

**PUNCH-DRUNK LOVE**

by

Paul Thomas Anderson

**LOGO**

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

**CUT TO:**

**INT. WAREHOUSE - EARLY MORNING**

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

**BARRY**

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

**OPERATOR**

And what was this?

**BARRY**

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

**OPERATOR**

This is "Fly With Us?"

**BARRY**

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

**OPERATOR**

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

**BARRY**

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

**OPERATOR**

That's it.

**BARRY**

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

**OPERATOR**

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

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

**BARRY**

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

**OPERATOR**

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

**BARRY**

Ok. Thank you.

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

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

...his business is situated at the end of a common driveway, shared with a few other nondescript places and an Auto mechanic....distant **SOUND** of a car **SPEEDING** and **SKIDDING....**

....hold, then:

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

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

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

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

**BEAT.** Barry squints, looks at the small **HARMONIUM** sitting

alone in the middle of the street.

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

**CUT TO:**

**INT. BARRY'S WAREHOUSE - THAT MOMENT**

Barry on the phone again;

**BARRY**

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

**VOICE**

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

**BARRY**

It's a plastic, yeah.

**VOICE**

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

**BARRY**

Did you have my home phone number?

**VOICE**

For what?

**BARRY**

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

**VOICE**

I'm fine, I have your work number.

**BARRY**

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

**VOICE**

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

**BARRY**

Ok.

**VOICE**

Ok, bye, bye.

**BARRY**

Bye.

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

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

**LENA**

Hi. Do you work at the mechanic?

**BARRY**

No.

**LENA**

They're not open yet?

**BARRY**

They don't get opened until eight.

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

**LENA**

Is it ok if I leave my car you think?

**BARRY**

I don't know.

**LENA**

I thought they opened at seven.

(beat)

If I left my car would it be ok?

**BARRY**

I don't know.

**LENA**

Do you know them.

**BARRY**

Not very well.

**LENA**

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

**BARRY**

Ok.

**LENA**

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

**BARRY**

I think that'll be fine.

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

**LENA**

There's a piano in the street.

**BARRY**

Yeah.

**BEAT.**

**LENA**

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

**BARRY**

Thank you.

**LENA**

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

**BARRY**

Ok.

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

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

**ON THE STREET.**

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

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

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

**CUT TO BLACK.**

**INT. WAREHOUSE - OFFICE - EARLY MORNING**

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

Barry goes to his knees and unlatched the bellows. He pumps

the bellow, reaches up, presses a note, and another...then stands up into CU. and presses the 5 note melody.....SUDDENLY: THE SOUND OF THE POD BAY DOOR SLIDING....

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

**LANCE**

Hey, good morning, Barry.

**BARRY**

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

**LANCE**

You ok?

**BARRY**

Yes I'm fine.

**LANCE**

Why you wearin' a suit?

**BARRY**

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

**LANCE**

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

**BARRY**

....yes.....

They enter into the office, Lance sees the harmonium;

**LANCE**

What is this?

**BARRY**

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

**LANCE**

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

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

**BARRY**

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

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

**LANCE (OC)**

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

**BARRY**

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

**LAND IN CU. ON BARRY. CUT TO BLACK.**

TITLE CARD Punch-drunk Love Movie

(maybe color blooms/overture here)

**INT. WAREHOUSE/MAIN AREA - DAY**

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

**CUSTOMER**

You do guaranteed sale? etc.

**BARRY**

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

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

**RICO**

Barry, your sister's on line one.

Barry doesn't move....

**BARRY**

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

**CUSTOMER**

I think you have a call?

Rico turns around, without loudspeaker;

**RICO**

Barry, your sister is on line one.

They look at him a moment....

**BARRY**

I'm just gonna grab this call real  
quick?

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

**BARRY**

(into phone)

.....This is Barry.

**RHONDA**

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

**BARRY**

Hi, Rhonda, yes I am.

**RHONDA**

Bye.

She hangs up.

**BARRY**

Ok. Yes I'll see you tonight.

Barry takes a few steps back to the Customers:

**BARRY**

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

**RICO**

(over loudspeaker)

Barry, your sister's on line two.  
Barry, your sister's on line two.

Barry tries again to ignore it....

**BARRY**

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

**RICO**

Barry --

**BARRY**

-- excuse me.

Barry walks back to the phone;

**BARRY**

This is Barry.

