CAMERA ON:

INT. DINKO'S TRAILER - NIGHT

Music is playing extremely loud in a funky ass trailer as Judy dances with DINKO (late 20s) a completely drunk trailer trash dude wearing a pizza delivery outfit.

Empty whiskey and beer bottles are scattered throughout the tiny living room as cigarette smoke hovers around them due to a ridiculously low ceiling.

Judy is dancing in a very sexy manner with Dinko who is dancing like a complete dork. Dinko has no moves, rhythm, or beat whatsoever, but dances with as much vigor as a dog on crack.

Jimmy is sitting on the couch filming them dancing in front of him. Dinko is forced to scream over top of the music to be heard. He looks directly at Jimmy noticing that Jimmy's turned on the camera.

DINKO

Hey! The video-man. I remember that shit when we was in together. Said you video-ed everything.

JIMMY (O.C.)

Yep.

DINKO

Hey man, it's cool if you guys stay here for a while, but I have a small business to run man. There's going to be some people knocking on the door and shit. I can't have you guys answering the door or the phone. That's the only rule. Other than that man, we're going to getting fucked up together all the time. I got a shit load of crank dude, that shit is off the fucking hook. Here, take a hit.

Dinko tries to hand off some crank to Jimmy.

JIMMY (O.C.)

No thanks, I just want to film Judy dancing.

Jimmy pans the camera over towards Judy. She's doing her best sexy dance into the camera.

We can still hear Dinko talking to Jimmy.

DINKO (O.C.)

Right man. That's cool. Hey um...
If I tell you to stop taping
though, man, you gotta stop. I got
some hard core junkies coming over
here. Sometimes, if they see shit
like that, they fucking flip.
Crank junkies are a whole different
kind of breed man. They're fucking
hard core mother fuckers. You
don't know what they're gonna
fucking do. This one guy got
paranoid about something. He used
to climb on his roof to take a
dump. That's the only place he
would shit! How fucked up is that?

Dinko laughs at his own joke.

JUDY

You're not even paying attention to
me Jimmy.

Judy takes her dancing up a notch to get Jimmy's attention.

JUDY

Don't I look sexy?

Jimmy doesn't get a chance to respond.

DINKO (O.C.)

Yeah, you look real sexy baby.
Real nice.

Dinko starts in with Jimmy again.

DINKO (O.C.)

Hey, I may have some work for you
if you're cool with that.

Jimmy turns the camera back to Dinko while he goes to the

kitchen to get a beer.

72.

JIMMY (O.C.)

What kind of work?

DINKO

You know some hustling, some good money. I'll teach you how to mix the shit. Your girlfriend too if she wants.

JIMMY (O.C.)

(sarcasm)

Yeah. That's what I've always wanted to do. Learn to make and sell crystal methamphetamine. You're a fucking genius Dinko.

Dinko is too stupid to recognize sarcasm.

DINKO

(big smile)

Yeah, man! Fuckin' high five.

Dinko high five's Jimmy and laughs again.

DINKO

(re: Judy)

So is she, like, your girlfriend or are you guys just fucking?

JIMMY (O.C.)

She's my girlfriend, my best friend, and yes we fuck. And don't ever, ever fucking touch her. That's MY only rule Dinko.

Judy is frustrated with Jimmy's lack of attention.

JUDY (O.C.)

Jimmy!

Jimmy turns the camera to her. She's starting to do her best impression of a stripper dance.

DINKO

It's all good man. I ain't gonna touch your old lady. Shit man,

she's so into you anyway.

Dinko gets up and moves into the kitchen area, crossing the frame. Jimmy focusses the camera's attention on various items in the kitchen while Dinko talks.

73.

There's ripped open small electronics and appliances everywhere, as if Dinko's been taking everything apart and trying to put it back together.

DINKO

So there's this dude. Fucker taught me everything I know about meth and shit. He'd fucking flip for your girl, man. You should go up and see him. He's in Erlanger.

JIMMY (O.C.)

Uncle Rodney?

Camera drifts across several messy piles of papers and cardboard boxes with bags of drugs in them.

DINKO (O.C.)

Right, right! I forgot. Yeah,
Uncle Rodney!

JUDY (O.C.)

You have an Uncle Rodney baby?

her Judy is too stoned to realize that Jimmy has already told about Uncle Rodney.

Jimmy pulls out to include Judy in the shot. She's in the kitchen doing another line of crank off a counter top.

JUDY

I want to meet your uncle.

JIMMY (O.C.)

He's not my uncle. He's not anybody's uncle. People just call him that. He's the one I told you about from the nut house.

As Judy bends down to snort her line, camera drifts over to

Dinko who's holding a HUGE HILLBILLY WAD OF CASH in his hand and stuffs it into a box of cereal. Jimmy zooms in on the cereal box. There's a whole bunch more cash in there.

JIMMY (O.C.)

I said one day I'd take you up to Erlanger one day, remember?

JUDY (O.C.)

When was that?

Dinko throws the cash on the table. Jimmy ZOOMS OUT catching Judy in the frame.

74.

JIMMY (O.C.)

When we were naked.

JUDY

We're always naked, Jimmy.

Judy wipes powder from her nose, then goes foggy for a split second, losing then catching her balance.

JUDY

(re: crank)

Fuck... Woah, that's cool.

DINKO (O.C.)

That's some good shit, huh?

JUDY

(disoriented)

Uh huh...

Jimmy turns the camera onto Dinko.

DINKO

So you guys should like, totally go see him, man. I don't fuckin' go up there no more, 'cuz like, I got all the shit I need right here man, 'cuz my place is cool and all, but there's no fucking room here, ya know? So like you should go see him and shit.

Judy steps into frame. At this point, she's in her bra and

is dancing like a stripper directly in front of the camera.

JUDY

You like this, Jimmy?

THERE'S A KNOCK at the door.

DINKO (O.C.)

(calls out to door)

Yo!

(to Jimmy)

Customers call.

Judy keeps on dancing in her own little world while Dinko goes to the door. Judy finishes her bottle of beer. She's pretty drunk and cranked out at this point.

75.

Dinko is at the front door dealing with a customer. We can't see her and we can barely hear what they're talking about, but it seems Dinko is engaged in a heated conversation with her. He yells back into the living room from the front door.

DINKO (O.C.)

Yo, Jimmy. Is your girl into chicks?

JIMMY (O.C.)

I don't know.

(to Judy)

Are you into chicks?

JUDY

Do you want me to be into chicks?

JIMMY (O.C.)

(calls to her)

Sure Dinko. Bring her in.

Dinko brings in HAZEL, (40), a frightfully thin crank addict. She's scared, nervous, and completely strung out, and she looks like death. They stand off to the side of the room watching Judy dance.

Judy realizes the woman is in the room and stops dancing.

Jimmy zooms in on the woman. Looking closer we see that Hazel is in the final stages of her life/addiction. She's

sweating and her eyes are bugging out of her skull.

Dinko turns the music down so they don't have to scream.

JIMMY (O.C.)

You know what, never mind Dink. I
don't think Judy's into chicks.

JUDY

Yeah, I'm not into chicks.

DINKO

Well Hazel here will do anything we
want. Ain't that right Hazel?

Hazel nods her head yes.

DINKO

You're into chicks aren't you
Hazel?

76.

HAZEL

Um, I really just want to get some
stuff and get out of here.

Hazel is trembling. The party atmosphere has come to a
complete halt.

DINKO

Shut up you fat fucking junkie and
take your clothes off or you ain't
getting shit.

Hazel's not moving. She's reluctant.

DINKO

Come on!

HAZEL

I don't...

Dinko smacks her square in the face.

DINKO

(screaming)
Just do it, you fucking whore!

Hazel starts to take her clothes off reluctantly.

JUDY

Jimmy.

Jimmy doesn't do anything. He just keeps filming.

JUDY

Jimmy, stop him!

JIMMY (O.C.)

He's a big boy, he can do what he wants.

This gives Dinko an added boost of confidence. Hazel is now in her bra and panties and is standing in front of them.

DINKO

Ever made a porno?

JIMMY (O.C.)

Not with you.

77.

DINKO

Well all right! Keep filming mother fucker, I'm gonna fuck this junkie for you. You guys are free to join in whenever you like.

Judy is now borderline hysterical.

JUDY

I swear to God Jimmy if you let him go through with this I'll never talk to you again!

Jimmy ignores her.

DINKO

You ready? You filming?

JIMMY (O.C.)

I'm filming. Are you going to fuck her or are you just gonna talk about it?

JUDY

(screaming)

Jimmy!