**KAREN**

Hey it's me, what are you doing?

**BARRY**

Hello, Karen. I'm just working.

**KAREN**

Yeah but what are you doing?

**BARRY**

I'm just working....I have some customers here.....

**KAREN**

So you can't talk to me?

**BARRY**

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

**KAREN**

"chat?" Did you just say "chat?"

**BARRY**

Well, I can't talk though --

**KAREN**

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

**BARRY**

Yes, I'll be there.

**KAREN**

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

**BARRY**

Ok, bye-bye.

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

**BARRY**

Sorry about that.

**CUSTOMER**

I didn't know you had a sister?

**BARRY**

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

(beat)

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

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

**BARRY**

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

Lance moves to get a new plunger....

**BARRY**

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

**RICO**

(loudspeaker)

Barry, your sister is on line one.

Barry holds, then;

**CUSTOMER**

How many sisters do you have?

**BARRY**

....I have seven.

**CUSTOMER #2**

Holy shit. You have seven sisters?

**BARRY**

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

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

**CUT TO:**

**INT. WAREHOUSE - OFFICE - THAT MOMENT**

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

**BARRY**

This is Barry.

**KATHLEEN**

What are you doing?

**BARRY**

Hi, Kathleen, I'm just working.

**KATHLEEN**

Are you going to the party tonight?

**BARRY**

Yes I am.

**KATHLEEN**

What are you doing?

**BARRY**

Nothing.

**KATHLEEN**

Right now, you're doing nothing?

**BARRY**

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

**KATHLEEN**

What time are you gonna be there?

**BARRY**

Seven o'clock.

**KATHLEEN**

You can't be late.

**BARRY**

I won't.

**KATHLEEN**

I'm serious.

**BARRY**

I know.

**KATHLEEN**

Seriously.

**BARRY**

Ok.

**KATHLEEN**

You can't be late though.

**BARRY**

I know.

**KATHLEEN**

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

**BARRY**

I know.

**KATHLEEN**

Seriously.

**BARRY**

I know.

**KATHLEEN**

You can't just stay in your house.

**BARRY**

I know.

**KATHLEEN**

Yeah but I'm serious.

**BARRY**

Ok.

**KATHLEEN**

I'll see you there.

**BARRY**

I'll see you there.

**KATHLEEN**

Don't puss out.

**BARRY**

I won't.

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

**CUT TO:**

**INT./EXT. WAREHOUSE - LATER (BRIDGE/BREAK MUSIC WISE)**

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

**WORKER**

Telephone Barry on line one.

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

**BARRY**

What's wrong with her car?

**MECHANIC**

Wha?

**BARRY**

Is that car gonna be ok?

**MECHANIC**

It's fine.

The mechanic keeps walking....Barry enters.

**CUT TO:**

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

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

**ERNESTO**

Barry, your sister's here.

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

**ELIZABETH**

Hey, how are you?

**BARRY**

I'm fine, hi, how are you?

**ELIZABETH**

I'm just stopping by to say hello.

**BARRY**

Hello.

**ELIZABETH**

So you're coming tonight, right?

**BARRY**

Yes, indeed, yes I am.

**ELIZABETH**

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

**BARRY**

Oh yeah no I don't want to do that.

**ELIZABETH**

Why?

**BARRY**

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

**ELIZABETH**

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

**BARRY**

Yeah, but please don't do that.

**ELIZABETH**

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

**BARRY**

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

**ELIZABETH**

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

**BARRY**

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

**ELIZABETH**

That's your fault not mine.

**BARRY**

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

**ELIZABETH**

So it's ok if I bring her.

**BARRY**

Please don't.

**ELIZABETH**

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

**BARRY**

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

**ELIZABETH**

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

**BARRY**

Yeah, no, it's not, it's just --

**ELIZABETH**

I'm trying to be your friend.

**BARRY**

I know.

**ELIZABETH**

I'm trying to get you a girlfriend.

**BARRY**

Well, yeah, thank you, but --

**ELIZABETH**

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

BEAT. HOLD. She stares him down.

**ELIZABETH**

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

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

**CUT TO:**

**INT. WAREHOUSE - LATER/BLUE HOUR - NIGHT**

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

BEAT. He closes its small cover, does something on his desk  
and then:

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

**INT. SUPERMARKET - NIGHT**

**CU. BIRTHDAY CARD.**

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

**ANGLE, WIDER, THAT MOMENT.**

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

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

**ANGLE, FROZEN FOOD AISLE.**

CAMERA tracks left to right with Barry as he heads for the  
Healthy Choice Frozen Dinner. He grabs one.

**CU. BARRY. LOW ANGLE.**

He looks at box.

**BARRY'S POV - THE BOX**

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

**ANGLE, SOUP SECTION.**

CAMERA tracks along right to left with Barry as he moves  
towards some SOUP. He grabs one, inspects it.....then puts

it back.

**CU. SOUP CAN.**

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

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

**ANGLE, BARRY.**

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

MED. BARRY in the middle of the aisle.  
He reacts.....smiles...holds....thinks....looks around,  
then starts to load up on the pudding.

**ANGLE, BARRY.**

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

**MANAGER**

Hello.

**BARRY**

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

**CUT TO:**

**INT. SUSAN'S HOUSE - NIGHT**

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

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

**SUSAN**

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

**KATHLEEN**

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

**BARRY**

I don't really remember that.

**KATHLEEN**

Yes you do. We were calling you Gay

Boy and you got so mad....

**BARRY**

Yes, yes, right.

**SUSAN**

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

**BARRY**

...um.....

**KATHLEEN**

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

**SUSAN**

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

**BARRY**

I remember, yes.....

**SUSAN**

Why did you have it?

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

**RHONDA**

He was building a ramp for the dog.

**KATHLEEN**

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

**SUSAN**

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

**BARRY**

(to Rhonda)  
Happy Birthday, Rhonda.

**RHONDA**

Thank you. Thank you so much, Barry.

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

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

**KITCHEN/DINING ROOM, THAT MOMENT**

Barry gets slightly turned around trying to reach the

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

**ELIZABETH**

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

**BARRY**

Hello everyone.

KAREN steps up and greets him;

**KAREN**

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

**BARRY**

No, no, no.

**KAREN**

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

**STEVE/LARRY**

Hi, Barry. How ya doin? Good, good.

**KAREN**

Say hello to them, that's right, good, good. Ok. Come on, we're gonna eat now.....let's go.....

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

**WALTER**

How you doin' Barry?

**BARRY**

Hi Walter.

**WALTER**

How's business?

**BARRY**

Business is very food, thanks.

**ELIZABETH**

What's very food?

**BARRY**

What?

**ELIZABETH**

You just said very food.

**BARRY**

Did I say that?

**WALTER**

Yeah.

**BARRY**

That was weird. I meant good.

**WALTER**

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

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

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

**ELIZABETH**

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

**BARRY**

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

**ELIZABETH**

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

**BARRY**

No.

**ELIZABETH**

You look nervous.

**BARRY**

I'm not, I'm very happy.

RHONDA passes;

**RHONDA**

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

Elizabeth leaves, HOLD ON BARRY.

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

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

him in silence. HOLD, THEN:

In unison they all go ape shit:

**GROUP**  
**WHAT THE FUCK IS YOUR PROBLEM.**  
**GODDAMNIT BARRY. YOU FUCKIN' MANIAC.**  
**ETC. ETC.**

**CUT TO:**

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

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

**WALTER**  
What's up?

**BARRY**  
Well I'm sorry. Before...

**WALTER**  
Mhm.

**BARRY**  
And I'm sorry that I did that.

**WALTER**  
It's alright.

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

**WALTER**  
Yeah.

**BARRY**  
I don't like the way I am sometimes.  
(beat)  
Can you help me?

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

**BARRY**  
I know that. Maybe you know other doctors?

**WALTER**  
Like a psychiatrist?

**BARRY**  
I don't have anyone to talk to things about and I understand it's

confidential with a doctor - I'm embarrassed about that and I don't want my sisters to know?

**WALTER**

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

**BARRY**

I don't know if there's anything wrong with me because I don't know how other people are.....Sometimes I cry a lot.....for no reason.

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

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

**BARRY**

Please don't tell my sisters.

**CUT TO:**

**INT. BARRY'S APARTMENT - LATER**

**CU. HEALTHY CHOICE COUPON.**

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

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

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

**MOMENTS LATER, BARRY ON THE PHONE.**

He listens;

**OPERATOR GIRL (OC)**

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

**BARRY**

Hello, how are you?

**OPERATOR GIRL (OC)**

Hi, is this your first time calling?