Dinko unbuckles his belt as fast as he can. Hazel begins to cry as Dinko pushes her into position on all fours.

DINKO

(to Jimmy)

How's this? You getting good camera angles and shit?

JIMMY (O.C.)

Turn her ass towards the camera.

DINKO

(laughing it up)

Take off them panties bitch... Oh yeah! Come on bitch. Move.

Judy is crying profusely in the background as Dinko pushes Hazel to the ground. Jimmy zooms in on Dinko, framing out Hazel as Dinko gets himself ready to take her from behind.

DINKO

That's it. Just like that.

Dinko looks directly at the lens of the camera.

78.

DINKO

We're going to be doing this shit all the time brother.

JIMMY (O.C.)

You think so?

DINKO

Fuck yeah!

Dinko sees something O.C. from Jimmy, we can't see that surprises him.

DINKO

You don't have to hold a gun to her head man. There's plenty of other chicks we can do that to. If that's what you're into, then fuck it, I'll...

BAM!!!

Dinko takes a shot in the throat and falls onto Hazel.
Jimmy's shot him.

Judy has stopped screaming. Hazel on the other hand is
freaking out, trapped under a squirming Dinko.

Jimmy sets the camera on top of something, stands up and
brings the gun to Judy.

JIMMY

Take it!

Judy doesn't know what to do. Jimmy puts the gun in her
hand.

JIMMY

Finish him off! He deserves a
bullet right in the fucking face,
doesn't he?

Judy's in a weird cranked out place.

JUDY

(nervous, cranked out)
Yeah. Yeah. He does.

JIMMY

Then do it.

Judy points the gun at a still squirming Dinko. She can't
bring herself to pull the trigger.

79.

We can hear Dinko choking on his own blood. He struggles
to move towards Judy.

Jimmy's now standing behind Judy. He wraps his hand around
hers, helps her point the gun and...

BAM

Shoots Dinko right between the eyes. Jimmy helps her
again.

BAM-BAM

Two more shots into his chest, Jimmy's hand still wrapped around Judy's over the gun.

Jimmy lets go of her hand and the gun drops to the floor. She's stunned.

Jimmy comes towards camera and shuts it down.

CAMERA ON:

I/E. ROAD LEAVING TRAILER/DINKO'S CAR - NIGHT

A rip roaring fire burns from the trailer. Jimmy is shooting out of the back of the Dinko's Car, a beat up old station wagon, as they drive away down the gravel road.

JIMMY (O.C.)

Good bye Dinko, mother fucker.
Thanks for letting us borrow your car, and for the cash.

JUDY (O.C.)

And for the crank!

Jimmy sits back into his seat and turns the camera on Judy. She's got a big smile on her face.

JIMMY (O.C.)

You feeling good baby?

JUDY

I feel calm. I don't care about anything.

Jimmy keeps filming.

JUDY

What are we going to do with the car Jimmy?

80.

JIMMY (O.C.)

Ditch it.

JUDY

The crank?

JIMMY (O.C.)

Snort it. Give some of it away.

JUDY

The cash.

JIMMY (O.C.)

Vacation baby. Anywhere we want to go.

Judy smiles. She turns and blows a kiss towards the camera, oddly serene from the drugs despite everything that's happened. To her, it's as if all is right with the world.

Camera shuts down.

CAMERA ON:

INT. LAS VEGAS - WEDDING CHAPEL - NIGHT

Jimmy is standing on the altar waiting for his bride to be. He is wearing a white tuxedo with black tie and ruffle shirt like Ricardo Montalban from Fantasy Island.

They are being married by an Elvis impersonator and the witnesses/groomsmen are Siegfried and Roy look-a-likes.

Jimmy waves to the person who is working the camera. The Elvis impersonator talks to Jimmy.

ELVIS

You know the video's gonna cost you twenty extra, right?

JIMMY

Yeah.

ELVIS

Well alright then. Let's get this sum bitch started!

Elvis reaches down and gets a guitar and breaks into an Elvis version of "Here Comes the Bride" but to the song "You ain't Nothing But A Hound Dog."

81.

ELVIS

Weeeeeelllll, you ain't nothing but a young bride... walking down the

aisle.

The Elvis impersonator goes all out with the dance and the gyrating Elvis hips as he jams on his acoustic guitar.

Jimmy motions to the camera to turn around.

JIMMY

Here she comes.

ELVIS (O.C.)

You ain't nothing but a young
bride... walking down the aisle.

The camera whips around and we see Judy walking down the aisle. Tears of joy run down Judy's heavily made up face as she walks.

ELVIS

Well, if you don't marry Jimmy,
then you ain't no friend of mine.

Judy makes her way over to her side of the altar next to her bridesmaids (two Cher look-a-likes).

ELVIS

Do you...

Elvis is looking for Judy's name that's been scribbled on paper.

JIMMY

(helping)
Judy. And here, we wrote our own
vows.

He hands Elvis a small piece of paper who skims it. He kind of shakes his head, smirking at what he reads, then decides to go for it.

Elvis gives a quick windmill strum to his guitar and starts.

ELVIS

Do you Judy promise to always
swallow, to never cut your hair, or
have another man's penis injected
into any part of your body for as
long as you both shall live?

The Cher bridesmaids giggle.

JUDY

I do.

ELVIS

Do you Jimmy promise to always fuck Judy with enthusiasm, to take a shower once a day, and promise not to inject your penis into any part of another person's body as long as you both shall live?

JIMMY

I do.

ELVIS

Can I get the rings?

Siegfried gives the rings to Jimmy who places one on Judy's finger and vice versa.

ELVIS

With the power vested in me by the great state of Nevada... I do herby pronounce you husband and wife. You may kiss the bride.

Jimmy and Judy grab each other by the ass and begin making out.

The freak show audience claps while they are making out. The applauding dies down but Jimmy and Judy continue to make out.

Jimmy puts his hand up her dress as she begins unbuckling his pants. It looks like they may start fucking on the alter.

Elvis jumps in to break it up.

ELVIS

All right you two. We got a schedule to keep.

Camera shuts down.

CAMERA ON:

INT. LAS VEGAS - LAS VEGAS MOTEL ROOM - NIGHT

Jimmy is running through the motel room with the camera.
Flashes of snorted lines of crank dust and rolled up
bills
are in the background as Jimmy moves through the room. We
hear Judy screaming with excitement about something on
the TV.

83.

JUDY (O.C.)

Hurry up Jimmy, hurry, hurry,
hurry, shit Jimmy. You're going to
miss it.

Jimmy settles camera on the television.

BEGIN TV NEWS REPORT

On TV, Jimmy and Judy's high school year book pictures are
on the screen.

INT. TV NEWS STUDIO - (FOR VEGAS MOTEL TV) - NIGHT

An ANCHORMAN is mid-sentence, talking about Jimmy and Judy.

ANCHORMAN

...press conference in a few
moments. The suspect's names are
James Wright and Judy Elizabeth
Oaks-Kellen...

JUDY (O.C.)

No it's not! I'm Judy Wright now!
(sing songy, like a little
girl)
I'm Judy Wright now!

JIMMY (O.C.)

Shhhh... Shut up!

ANCHORMAN

...from Burlington, Kentucky are
wanted for questioning in the
alleged murder of a Hamilton County
Sheriff's Deputy that was killed
two nights ago while on Patrol in
the Over the Rhine section of

Cincinnati. On a very serious note, the producers here at KPX-TV 4 would like to warn you that the images we are about to show are violent and graphic in nature and may not be suitable for young children. Once again, these are the images that were taken from a video camera that was mounted on board the patrol car. Viewer discretion is advised.

Judy gasps involuntarily as...

84.

INT. LAS VEGAS - LAS VEGAS MOTEL ROOM - NIGHT

Jimmy pulls the camera from the screen and points it at Judy to get her reaction. Her eyes are locked on the screen.

Judy's face drops. We, on the other hand, are dying to see what she's looking at.

Jimmy swish pans back to the TV and zooms in tight. The television fills the frame.

EXT. GHETTO - COP CAR CAM (FOR VEGAS MOTEL) - NIGHT

(From Sc. 37, p. 64) On screen we see something completely new. It's a black and white security cam style video image. Just as the announcer described, this is the kind of image that comes from a video camera that's mounted on the inside of a Cop Car. It's static and covered with date/time text, etc.

On TV, we finally get a chance to see what transpired when Jimmy and Judy were pulled over. Judy is standing outside the cop car. The moment she sees it approach, we see her freak just a bit and get into the car quickly and suspiciously. The cop gets up, gets out of the car and goes over to the driver side to talk to Jimmy. After a few moments, he summons Jimmy out of the car while Judy waits.