**BARRY**

Yes it is.

**OPERATOR GIRL (OC)**

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

**BARRY**

Can I ask how much is this?

**OPERATOR GIRL (OC)**

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

**BARRY**

.....and this is confidential?

**OPERATOR GIRL (OC)**

What do you mean?

**BARRY**

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

**OPERATOR GIRL (OC)**

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

**BARRY**

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

**OPERATOR GIRL (OC)**

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

**BARRY**

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

**OPERATOR GIRL (OC)**

And your name?

**BARRY**

Barry Egan.

**OPERATOR GIRL (OC)**

And your Social Security number.

**BARRY**

What's that for?

**OPERATOR GIRL (OC)**

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

**BARRY**

-- and this is confidential?

**OPERATOR GIRL (OC)**

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

**BARRY**

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

**OPERATOR GIRL (OC)**

It's ok, take your time.

**BARRY**

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

**OPERATOR GIRL (OC)**

No one will know your name.

**BARRY**

Can you say that my name is Jack?

**OPERATOR GIRL (OC)**

You want her to call you Jack?

**BARRY**

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

**OPERATOR GIRL (OC)**

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

**BARRY**

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

**OPERATOR GIRL (OC)**

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

**BARRY**

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

**CUT TO:**

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

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

**BARRY**

Hello, this is Back.

**SEXY VOICE**

Hi, is this Jack?

**BARRY**

Yes.

**SEXY VOICE**

This is Georgia.

**BARRY**

Hi. This is Jack.

**SEXY VOICE**

So what are you doing tonight, Jack?

**BARRY**

Nothing.

**SEXY VOICE**

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

**BARRY**

No.

**SEXY VOICE**

I'm just laying on my bed.

**BARRY**

Where are you?

**SEXY VOICE**

I'm in my bedroom.

**BARRY**

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

**SEXY VOICE**

Are you watching a porno movie?

**BARRY**

No.

**SEXY VOICE**

Do you like porno movies?

**BARRY**

Sure.

**SEXY VOICE**

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

He walks into something.

**BARRY**

....no....

**SEXY VOICE**

Yeah? So what are you doing, then?

**BARRY**

...just talking to you....

**SEXY VOICE**

Are your pants off?

**BARRY**

No.

**SEXY VOICE**

I'm wearing a t-shirt and panties.

**BARRY**

Really?

**SEXY VOICE**

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

**BARRY**

It doesn't matter.

**SEXY VOICE**

What do you mean it doesn't matter?

**BARRY**

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

**SEXY VOICE**

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

**BARRY**

Really?

**SEXY VOICE**

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

**BARRY**

It doesn't matter.

**SEXY VOICE**

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

Jack?

**BARRY**

No.

**SEXY VOICE**

You have a girlfriend?

**BARRY**

...yes...

**SEXY VOICE**

Where is she?

**BARRY**

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

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

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

**SEXY VOICE**

I'm horny, Jack, what about you?

**BARRY**

...yeah.....

**SEXY VOICE**

Does Jack like to Jack Off?

**BARRY**

Sometimes when I'm lonely.

**SEXY VOICE**

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

**BARRY**

You sound very cute, very nice.

**SEXY VOICE**

Thank you. What do you do, Barry?

**BARRY**

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

**SEXY VOICE**

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

**BARRY**

I do pretty good, I think. I wish I  
was making more, doing a little bit  
better. I can,t get over a certain

hump. I will...I will crack something soon I think and really do better...I'd like to diversify...but I'm doing great, I think, as a start.

**SEXY VOICE**

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

**BARRY**

No.

**SEXY VOICE**

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

**BARRY**

Ok.

**SEXY VOICE**

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

**CUT TO:**

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

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

**JUMP CUT TO:**

**INT. SAME EXACT ANGLE - MORNING**

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

**BARRY**

Whassis?

**CUT TO:**

**INT. KITCHEN - MOMENTS LATER**

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

**BARRY**

Hello?

**SEXY VOICE**

Hey. What are you doing? How are you?

**BARRY**

I'm fine. Who is this?

**SEXY VOICE**

Georgia.

**BEAT.**

**BARRY**

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

**SEXY VOICE**

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

**BARRY**

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

**SEXY VOICE**

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

**BEAT.**

**BARRY**

I'm going to work.

**SEXY VOICE**

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

**BARRY**

Not very late.