The Cop asks Jimmy to open the trunk. He doesn't have his gun drawn, but he is being cautious, one hand on his gun holster, the other shining on Jimmy's face with a flashlight.

COP

(on TV)

Go ahead and open it.

Jimmy stands by the trunk of the car, but he's not really obeying the Cop's commands. He's stalling. The Cop is getting suspicious. We can barely hear what they're saying to each other over the noise of traffic that whizzes by.

There's an unintelligible exchange, then... the cop steps forward, raising his voice.

COP

(on TV)

Put your hands on the vehicle.

Jimmy's reluctant.

COP

(on TV)

On the vehicle, now!

85.

finally The Cop and Jimmy are sort of at a standoff. Jimmy leans over and puts his hands on the trunk.

The Cop comes in close to Jimmy, pulling his hand from his gun holster and shifting it to pull his cuffs off his belt.

At that exact moment, Jimmy makes his move, LEAPING for the Cop.

He takes the Cop to the ground and off screen.

All we see is a barely decipherable image of Judy freaking out in the passenger seat because she can't see what's going on and neither can we.

About 5 seconds go by.

BOOM!

A gunshot is fired.

It feels like an eternity, then...

Jimmy pops up off the ground. He's got the Cop's gun! He

hesitates, not knowing what to do. He pauses, hesitant, then shoots down towards the ground, where the cop is lying out of frame.

He runs around the front of the car and into the driver seat.

There's a moment of hesitation as Jimmy and Judy seem to be screaming at each other in the car, then...

Jimmy slams on the gas and the car takes off into the distance.

The image on the TV cuts away and back to the Anchorman.

INT. TV NEWS STUDIO (FOR VEGAS MOTEL TV) - NIGHT

The Anchorman speaks to camera as...

INT. LAS VEGAS - LAS VEGAS MOTEL ROOM - NIGHT

Jimmy pans up to Judy, hoping to record a reaction. She's locked on the TV, her hand over her mouth, frozen, not knowing how to react.

She turns and looks up at him.

JIMMY (O.C.)

I didn't want us to be apart.

86.

Judy's starting to tear up. She's emotional, conflicted. She can't believe he did that for her, but she's also just come to the sober realization that he killed a cop in cold blood for her.

JIMMY (O.C.)

They know who we are now.
(making light)
Actually, we're famous now.

Judy kind of half smiles. She hadn't thought of it, but she's still trying to digest the images until...

JUDY

That's the most romantic thing I've ever even heard of.

A voice catches Judy's attention from the TV. It's an ATTORNEY type at a press conference being held by Jimmy's parents.

ATTORNEY (O.C.)

(on TV)

...have a few words and then we'll be taking questions.

Judy looks back at the TV.

JUDY

Oh my God, that's my parents! And your parents!

Jimmy pans back and we see...

EXT. COURTHOUSE - PODIUM PRESS CONF. (FOR VEAGS TV) - DAY

Jimmy's Mom and Dad with a chiron at the bottom of frame. They're at a podium with Judy's parents standing stoically

in

the background. Jimmy's Mom starts reading a prepared statement.

JIMMY'S MOM

(on TV)

We are very shocked about recent events. Our son has always been a dear sweet boy who is sometimes confused, but we want him to know that we love him very, very much and just want this whole thing to be over.

JIMMY (O.C.)

Bitch.

87.

JUDY (O.C.)

Shhhh...

he

Judy's Dad steps up to the microphone. Despite the truth, sounds genuinely concerned.

JUDY'S DAD

Jimmy if you're out there, we know

you're scared, but you're only making it worse. Please bring Judy back to us. We really miss her terribly.

Jim walks over to the TV and...

INT. LAS VEGAS - LAS VEGAS MOTEL ROOM - NIGHT

Jimmy proceeds to kick the living fuck out of the TV. It smashes against the wall and falls to the floor.

END TV NEWS REPORT

Camera shuts down.

CAMERA ON:

INT. BUN BOY MOTEL ROOM - BATHROOM - DAY

Jimmy is filming the both of them in the mirror. Judy stands above him with noticeably different hair. She has obviously given herself a homemade dye job, complete with blonde,

black

and punk pink streaks.

Judy has an electric clipper and is about to shave Jimmy's head, who is sitting in a chair below her. She's really getting off on this and chuckles as she starts to lower the shaver to his head.

JIMMY

Wait a second.

JUDY

What?

JIMMY

I just want to look at myself one last time with hair.

Judy is smiling and can't wait to get started.

JUDY

OK, that's enough.

88.

She starts in again.

JIMMY

Stop.

JUDY

What's the matter?

JIMMY

I'm not sure about this.

JUDY

Come on. I changed mine.

JIMMY

Yeah, but you look fucking great.

JUDY

This was your idea Jimmy.

Jimmy thinks.

JIMMY

Fuck it. Let's do this thing.

Judy starts the shaver back up and proceeds to shave Jimmy's head. She starts right down the middle.

Hair falls into Jimmy's face as Judy slides the buzzer from front to back. Jimmy now has a reverse Mohawk. He laughs at himself along with Judy.

JIMMY

This is the look.

Judy then shaves the entire top of Jimmy's head, giving him the quintessential male pattern baldness look.

He looks ridiculous.

JIMMY

(joking)

Let's just leave it like this.

Judy laughs.

JUDY

Don't be stupid.

Judy shaves the rest of his head and now Jimmy is completely bald.

Jimmy checks himself out in the mirror.

JIMMY

I am one ugly mother fucker.

Judy is stroking the top of his head with her hands.

JUDY

It feels funny.

Jimmy gives it a feel for himself. He sticks his pinky in the side of his mouth.

JIMMY

I look like Dr. Evil.

Judy laughs, then kisses the top of Jimmy's head.

JIMMY

Come on. Let's go across the street and get a shit burger.

Jimmy shuts down the camera.

CAMERA ON:

I/E. BUN BOY - DINER/PARKING LOT/DINKO'S CAR - HIGHWAY - DAY

In a booth at the motel diner, Judy is filming Jimmy while he stuffs a burger into his face.

JUDY (O.C.)

You're such a fucking pig when you eat.

Jimmy opens his mouth full of food and comes towards camera.

JIMMY

Aaaaaaaaaahhh!

JUDY (O.C.)

Gross. That's it. I'm not taking you to the country club, ever!

That didn't quite sit right with him, but he covers it up with a mock pout while he chews.

JUDY (O.C.)

(mocking)

Awww... I'm sorry. Did I hurt your feelings?

Jimmy won't respond, playful.

90.

JUDY (O.C.)

I'll take you to the country club.
I promise.

Jimmy looks up smiling.

JIMMY

When?

JUDY (O.C.)

I don't know.

Judy pauses. Jimmy keeps chewing.

JUDY (O.C.)

Thanks for marrying me. You're my prince charming that came and swooped me off me feet.

The irony is thick. Bald, lanky, 21 year old Jimmy with a mouth full of food looks like anything but Prince Charming.

JUDY (O.C.)

And one day, we're gonna have a house and a white picket fence and a baby. Tell me what you think we should name the baby.

Jimmy stops smiling. She really believes that's going to happen one day.

JUDY (O.C.)

What's wrong?

Jimmy doesn't want to answer. While he thinks...

Something out the window distracts him.

JUDY (O.C.)

What?

JIMMY

Shhhh. Shut up.
(grabbing camera)
Give it to me.

looking Jimmy whips the camera around to zoom in on what he's
through the window. Finally, we see...
flashing Two Florence County Sheriff's Cars with their lights
are parked in the parking lot of the cheap motel.
Jimmy zooms in on the cops as they get out of their cars.

91.

JUDY (O.C.)
What are they doing?

JIMMY (O.C.)
Shhh.

The cops walk up to one of the doors to the motel room.

JIMMY (O.C.)
Shit.

Four Florence Deputies stand outside the motel room door,
ready to bust it in and raid the room.

JUDY (O.C.)
What?

Jimmy speaks in hushed tones so that others in the diner
won't hear them.

JIMMY (O.C.)
They're outside our room.

JUDY (O.C.)
Oh God, Jimmy! They know where we
are. We're going to get caught!

Florence Deputy #1 knocks on the door, waits a beat, then
busts it down. Three Florence Deputies move in with their
guns drawn.

JUDY (O.C.)
Jimmy!

JIMMY (O.C.)

(to self)

Let's go.

Jimmy forgets to shut the camera down. He holds it by his waist as the two quickly struggle to get the hell out of the diner.