**SEXY VOICE**

You're going to work now?

**BARRY**

Yes.

**SEXY VOICE**

Can I ask you a question?

**BARRY**

Uh-huh.

**SEXY VOICE**

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

(beat)

Do you remember?

**BARRY**

Yes.

**SEXY VOICE**

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

(beat)

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

**BARRY**

Me?

**SEXY VOICE**

Yeah.

**BARRY**

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

**SEXY VOICE**

You don't even know how much it is.

**BARRY**

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

**SEXY VOICE**

Like seven-fifty. Seven hundred fifty?

**BARRY**

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

**SEXY VOICE**

Really? Please?

**BARRY**

You have trouble, financial trouble?

**SEXY VOICE**

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

**BARRY**

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

**SEXY VOICE**

I thought you had your own business. You said you were gonna diversify and all that stuff....

BEAT. Barry steps back a little....

**SEXY VOICE**

So you think you can?

**BARRY**

No. I'm sorry.

**SEXY VOICE**

Should I call back and talk to your girlfriend?

**BARRY**

....what....?

**SEXY VOICE**

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

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

**CUT TO:**

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

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

**LANCE**

Good morning, Barry....

**BARRY**

Hi, Lance.

**LANCE**

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

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

**BARRY**

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

**LANCE**

You're goin' on a trip?

**BARRY**

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

**LANCE**

You should go on a trip.

**BARRY**

No thanks.

**LANCE**

So what should I do with the pudding?

**BARRY**

Let's just leave it there for now.

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

**ANGLE, MOMENTS LATER.**

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

**ANGLE, MOMENTS LATER.**

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

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

**BARRY**

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

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

**ELIZABETH**

(to Lena)

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

**LENA**

It's fine.

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

Barry is standing near the harmonium, fiddling around. He

looks up, sees Elizabeth and Lena walking towards him and  
tenses....they meet in the middle of the warehouse;

**ELIZABETH**

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

**BARRY**

I don't know.

**LENA**

Hi.

**BARRY**

Hi.

**LENA**

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

**BARRY**

Yes I do.

**ELIZABETH**

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

**BARRY**

Yeah I can't.

**ELIZABETH**

Why?

**BARRY**

I have work, I can't leave.

**ELIZABETH**

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

**BARRY**

I'm sorry.

**LENA**

It's ok. That's alright.

**ELIZABETH**

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

**BARRY**

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

**TOLEDO.**

**LANCE (OC)**

**WHICH?**

**BARRY**

...I'll tell you later.

**ELIZABETH**

You don't wanna come to eat with us?

**WORKER VOICE**

**TELEPHONE BARRY ON LINE TWO!**

**ELIZABETH**

What's all this pudding?

**BARRY**

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

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

**BARRY**

Hello?

**SEXY VOICE**

We got disconnected before....

**BARRY**

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

**SEXY VOICE**

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

**BARRY**

This makes me very uncomfortable.

**SEXY VOICE**

I need help.

**BEAT.**

**SEXY VOICE**

Should I just ask your girlfriend?  
(beat)  
Maybe I should call back and talk to your girlfriend?

**BARRY**

I don't have a girlfriend --

**SEXY VOICE**

-- you said you did.

**BARRY**

I know I did. But I don't.

**SEXY VOICE**

You lied to me?

**BARRY**

I didn't lie.

**SEXY VOICE**

Why did you tell me you did, then?

**BARRY**

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

**SEXY VOICE**

No you won't.

**ANGLE, ELIZABETH AND LENA**

**LENA**

I'll go pay for my car.

**ELIZABETH**

Are you sure?

**LENA**

Yeah.

**ELIZABETH**

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

**LENA**

It's not bad, it's ok.

**ELIZABETH**

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

**LENA**

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

**ELIZABETH**

Sorry.

She leaves. Elizabeth heads for Barry's office;

ANGLE, BARRY on the phone

**SEXY VOICE**

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

**BARRY**

This is not cool.

**SEXY VOICE**

It was cool last night.

**BARRY**

I have to go.

**SEXY VOICE**

Are you telling me no?

**BARRY**

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

**SEXY VOICE**

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

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

**ELIZABETH**

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

**BARRY**

(into phone)

I'm gonna call you back.

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

**SEXY VOICE**

(trailing off)

...**MOTHERFUCKER, NO....**

**BARRY**

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

**ELIZABETH**

It's not cool?