Follow along with them, camera by Jimmy's side, mostly pointing randomly at the floor of the diner or out the window.

They head out the door to the...

PARKING LOT

Action continues, the camera still rolling without Jimmy realizing it. They run at a fast clip along the parking lot as they head toward...

92.

DINKO'S CAR

JIMMY (O.C.)

Get in.

Jimmy slides into the driver seat and throws the camera onto the dashboard. We see Jimmy behind the wheel as they drive out of the parking lot. He's in freak-out mode, afraid as hell they're going to be caught by the cops.

JUDY (O.C.)

They don't see us.

JIMMY

I know. Just shut up! Let me think.

Jimmy keeps driving, his eyes darting back and forth between the road, the rear view mirror and Judy.

JIMMY

Are they coming?

JUDY (O.C.)

I don't know. I don't think so.

100%

Jimmy looks back up into the rear view mirror, still not satisfied that they're not being chased.

JUDY (O.C.)

No. I don't think they're coming.

Jimmy's still not certain. He looks for a while. Then he sighs. It seems that he knows they're not coming.

JIMMY

(relief)

Oh, fuck.

(to Judy)

That was close.

Jimmy drives for a bit, then notices that the camera is on and pointing at him. He reaches forward and...

Camera shuts down.

CAMERA ON:

I/E. PARKING AREA BY RIVER AFTER BUN BOY ESCAPE/DINKO'S CAR DAY

Jimmy films Judy, who is sleeping in the front seat of the car.

93.

Jimmy gently wakes her.

JIMMY (O.C.)

Hey baby, wake up baby. Time to get up little fuck nugget.

Judy opens her eyes. The first thing she sees is Jimmy filming her.

Judy smiles like an infant who sees her daddy for the first time after a night's sleep. Judy, very childlike, opens her arms for Jimmy to hug her.

Jimmy leans over, camera in hand, and gives her a hug. The camera shakes and goes out of focus as he's hugging her.

JIMMY (O.C.)

Good morning Mrs. Wright. And how
are we feeling this afternoon?

Judy looks around and is a bit disoriented.

JUDY

Where are we?

JIMMY (O.C.)

It's a surprise. Come on. I want
you to drive us in. I want to film
you when we get there.

JUDY

(big smile)

Okay.

Camera shuts down.

CAMERA ON:

**I/E. RODNEY'S WUNDERLAND - BACKROAD ENTRY/PARKING
AREA/DINKO'S CAR - DAY**

Judy drives up a gravel road as Jimmy films. They travel
through the back roads in Northern Kentucky. It's nothing
but woods outside the window.

JUDY

What am I gonna see?

Jimmy doesn't answer.

JUDY

I hate it when you do that. Tell
me!

94.

JIMMY (O.C.)

Nope. Keep looking.

Judy drives some more. The camera is bouncing as they
drive across dirt roads.

Judy tries to maintain her composure, but she can't contain

herself.

JUDY

How much further! Aaa!

JIMMY (O.C.)

Shhh. Just drive.

Judy bites her lip and drives. Slowly, she comes around a bend as they arrive at...

UNCLE RODNEY'S WUNDERLAND/PARKING AREA

Judy's eyes go wide.

JUDY

Oh my God. Is that it?

Jimmy doesn't say anything. He just keeps the camera trained on Judy. By the look on her face, what she's seeing looks pretty cool.

JUDY

Is this where your friend lives?

Jimmy points the camera through the front windshield. Now we see what Judy was seeing... about thirty trailers, all along the water's edge.

It looks like a commune for run-away teenagers with crank addictions and budding/wannabe drug dealers. The kids are throwing a combination party, barbecue, and drug festival.

JIMMY (O.C.)

This is where we live.

JUDY

We do?

JIMMY (O.C.)

Maybe. If you want to. For a
little while.

Judy doesn't respond. She just drives. Her eyes are starting to well up a little bit. She's getting emotional.

JUDY

This is sooo amazing. It's like a
dream.

Judy's on cloud nine. The place has exceeded her
expectations.

Judy keeps driving as we see young people, all more or less
the same age as Jimmy and Judy. Some live in trailers, some
in tents. They watch as Jimmy and Judy drive in. Clearly
new faces are of interest to them.

JIMMY (O.C.)

Go over here.

Out the window, they approach another trailer. Clearly
this trailer is more important than the others.

Outside, a dorky looking douche bag type, BUDDY (20's) talks
to some of the Younger People in intense language. They all
look over to see Jimmy and Judy approaching.

JIMMY (O.C.)

Stop here.

You can hear the excitement in Jimmy's voice as Judy stops
the car.

JIMMY (O.C.)

Take it.

Jimmy hands off the camera to Judy, who retrains it on the
Buddy and the Wonderland Teenagers he talks to.

Jimmy gets out of Dinko's car and heads up to him while Judy
films. We don't hear the conversation between Jimmy and
Buddy man, but clearly he's happy to see Jimmy.

Buddy gives Jimmy a big hug like he was a missed relative or
an old friend. It's all smiles between the two of them.

Jimmy comes running back over to the car.

JUDY (O.C.)

Is that Uncle Rodney?

JIMMY

No, that's Buddy. He said Rodney's
been expecting us. We're, like,
celebrities or something Judy.

JUDY (O.C.)

Really?

96.

JIMMY

Yeah! He wants to meet you.

JUDY

Wow.

Camera shakes as Judy starts out of the car. Camera shuts down.

CAMERA ON:

EXT. RODNEY'S WUNDERLAND - OUTSIDE RODNEY'S TRAILER - DAY

Buddy is standing outside of a Piece Of Shit Trailer. He's the douche bag type that we saw from a distance give Jimmy a hug in the previous scene.

He's surprisingly charismatic and gracious and does his best to make Jimmy and Judy feel at home.

Jimmy films as Buddy gives them a walking tour of the group of trailers by the river. Judy's with them as well.

BUDDY

We got like thirty five trailers here. Long as we've got some that's empty you can stay in one. Sometimes people come in and we got get you a tent or-- fuck, everybody's friendly--- you can always find a bed to crash in.

Jimmy's panning around the landscape. People are watching them walk with Buddy. It's almost as if they've got some kind of celebrity status because they're with him.

BUDDY

It don't look like much but we do some pretty good partying around here. Ya'll are welcome to stay as long as ya like. Fuck it, you can stay forever. There's only two rules. Don't mess around with the labs which are down back there...

Jimmy's panning again, but BUDDY grabs hold of the lens.

BUDDY

Woah... No filming that shit.
Seriously. That's part of rule
number one.

(MORE)

97.

BUDDY (cont'd)

Don't even go near there with the
camera, and two is no cops, but
fuck, seeing what kinda shit you
guys got into, I don't think we
gotta worry about you calling 'em
up for a visit.

BUDDY laughs at his own joke.

BUDDY

Other than that, ya'll can do
whatever the hell you want,
whenever the hell you want. You
wanna do some of the stash at the
parties, that's cool too. We'd
like it if you do it, normally we'd
say you gotta sell some too, but
Rodney says y'all's is a special
case 'cuz you ain't leaving 'til
the heat's off for sure, that could
be months or... shit, years for you
guys. But no one up here's in a
fucking hurry.

Jimmy pans around capturing the natural beauty and
picturesque scenery of the camp.

BUDDY

Look at you. Little bitch from the
nut house, and you got yourself one
sweet looking bride! I still can't
get over the tits on this girl.

(to Judy)

Come here sweetheart.

Jimmy pans back and catches an image of Buddy as he grabs
Judy and puts his arm around her.

BUDDY

We're gonna have a party for y'all
tonight. You know that? We have

parties damn near every night, but
this one's gonna be special just
for you guys.

(to Judy)

You like that sweety?

Buddy's squeezing Judy just a bit too tight.

JUDY

Sure Buddy.

98.

BUDDY

(to Jimmy)

Nice piece of ass you got here.
Best you keep an eye on it so it
don't wander off on ya.

They've arrived at a trailer.

BUDDY

We're here!

Jimmy pans back up at the trailer that's going to be theirs.
From the outside, it's a disaster, peeling paint and cracked
windows.

Buddy gets in front of the camera, reaching for it.

BUDDY

Shit! Y'all's on your honeymoon.
Ain't gonna film it yourselves.

Buddy pulls the camera from Jimmy's hand and points it at
Jimmy and Judy. Judy waves. Jimmy looks a bit uncomfortable
though he tries not to show it.

BUDDY (O.C.)

That's nice.

chest,
Shaky amateur camera style as Buddy zooms in on Judy's
closing Jimmy out of frame.

JIMMY (O.C.)

Let's go inside.

Judy turns.

BUDDY (O.C.)

(shouting)

Hold on! Hold on!

Camera shuts down.

CAMERA ON:

INT. RODNEY'S WUNDERLAND - JIMMY & JUDY'S TRAILER - DAY

Buddy films from the inside their completely destroyed trailer. Jimmy stands at the entrance with Judy in his arms, about to carry her over the threshold. They're waiting for BUDDY's cue.

BUDDY (O.C.)

And, three, two, one... Now!

99.

Jimmy walks in through the doorway with Judy in his arms.

they
Buddy is exuberant. He hums the bridal march, badly, as
come in.

BUDDY (O.C.)

All right! Look at the happy couple
coming into their new home.

(wedding march)

Da, da, da, dum...

Buddy looks down at the camera, right into the lens.

BUDDY

How do you turn this thing off?

After a beat, camera goes off.

EXT. RODNEY'S WUNDERLAND - PARTY AND BARBECUE - SALLY'S SPOT

DAY

Jimmy is filming SALLY, a very sexy and very stoned 18 year old girl wearing sunglasses and cowboy hat.

She speaks with a heavy southern accent.

SALLY

Just give your love to Uncle Rodney
and you'll get it back ten times.
Don't be afraid to love him and
you'll learn to love yourself in
return. He'll teach you the cycle,
how we're all connected. If you
give yourself freely and completely
to him, you'll have nothing to
worry about. That's what I did.

Camera shuts down.

CAMERA ON:

**EXT. RODNEY'S WUNDERLAND - PARTY AND BARBECUE - SAM'S SPOT -
DAY**

Jimmy is filming Random Teens at a barbecue. Jimmy is
interviewing SAM, a long greasy haired, nineteen year old
wearing a heavy metal T-shirt. We see people partying and
hanging out in the background.

SAM is drinking beer from a can, smoking a cigarette, and
looks like he hasn't showered for a couple of days. He's
happy to be Jimmy's video subject.

100.

SAM

Ya'll are going to love it here
man. See this?

Sam motions behind him at the people partying.

SAM

This shit goes on every day. I
been here for six months man and I
love it. Thank God my parents
kicked me out... All you got do is
listen to Uncle Rodney and you'll
have the best fucking time of your
life. Oh, yeah.

(big dopey grin)

And don't fuck with him, 'cuz he'll
kick your ass!

Sam laughs at his own dumb joke. Jimmy shuts off the
camera.

CAMERA

ON:

EXT. RODNEY'S WUNDERLAND - DOE RUN CREEK - DAY

Jimmy films a naked Judy swimming in the river the reflections of the water obscuring her body. She's free, cleansed, relaxed, enjoying the sun, and having the time of her life. She suddenly notices the camera.

JUDY

Jimmy, come swimming. The water's warm.

JIMMY (O.C.)

Is it?

back Judy smiles, then slips her head under the water, coming up with a smile. She looks up at him.

JUDY

Come on.

JIMMY (O.C.)

Later. I just want to look at you now.

JUDY

Why?

Jimmy thinks. She smiles an oh so sweet smile.

101.

JIMMY (O.C.)

Because you look happy, happier than you've looked in a long time.

Judy smiles even wider. She floats towards camera while Jimmy zooms in on her smiling face.

As she comes closer...

SHE SPLASHES towards the camera, trying to get Jimmy wet.

Camera shakes as Jimmy hops up to avoid be splashed.

JIMMY (O.C.)

Hey!

Judy LAUGHS. Camera goes off.

CAMERA ON:

INT. RODNEY'S WUNDERLAND - JIMMY & JUDY'S TRAILER - NIGHT

Faint moonlight comes into the trailer from outside. Jimmy is filming Judy as she's just gotten into bed. She sees the camera's on.

JUDY

Hey again.

JIMMY (O.C.)

So you like it here?

Judy smiles again. Then...

JUDY

How long will they let us stay?

JIMMY (O.C.)

It's up to Uncle Rodney.

Judy smiles at the thought of Rodney.

JUDY

What's he like?

JIMMY (O.C.)

I never met him. He's supposed to be cool, though... and weird. Weird as hell.

JUDY

Well if he's weird, he's great weird, whatever he is.

(MORE)

102.

JUDY (cont'd)

If we could stay here forever, like Buddy said, I wouldn't need anything else.

Judy's looking right over the lens into Jimmy's eyes. Then...

JUDY

The cops won't come will they?

JIMMY (O.C.)

Buddy said Rodney's cousin's the Sheriff or something. Do you want to meet him?

JUDY

(surprised)
The Sheriff?

JIMMY (O.C.)

No! Rodney.

JUDY

(lights up)
Can I?

JIMMY (O.C.)

I'm gonna see him tomorrow. Buddy says he wants to talk to me. Maybe he wants to talk to you too.

JUDY

He does?

JIMMY (O.C.)

I don't know. Buddy said he thought you were pretty.

JUDY

Oh my God!

Judy puts her hand over her mouth. She can't believe it.

JIMMY (O.C.)

I told you you were. You're the prettiest girl in the world.

Judy's on such a cloud nine high, she's almost in tears. She wraps her arms around him and SQUEALS with delight, pushing the camera into an awkward position as she smothers him with kisses, then squeezes him tight, like she's going to squeeze the life out of him.

She whispers in his ear.

103.

JUDY

(whispers)
I love you Jimmy.

JIMMY

Me too.

Camera off.

CAMERA ON:

EXT. RODNEY'S WUNDERLAND - OUTSIDE RODNEY'S TRAILER - DAY

Head to toe shot on Jimmy. Buddy, we'll find out in a second, is behind the camera. Jimmy looks at a trailer off screen. He's excited, a little off center and a little nervous.

Buddy tries to film Jimmy as he's walking towards Rodney's trailer.

BUDDY (O.C.)

You nervous?

JIMMY

(lying)

No.

BUDDY (O.C.)

I would be.

JIMMY

He's suppose to be cool.

BUDDY (O.C.)

He's more than cool man. God, you really don't have a clue do you?

Jimmy stops for a second.

JIMMY

Um... Judy wants to meet him. I don't know if I can ask.

BUDDY (O.C.)

Shit man. Don't have to. She's one of his girls, man. She'll meet him.

Jimmy stops in his tracks and looks at Buddy.

JIMMY

What the fuck does that mean?

BUDDY (O.C.)

Relax dude... Just like you're one of his boys. Shit man, I'll give you two weeks and you'll WANT her to experience him. You may even want to, too.

Jimmy looks at Buddy, not quite sure what to do with any of it. Buddy senses the tension.

BUDDY (O.C.)

Just go see him. Here, take your camera.

Buddy extends the camera, lens forward. We can see Jimmy's puzzled look.

BUDDY (O.C.)

He wants you to film him, man. With the camera. He'll tell you when to turn it on, then you video.

Jimmy's puzzled, but he reaches forward and takes the camera, shutting it down.

CAMERA ON:

INT. RODNEY'S WUNDERLAND - UNCLE RODNEY'S TRAILER - DAY

Images of UNCLE RODNEY (50) going in and out of focus as he sits on the side of a king sized bed. Scars and tatoos litter his arms and neck. His eyes are bit maniacal like Charles Manson, but he's able to maintain a stoic, but nonetheless dangerous demeanor as Jimmy begins setting up the camera.

Like a prison inmate or rabid dog, you get the feeling that Uncle Rodney could EXPLODE on you at any second.

Jimmy moves the camera around the room so we briefly see the interior of the trailer. It's an ELABORATE triple combination of a middle eastern harem, sixties psychedelic motif, and white trash/junk-yard memorabilia.

JUST OUT OF FRAME we hear a female voice crying softly, whimpering. The voice is close, in the room with us, but we can't see who's making the sounds. Uncle Rodney ignores it completely.

Camera shakes, indicating that Jimmy is exceptionally nervous.

105.

JIMMY (O.C.)

Just one second.

UNCLE RODNEY

Take your time man. I want you to feel comfortable. More importantly, I want you to get this right.

Finally, the camera stops shaking. Jimmy zooms out to a medium shot revealing that Uncle Rodney has HAZEL lying next to him on the bed with her head on his lap.

Uncle Rodney gently strokes her hair like he's petting a dog.

Hazel, in the midst of EXTREME withdrawals, cries and whimpers like a child, oblivious to Jimmy, the camera, and everything else in the world except for Uncle Rodney.

She is so strung out and her cravings are so intense that she can barely speak.

JIMMY (O.C.)

I'm ready whenever you are.