**BARRY**

It's fine, but --

**ELIZABETH**

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

**BARRY**

I feel really on the spot now.

**ELIZABETH**

Are you gonna do it?

**BARRY**

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

**ELIZABETH**

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

**BARRY**

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

**ELIZABETH**

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

**BARRY**

I don't know.

**ELIZABETH**

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

**BARRY**

What?

**ELIZABETH**

Did you ask Walter to get you a shrink?

(beat)

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

**BARRY**

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

**ELIZABETH**

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

**ANGLE, BARRY AND ELIZABETH, MOMENTS LATER**

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

**ELIZABETH**

I gotta grab something from my car....

**LENA**

We should be going --

**ELIZABETH**

(over her shoulder)

Yeah, no, I have to get something  
from my car, I said.

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

**LANCE**

Which guy in Toledo are you talking  
about?

**BARRY**

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

**LANCE**

You talkin' to me about Ramada Inn?

**BARRY**

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

He walks away, Lena turns to him;

**LENA**

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

**BARRY**

It's fine. It was fun, though.

**LENA**

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

**BARRY**

No. Not at all. It's nice.

**WORKER (OC)**

Telephone, Barry Line One!

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

**BARRY**

(turns back)

One second, sorry.

**IN THE OFFICE, THAT MOMENT**

He picks up the phone.

**BARRY**

Hello?

**SEXY VOICE**

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

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

**LENA**

Business is good, you're busy?

**BARRY**

Yeah, not really.

**LENA**

I saw a picture of you.

**BARRY**

Yes.

**LENA**

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

**BARRY**

Do you have brothers or sisters?

**LENA**

No. I'm the exact opposite --

**BARRY**

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

**LENA**

It's terrible, no.

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

**LENA**

What do you do with all this pudding?

**BARRY**

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

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

**LENA**

Oh My God.

**BARRY**

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

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

**LENA**

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

**BARRY**

(to the guys)  
Are you guys hurt?

**WORKERS/LANCE**

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

**BARRY**

(back to Lena)  
So you do what she does, the same work, the same job?

**LENA**

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

**BARRY**

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

**LENA**

Really?

**BARRY**

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

**LENA**

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

**BARRY**

-- I'm probably not gonna go though.

**LENA**

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

**BARRY**

-- yeah that would be great, if I was gonna go but I'm not exactly sure, I have so much goin on

here -- A lot depends on this thing  
I might do here and if that happens  
I can't go and if it doesn't happen  
then I probably will, but I doubt it.

There's another LOUD CRASH as they try to reposition the box that's fallen, giving way to something else that FALLS. In other words, to correct the mistake they've already made, they have to sacrifice another CRATE that CRASHES. She looks, Barry just flinches, tries to stay looking straight ahead; CAMERA (HAND HELD) with Elizabeth, comes walking back in.....says to Barry:

**ELIZABETH**

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

**LENA**

(to Elizabeth)  
You ready?

**ELIZABETH**

Are you coming to eat with us?

**BARRY**

Yeah I can't.

**ELIZABETH**

(at the crates)  
OH MY GOD. Look at that.

**LENA**

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

**BARRY**

Ok.

**ELIZABETH**

(to Barry)  
What's all this pudding?

**BARRY**

It's not mine.

**ELIZABETH**

Why's it here?

**BARRY**

I have no idea.

**LENA**

(to Elizabeth)  
Are you ready?

**ELIZABETH**

(to Barry)

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

**LENA**

Bye, Barry.

**BARRY**

Goodbye.

**ELIZABETH**

Call me later.

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

**ELIZABETH**

So I'll meet you at the restaraunt?

**LENA**

Ok.

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

**CUT TO:**

**INT. WAREHOUSE - THAT MOMENT**

She comes walking in and over to Barry;

**LENA**

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

**BARRY**

Sure.

**LENA**

Do you want to pick me up?

**BARRY**

Sure.

**LENA**

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

**BARRY**

Sure.

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

**BARRY**

This is funny.

**LENA**

Yeah.

**BARRY**

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

**LENA**

Ok.

**BARRY**

Alright?

**LENA**

....Hi.....

**BARRY**

....Hi.....

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

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

**LANCE (OC)**

Barry, Line One, Telephone!

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

**BARRY**

Hello?