Uncle Rodney looks down upon Hazel.

UNCLE RODNEY

Just a second. I have to take care of my baby.

Uncle Rodney admires his work.

UNCLE RODNEY

She's beautiful isn't she?

HAZEL

(begging, pleading)
Please...

Hazel, entrenched in a crystal methamphetamine psychotic episode, can only gasp in unintelligible spurts.

UNCLE RODNEY

Some people come here too far gone.
Like Hazel here. The only thing I
can do for her is ease her pain.

while Hazel rolls her body back and forth on the bed, all the
keeping her head in Uncle Rodney's lap.

HAZEL

Please...

106.

UNCLE RODNEY

(to Hazel)

Shhhhh... How about a baby one?

Uncle Rodney's tenderness in dealing with Hazel calms her.
He's having way too much fun treating her like a baby.

HAZEL

Yes.

plastic Uncle Rodney takes his pinky and dips it into a small
bag of powder. He then places it to Hazel's nostril.
She quickly snorts the tiny bit off his finger.

UNCLE RODNEY

(to Hazel)

There you go...

Hazel begins whimpering again. It wasn't nearly enough to
satisfy her.

UNCLE RODNEY

There's something about addiction
that brings out something beautiful
in a person. Addiction is pure.
Addiction reduces a person to an
infant. And there's nothing more
pure and beautiful in the world
than an infant.

He puts his finger to Hazel's nostril again, but this time, without any meth on the tip. She snorts with all of her might then starts crying. Uncle Rodney is toying with her.

UNCLE RODNEY

Hazel is no longer an adult. She's an infant and I'm the surrogate mother who provides her with much needed breast milk. It's a role that both of us have accepted and embrace.

He leans over and grabs a syringe, already filled, then gently holds Hazel's arm and expertly injects the liquid into her vein.

Nothing happens for several seconds.

Hazel's breathing accelerates. Suddenly she sits up, her eyes go wide. Hazel clinches the bed as if she were riding a roller coaster.

107.

UNCLE RODNEY

(proudly)
That's my girl!

Then, she makes eye contact with Jimmy.

A curious, frightened look comes over her face. Clearly, she recognizes him.

She suddenly JUMPS from the bed and runs out of the room.

UNCLE RODNEY

She's a little jumpy.

Uncle Rodney smiles, amusing himself with his own joke.

UNCLE RODNEY

Let's begin shall we? And please... I'm going to use this tape for my fans, so let's try to get this right.

JIMMY (O.C.)

OK.

UNCLE RODNEY

I apologize if any of this frightens you or makes you uncomfortable.

JIMMY (O.C.)

I'll be fine.

UNCLE RODNEY

No. You won't be fine. What I'm going to teach you will be frightening. The truth is an acquired taste but once you get to it, it's all you'll ever want.

Uncle Rodney starts in on his mantra. It's obvious that he's well versed in his meandering rant.

UNCLE RODNEY

Those kids out there... we, the so called "undesirables" - you and me, we know the truth. You know that society doesn't want you, your parents don't want you, corporate America sure as fuck doesn't want you... You wouldn't be here otherwise.

(MORE)

108.

UNCLE RODNEY (cont'd)

If this government had a choice, they'd gas us all in a heartbeat, exterminate us like the Jews, enslave us like niggers, cuz don't kid yourself, WE ARE the new niggers in this country. No one respects us... No one sees what we have to offer... No one has compassion for us.... They don't care, or they're too naive to see that we're a by-product of a wasteful society that has failed to educate, embrace, influence, or inspire any of us. We're societal garbage. The counter culture no longer exists. It's dead... It's been replaced by us--

Long pause.

UNCLE RODNEY

The garbage culture... thrown aside, imprisoned, institutionalized, systematically abused, executed, and enlisted into wars started by government ass-fuckers just to kill us off. JUST TO KILL US OFF. And every week one of you shows up here, disillusioned, addicted, angry, pissed 'cuz they tossed you aside... into the garbage. Every time someone like you shows up here the garbage culture gets a little bit stronger and they get a little bit weaker. Until the "them" and the "they" of this country run out of places to put us, to put its garbage, and the garbage OVER-FLOWS into their cities from out of the confines of the spaces that they have set aside for us.

A pause, then...

UNCLE RODNEY

(biblical)

And we will SET FIRE to their world! And we will burn it, until a living HELL REIGNS over what was their former world, and we will fornicate in their ashes!

Rodney stops, almost out of breath.

109.

UNCLE RODNEY

That's what's here for you. That's what's here...

Rodney settles himself down and takes a few deep breaths as Jimmy begins zooming out. Uncle Rodney lights a cigarette to calm himself.

Jimmy keeps filming, not knowing whether Rodney is finished

or just taking a break.

Camera shuts down.

CAMERA ON:

EXT. RODNEY'S WUNDERLAND - FIRE PIT - NIGHT

lot
of
Someone (Buddy) is filming a raging party consisting of a
of strung out young white trash junkies just like the ones
Jimmy was interviewing before. It's certainly a weird bunch.
They all look alike, dress similar, and have the same type
of crystal methamphetamine induced facial expressions.

Most of them are smoking weed and drinking forty ounce beers
while dancing around a campfire and playing the bongo drums.
They all seem to be having more fun than anyone should be
allowed.

Camera pans to Jimmy, so we realize that he's not filming.
Our best guess would be that it's Buddy who's filming. Jimmy
screams at the camera over the noise of the Bongo drums.

JIMMY

Where's Judy?

Buddy's hand comes into frame as he points by the fire pit.
We now see Jimmy see Judy.

She dances fervently drinking a forty surrounded by tons of
other drunk, happily intoxicated teenagers. Say what you
might about the attendees to the event, this party is a
FUCKING RAGER and Judy is happy to be the center of
everyone's attention.

beat
Everyone dances faster and faster as the rhythm of drums
faster and become more intense. It's an all out jam session.

Jimmy heads to the center of the circle of people dancing
around Judy. Camera follows him with a zoom as he does.

JUMP CUT

110.

Who knows how much later. Minutes or hours, the party rages

forward. The camera spins around. The party has reached a new level of drunken absurdity. Most of those who are dancing are drunk, stoned or both.

In the background, while it's too dark and hectic see anything explicit, some of the teenagers are engaged in a variety of sexual activity. Some have threesomes. Some are probably having oral sex. Still others dance around them in the foreground.

Camera zooms in on Uncle Rodney.

Standing just behind him, we see of flash of someone recognizable. It's a skinny woman, she looks vaguely familiar, but it's hard to get a fix with all the craziness going on.

She turns her head to look over at Rodney.

Now we can clearly see that this person is...

HAZEL - with her eyes wide and clearly in the height of rolling on crank.

AND she's saying something to Uncle Rodney that's definitely pissing him off.

Bodies wipe the frame.

JUMP CUT

Moments later. Camera catches Judy who hasn't missed a step along the way to being a high, drunken mess. The rhythm of the drum beats is ever present.

Uncle Rodney comes up behind her and wraps his arms around her shoulder, saying something to her, but we can't hear it over the noise. Jimmy approaches and they start talking.

the Jimmy doesn't notice, but there are about four or five of kids, especially a couple of Rodney's Bigger Guys standing not too far behind Uncle Rodney watching the conversation intensely.

It's really difficult to put your finger on it exactly, but something doesn't seem right here.

in Uncle Rodney lets go of Judy and puts his arm around Jimmy. With the noise of the drums and the fact that we're zoomed from a distance, we can't hear anything they're saying.

Now Uncle Rodney and Jimmy are having a conversation as they move towards the camera. Though Jimmy can't see it, we can see that Rodney's Bigger Guys, the ones that were standing behind Uncle Rodney are now pushing Judy along behind Jimmy and Rodney. Though Uncle Rodney seems to be having a very light and friendly conversation with Jimmy, we continue to get the feeling that something ominous is afoot.

Finally, they approach camera and we can hear them.

UNCLE RODNEY

I'm so glad you guys came down here. We never would have guessed you'd come and see us.

JIMMY

You've been awesome. Judy loves it here.

Uncle Rodney's got Jimmy in an incredibly friendly one armed side hug.

UNCLE RODNEY

I knew she would. By the way.

Rodney's face drops.

UNCLE RODNEY

I know what you did to Dinko.

This hits Jimmy like a lead weight. Before he can react at all, and before he realizes that anything is happening,

Jimmy

is suddenly thrown into a headlock by Uncle Rodney.

Off camera, something similar is happening to Judy.

JUDY (O.C.)

(screaming)

What the fuck are you doing?!
Jimmy, Jimmy!