**SEXY VOICE**

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

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

**CUT TO BLACK.**

Title Card: Provo, Utah

**FADE IN:**

**INT. STEVENS BROTHERS HOUSE - DAY**

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

**DAVID**

I'll do it.

**JIM**

I'll do it too.

**DAVID**

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

**LATISHA**

You have to do it now.

**JIM**

If we drive there it's a problem.

**LATISHA**

Dean will loan you one of his cars.

**JIM**

Which one?

**LATISHA**

You have to talk to him --

**DAVID**

How do you know he's rich?

**LATISHA**

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

Nate emerges a bit from the b.g.

**NATE**

Where are you guys going?

**DAVID**

California. Los Angeles.

**NATE**

When are you leaving?

**DAVID**

Right now.

**LATISHA**

Let's go talk to Dean.

**CUT TO:**

**INT. LOCAL BAR/PROVO - LATER**

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

**DEAN**

Hey guys.

**DAVID/JIM/NATE**

Hey, Dean.

**LATISHA**

So they'll go.

**DEAN**

I'm only paying two of you guys.

**DAVID**

That's cool.

**DEAN**

When can you leave?

**DAVID**

As soon as you want.

**DEAN**

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

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

**DEAN**

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

**REGULAR JOE**

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

**DEAN**

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

**REGULAR JOE**

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

**DEAN**

You've got a glass?

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

**DEAN**

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

**JUMP CUT TO:**

**INT. LOCAL BAR/PROVO - MOMENTS LATER**

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

**WOMAN**

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

Dean gets in the middle of it;

**DEAN**

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

He motions over his shoulder to Ashes to Ashes.

**MAN**

I'll talk to you later.

**WOMAN**

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

**CUT TO:**

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

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

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

**DEAN**

Your expenses are your own.

**DAVID**

I thought Latisha said you would --

**DEAN**

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

**DAVID**

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

**DEAN**

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

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

**DEAN**

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

**LATISHA**

Uch. Shut up, Dean.

**DEAN**

What's the problem?

**LATISHA**

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

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

**DEAN**

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

(to Greg)

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

He hands him another piece of paper and a photo;

**DEAN**

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

**DAVID**

Ok.

**DEAN**

That's it.

**DAVID**

Can we maybe ask for more money on  
this?

**LATISHA**

Why?

**DAVID**

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

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

**CUT TO:**

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

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

**JUMP CUT TO:**

**EXT. UTAH STREET/TRUCK/MOVING - MOMENTS LATER**

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

**LONG DISSOLVE TO:**

**EXT/INT. LENA'S APARTMENT COMPLEX - EVENING**

This is a SPLIT SCREEN SEQUENCE shot with TWO CAMERAS.

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

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

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

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

**LENA**

Who is it?

**BARRY**

It's Barry.

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

**LENA**

Hi.

**CUT TO:**

**INT. RESTAURANT - NIGHT**

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

**LENA**

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

(beat)

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

Barry leans a little bit out of FRAME.

**BARRY**

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

**LENA**

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

BEAT. He leans slightly back in FRAME.

**BARRY**

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

(beat)

You're friends with my sister?

**LENA**

Yeah.

**BARRY**

How long have you known her?

**LENA**

About six months.

**BARRY**

You like her?

**LENA**

Yeah. Yeah we get along well.

(beat)

You didn't get along with her very well?

**BARRY**

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

**LENA**

No, no. I did.

**BARRY**

That's nice. It's nice.

(beat)

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

**LENA**

Yeah.

**BARRY**

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

**LENA**

Yeah?

**BARRY**

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

**LENA**

You were talking about the promotion --

**BARRY**

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

**LENA**

Yeah.

**BARRY**

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

**LENA**

Yeah.

**BARRY**

You see?

**LENA**

Yeah, no, I see --

**BARRY**

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

**LENA**

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

**BARRY**

....yeah....

**LENA**

So that was your pudding?

**BARRY**

....No....

**LENA**

I'm sorry. I thought you said --

**BARRY**

No I didn't say that.

**LENA**

I thought you said you bought all that pudding --

**BARRY**

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

**LENA**

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

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

**BARRY**

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

He gets up and goes.

**CUT TO:**

**INT. BATHROOM - MOMENTS LATER**

Barry walks in and goes a little crazy. He's mad at himself and he HITS a stall....it seems loose already and falls straight to the floor.

This makes him go crazier and he continues to BEAT and KICK the shit out of the bathroom/stall.