Judy screams his name over and over.

JUDY

Jimmy! Jimmy!

BUDDY (O.C.)

(laughing)

Shut it, bitch!

SMACK! Judy's been hit by Buddy off screen.

112.

Camera shuts down.

CAMERA ON:

EXT. RODNEY'S WUNDERLAND - DARK WOODS - NIGHT

We hear intense struggling and laughter. By the sounds we hear, we gather that Jimmy and Judy are being dragged off into the woods against their will by Buddy and Rodney's Bigger Guys, but it's too dark to tell if that is what in fact is happening.

Someone unidentified is running the show and operates the camera. It's impossible to see, but it's definitely Buddy's voice.

BUDDY (O.C.)

Here, here, here. Right here.

Judy is screaming and crying.

JUDY (O.C.)

Jimmy!

JIMMY (O.C.)

Judy?

Two or three guys, it's too dark to tell, start laughing.

JUDY (O.C.)

(screams)

Please somebody help us!

Jimmy grunts, trying to break free.

JIMMY

Judy!

RODNEY'S BIG GUY #1 (O.C.)

Shut up, asshole! You wanna fucking talk!

MUNCH. Somewhere in the darkness Jimmy's been kicked in the gut. The camera hits the ground. It lands right in front of Jimmy. We can still barely see what's going on, but we're close enough and there's enough flashes of light from flashlights to see that Jimmy is face down and bloody.

JIMMY

(defiant)

Fuck you!

113.

Jimmy gets kicked again just once. Then suddenly, a barrage of kicks come at Jimmy one after the other after the other.

Leaves and grass and dirt and flying feet shoot at Jimmy's face as he is kicked and beaten repeatedly.

The process goes on for about thirty excruciating seconds.

Jimmy's
We can't tell how much damage has been sustained, but
not moving. He's either unconscious or dead.

With one last kick, the camera is knocked aside and we don't see Jimmy's face anymore.

RODNEY'S BIG GUY #1 (O.C.)

Is he fucking dead?

JUDY (O.C.)

Jimmy! Jimmy say something!

They mock her in a high pitched wining voice.

BUDDY (O.C.)

(mocking)

Jimmy. Jimmy say something.

RODNEY'S BIG GUY #2 (O.C.)

Get her clothes off.

JUDY (O.C.)

(screaming)

Noooooo! Noooooo!

Judy screams at the top of her lungs over and over again as we hear them tearing at her clothes. Then they pick her up and start pulling her away from camera.

Her screams get quieter and quieter... fainter and fainter.

JUDY (O.C.)

(extremely faint)

Jimmy!

Finally there's silence. The camera isn't moving. It's on the ground and in the dark. Camera shuts down.

CAMERA ON:

EXT. RODNEY'S WUNDERLAND - PARKING AREA - DINKO'S CAR -

NIGHT

It's completely pitch black dark. We can see nothing. We can only hear the sound of Jimmy fumbling around and breathing heavily and nervously.

114.

BEGIN NITE SHOT

Suddenly, we see everything, albeit in a weird black and white grainy fashion. Jimmy's flipped the camera into Nite Shot, using the fuzzy black and white mode as a tool to see in the complete darkness. He's strapped the camera to his wrist.

The image is Jimmy's POV as he searches through his trunk for something. Pulling aside a duffle bag, we see the 9mm pistol that Jimmy stole from the Cop. He grabs it as camera shuts down.

CAMERA ON:

I/E. RODNEY'S WUNDERLAND - FIRE PIT/OUTSIDE RODNEY'S TRAIER/INSIDE RODNEYS TRAILER/PARKING AREA/DINKO'S CAR - NIGHT

By the fire pit, the site where the teenage drunken of orgy took place, the bonfire has been put out and there are dozens of drunken/passed out teenagers lying on the ground in sleeping bags and in tents.

Jimmy begins looking for Judy with his night vision camera.

her
Judy's,
passed
anyone.

He sees a girl lying on the ground in a sleeping bag with back turned to the camera. Her hair is identical to but we can't see her face. Jimmy quietly steps over out teenagers, being extremely careful not to awaken anyone.

Jimmy accidently kicks a forty ounce beer bottle that causes a loud clanking sound of glass on glass.

Jimmy stops in his tracks in anticipation of someone waking up. No one does.

JUDY.

Jimmy continues to walk towards the GIRL WHO LOOKS LIKE

Kneeling directly in front of her, Jimmy puts his hands on her shoulder and pulls the girl's front region towards the camera. The girl flips over.

It's not Judy. And luckily, the girl is so severely intoxicated that she doesn't wake up.

Jimmy now makes his way over to a tent. He quietly unzips the mesh entrance and extends his arm out to video tape the inside. Turns out, the person in the tent is just another passed out flunky loser. Jimmy quickly takes his arm out of the tent.

115.

Jimmy gives it one last go and continues to look for Judy among the sea of passed out bodies lying on the ground.

No luck.

decides

Jimmy's not too far from Uncle Rodney's trailer. He to make his way up.

He walks, using his Nite Shot to see, through the sea of bodies until he gets up to the entrance...

OUTSIDE RODNEY'S TRAILER

There's a cracked glass door leaning up against the woodpile by the entrance. Jimmy steps around it, turning the lens at

the glass. He briefly catches his reflection. He looks like hell warmed over, freshly bruised and cut from the recent beating.

Moving forward, Jimmy makes it to the front door of Uncle Rodney's trailer. We hear music coming from inside. Very slowly and very carefully, Jimmy cracks the front door.

INSIDE RODNEY'S TRAILER

It's even darker inside of the trailer, but Jimmy presses forward in spite of that fact, still using his Nite Shot to see. A boom box sits by the bed, still on, playing music.

Jimmy is scared shitless.

In the corner of the room, in a make shift bunk, is Uncle Rodney sleeping with his arms wrapped around a girl in a spooning position. There's no doubt this time.

It's definitely JUDY!

They are both sound asleep and actually look very cozy lying together. Jimmy slowly walks over towards them. Each step is slower and slower, being extra careful not to wake them.

Once Jimmy is within arm's length of the two of them he stops. He hesitates for a moment. He hasn't prepared himself for this particular situation and doesn't know exactly what to do.

He continues filming them until he finally musters the courage to extend his non-filming arm out to tap Judy on the face. Judy remains unconscious/sleeping as Jimmy gently taps the side of her cheek. Jimmy slowly begins tapping harder and harder until the tap evolves into a poke. Still nothing.

116.

THWACK! An arm comes out of nowhere and grabs Jimmy's poking hand. Jimmy has woken up Uncle Rodney!

The camera shakes out of control. Uncle Rodney screams at the top of his lungs:

UNCLE RODNEY

Who the fuck...!

Intense and furious wrestling ensues as Uncle Rodney flies

out of frame then, in a split second:

BAM!

A gunshot goes off. We hear a Uncle Rodney collapse, followed by more gun shots. The camera has fallen from Jimmy's hand and dangles by the wrist strap. Camera comes to rest on...

UNCLE RODNEY'S BLOODY FACE

Jimmy's shot and killed him.

Outside, footsteps hit the deck. Buddy opens the door of the trailer.

BUDDY

Hey!

BAM, BAM, BAM!

Three more rounds are fired, hitting Buddy square in the chest, knocking him down. Jimmy points the camera at a dead Buddy on his back then whip pans it back to Judy in the bed. Finally we hear Jimmy speak.

JIMMY (O.C.)

Judy, Judy, wake up. Fucking wake up!

Outside we hear voices of some of Rodney's Other Teens.

Jimmy acts fast. Judy has been drugged and is mostly unconscious and groggy, but Jimmy picks her up and gets her on her feet, shouldering her out the door. Shot continues to...

OUTSIDE RODNEY'S TRAILER

We hear faint voices...

117.

RODNEY'S BIG GUY #3

(faint)

Hey! Hey!

A DISTANT GUNSHOT FIRES, but we can't see what is going on.

It's too dark and the camera is too shaky as they go to...

PARKING AREA

Another DISTANT SHOT, then Jimmy gasps in pain. He's been shot, but decides to run, trying to carry a groggy Judy anyway. Their car is in sight as we hear guns going off and bullets whizzing by them. One hits Dinko's car.

the
Jimmy opens the door, then places the passed out Judy and camera in the passenger seat, climbs over her, throwing the camera into Judy's lap.

hear
We see him scramble to get the key in the ignition as we a BULLET HIT the driver's door. The car starts, and Jimmy throws it into gear, flooring the gas as he speeds away.

JIMMY

Judy? Judy?

Nothing.

JIMMY

Judy wake up.

up
Jimmy's voice begins to crack as he talks to/tries to wake Judy.

JIMMY (O.C.)

Are you all right baby? Please wake up Judy. Judy?

We don't know if Judy is dead or alive.

Jimmy swerves to avoid something in the road sending the camera to the floor as camera shuts down.

CAMERA ON:

INT. ROAD TO BORDER MOTEL - CHEAP MOTEL ROOM - DAY

Close on Judy. The afternoon light strikes a shadow across her face. Her hair's a mess. No makeup.

JIMMY (O.C.)

Judy, sweetie. Come on honey. I saw you waking up.

118.

Judy's eyes flutter.

JIMMY (O.C.)

There ya go.

Judy opens her eyes. She smiles when she sees Jimmy
behind the lens.

JUDY

Hi, baby.

JIMMY (O.C.)

You okay?

JUDY

Am I with you?

JIMMY (O.C.)

You're with me.

She smiles wider.

JUDY

Then I'm okay.

Camera shuts down.

CAMERA ON:

I/E. HIGHWAY TO BORDER/DINKO'S CAR - NIGHT

Judy's got the camera trained on herself. She talks like
a child.

JUDY

Mexicooooooh....

Judy points the camera up at Jimmy. This is the first time
we've seen him at all since he was beaten up by Uncle
Rodney's group. He's a wreck. His face is puffy. His lip
is cut up. His eye is swollen. He looks like a flyweight
boxer who just went fifteen rounds with a heavyweight.

He drives with one arm because the other one is in a
bandage.

JUDY (O.C.)

Hey baby.

Jimmy looks like a beaten man, both physically and emotionally. His bad ass attitude and rebellious charisma are seemingly non-existent.

119.

For the first time, we are seeing Jimmy without his armor. He looks like any other 21 year old kid who is down, vulnerable, and confused. Not to mention the fact that he has a fucking bullet lodged in his shoulder.

JUDY (O.C.)

Baby?

JIMMY

Come on. Not the camera.

JUDY (O.C.)

Nooooo. It reminds me of when we first met. Just you, me, and the camera. God, do you remember how you used to freak me out?

JIMMY

Yeah, those were the good old days. How much money do we have?

JUDY (O.C.)

I don't know, why?

JIMMY

How do you feel about Canada? It's closer.

JUDY (O.C.)

Are we going together?

Jimmy looks over at her.

JIMMY

I think I should take you home.

Judy doesn't answer.

JIMMY

I could write you a letter. Or I

could make a video saying I made you do everything. They'd believe you. You could tell them it was all my fault. You could tell them I was going to Mexico and I'd really go to Canada.

Jimmy swallows.

JIMMY

We swore on the bond we'd never be apart... but...

(MORE)

120.

JIMMY (cont'd)

I'll let you out of it... If you want to be out of it, I'll let you out.

JUDY (O.C.)

You're never leaving me, and I'm never leaving you. That's all there is to it.

JIMMY

Okay.

Judy leans in and kisses him.

JIMMY

Owww.

Judy comes back into the passenger seat and just films him. She likes looking at him through the lens.

JUDY (O.C.)

You're so handsome, you know that?

Jimmy smiles as best he can with his face all messed up. Then his eyes get droopy and close.

He's not responding. He's as punch drunk as you can get.

JUDY (O.C.)

Jimmy?

Jimmy's obviously in a concussion induced daze. The car starts to drift. Judy drops the camera on the seat as we hear her leap forward to take control of the car.

JUDY (O.C.)

Jimmy!

JIMMY (O.C.)

(snaps to)
What?

JUDY (O.C.)

Jimmy, stop the car. You're too
fucked up to drive.

JIMMY (O.C.)

(groggy)
Huh? Oh... okay.

Camera shuts down.

CAMERA ON:

121.

I/E. HIGHWAY FINAL-SCENE/DINKO'S CAR - DAY

Judy drives. There isn't much talking going on.

JUDY

You wanted to ask me something?

JIMMY (O.C.)

Do you love me?

JUDY

You know I do.

JIMMY (O.C.)

I do.

The car drives. Judy just cruises along, music playing on
the radio. Jimmy (O.C.) looks in the mirror but keeps the
camera trained on her.

JIMMY (O.C.)

You know I love you, right?

JUDY

Yup.

JIMMY (O.C.)

Judy?

JUDY

Yes?

JIMMY (O.C.)

We're fucked.

JUDY

What do you mean?

JIMMY (O.C.)

Look in the rearview mirror.

Judy looks up immediately. Her face drops.

Jimmy flips the camera around out the back window. There's a Ohio State Trooper with its lights flashing tailing them. A lone trooper is on his radio.

JIMMY (O.C.)

That's it baby. We're done.

Judy doesn't answer. She's short circuited.

122.

JIMMY (O.C.)

Just pull over. It's not worth it.

Judy holds still for a second, not saying a word.

The cop car CHIRPS its siren.

Judy looks up.

JIMMY (O.C.)

Judy, what are you doing? You know
this is...

JUDY

Don't do this.

Judy looks up into the rearview mirror. Her eyes are welling up. She looks out the front windshield.

Jimmy senses that she sees something. He flips the camera around through the front only to see a row of cop cars blocking the highway up ahead.

He flips the camera back at her.

JIMMY (O.C.)

Judy?

JUDY

(freaks)

Shut up!

Judy looks straight ahead, determination on her face.

She won't answer. Then...

She turns the wheel hard to the right, almost carrying Jimmy into her, and takes the car onto a side road.

JIMMY (O.C.)

I love you.

JUDY

I love you too.

Judy is on her own mission.

JIMMY (O.C.)

It's over.

JUDY

(soft)

No.

123.

JIMMY (O.C.)

It is.

JUDY

No.

The car stops short. Jimmy turns the camera to point out the windshield. They're stuck. The road has come to a dead end.

JIMMY (O.C.)

It's a dead end.

Judy ignores Jimmy. She throws the car into reverse and tries to turn it around and head back the way she came.

A faint sound of a helicopter fades up slowly from the background.

JIMMY (O.C.)

Do you hear that?

Judy doesn't respond. She's determined.

JUDY

(lying)

No.

JIMMY (O.C.)

Come on, it's over. I'll do what I said before. I'll tell them I made you do it. It'll be okay.

JUDY

No. I want us to be together.

JIMMY (O.C.)

(screams)

Well we fucking can't, so pull the fuck over!

JUDY

Yes we can. I won't give you up.
I won't let you go. No way.

Jimmy pans the camera out the front windshield. In the distance, we catch sight of a road block that's been set up at the end of the dirt trail. They're screwed. There's nowhere to go.

JIMMY (O.C.)

Come on.

Judy doesn't answer.

124.

JIMMY (O.C.)

Judy?

She still doesn't answer.

Then the car thrusts itself forward.

JIMMY (O.C.)

Judy! Stop it.

Judy's got a look of determination in her eye.

JIMMY (O.C.)

Judy, what are you doing?

Judy doesn't respond. O.C., she's murmuring something to herself that Jimmy can't hear or understand while she has the throttle to the floor as they barrel toward the roadblock.

JIMMY (O.C.)

Judy!

Judy keeps going. Jimmy flips the back camera towards her.

JIMMY (O.C.)

Judy! Stop!

Judy's murmurs grow louder.

JIMMY (O.C.)

Judy!

Jimmy braces himself as the car continues toward the roadblock.

Suddenly, Judy's murmurs get loud enough for us to hear.

JUDY

(murmurs)

We'll be together. We'll be together. We'll be together. We'll be together...

They head straight in between two cars that form the roadblock. Cops jump out of the way as the car hits head on into...

THE ROADBLOCK

Impact sends the camera flying against the windshield, **CRACKING IT.**

125.

Sounds of metal twisting and glass shattering is all encompassing as the camera shakes in a violent frenzy!

Camera settles on Judy's face, bloody, unconscious against

the steering wheel, her neck snapped, eyes open in a death stare.

Camera stays focussed on Judy for the longest time as she leans against the steering wheel. Music plays on the radio. It's JOHNNY CASH's cover of Tom Petty's "I won't Back Down".

OVERHEAD SHOT of a news helicopter flying above the final scene.

Looking down from above, we see what the helicopter sees:

A scene of about twelve State Trooper cars, lights flashing, with Jimmy and Judy's car wrecked. Ambulances are there. Jimmy and Judy's lifeless bodies are pulled from their car

as

Johnny Cash's song shifts from background to score.

The helicopter continues its circular pattern as the song continues and we...

FADE TO BLACK.