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

**CUT TO:**

**INT. RESTARAUNT - MOMENTS LATER**

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

**MANAGER**

Hello.

**LENA & BARRY**

Hi.

**MANAGER**

Sir, can I talk to you?

**BARRY**

Why?

**MANAGER**

Just have you for one second, please.

He looks to Lena, excuses himself.

**ANGLE, OFF TO THE SIDE.**

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

**MANAGER**

Sir, the bathroom was just torn apart.

**BARRY**

Yeah.

**MANAGER**

Did you do it?

**BARRY**

No.

**MANAGER**

You didn't just smash up the bathroom?

**BARRY**

No.

**MANAGER**

Well who did?

**BARRY**

I don't know.

**MANAGER**

Your hand is bleeding.

**BARRY**

I cut myself.

**MANAGER**

How?

**BARRY**

On my knife.

**MANAGER**

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

**BARRY**

I didn't do that.

**BEAT .**

**BARRY**

Why? ...what?

**MANAGER**

Your hand is bleeding.

**BARRY**

I know.

**MANAGER**

I'm gonna have to ask you to leave.

**BARRY**

Why?

**MANAGER**

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

**BARRY**

I didn't do it.

**MANAGER**

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

**BARRY**

Yeah, but I didn't do anything.

**MANAGER**

I'm gonna call the police then, sir.

**BARRY**

Please don't do this to me.

**MANAGER**

The police are on their way.

**BARRY**

Sorry.

He starts to move back....

**BARRY**

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

**MANAGER**

That's fine.

Barry takes out some money and hands it over.

**BARRY**

Keep the change, please.

**ANGLE, BACK AT THE TABLE.**

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

**BARRY**

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

**LENA**

Ok.

They head out of the restaraunt.

**LENA**

Is everything ok?

**BARRY**

Yes.

**LENA**

What happened?

**BARRY**

Nothing.

**LENA**

What did he want?

**BARRY**

Nothing.

They walk a bit.

**BARRY**

I have a better idea of where we  
can go.

**LENA**

Ok.

They walk some more.

**BARRY**

There's a better place for us to eat.

**LENA**

Did something happen; are you alright?

**BARRY**

Yes I'm fine. Everything is ok.  
It's fine. Everything is fine.

They walk some more and get in the car.

**CUT TO:**

**INT. BARRY'S CAR - DRIVING - NIGHT**

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

**LENA**

So....how is your harmonium doing?

Barry looks at her.....

**LENA**

Your portable reed organ....the piano.

**BARRY**

Well, it's fine. Thank you.

**LENA**

Did you pick it up from the street?

**BARRY**

What?

**LENA**

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

**BARRY**

...yes I did...?

**LENA**

Are you learning how to play it?

**BARRY**

Yes? I'm trying.

**LENA**

Oh that's great.

**BEAT.**

**LENA**

So you must travel a lot with all that pudding you bought?

**BARRY**

Yes no not really.

**INT. LENA'S APARTMENT - LATER**

Lena and Barry finishing up the date;

**BARRY**

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

**LENA**

...yeah...

**BARRY**

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

**LENA**

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

**BARRY**

Yeah.

**LENA**

If you come to Hawaii --

**BARRY**

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

**LENA**

You don't think you'll go --

**BARRY**

I don't know.

**LENA**

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

**BARRY**

Ok. Have a good trip.

They do a shake hands/kiss on cheek goodbye.

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

**CUT TO:**

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

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

**RECEPTION WOMAN**

Are you Barry?

**BARRY**

Yes.

**RECEPTION WOMAN**

It's for you.

Barry walks towards the phone;

**BARRY**

This is Barry.

**LENA (OC)**

This is Lena.

**BARRY**

Hi.

**LENA (OC)**

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

**BARRY**

Really?

**LENA**

Yeah.

**BARRY**

So what do I do then?

**INT. MAZE OF CORRIDORS - MOMENTS LATER**

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

**CUT TO:**

**INT. HALLWAY - THAT MOMENT**

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

**BARRY**

That was good.

**LENA**

Yeah.

**BARRY**

I'll see you later.

**LENA**

Ok.

**BARRY**

I don't freak out very often.

**LENA**

What do you mean?

**BARRY**

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

**LENA**

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

**BARRY**

I don't freak out.

**LENA**

Ok.

**BARRY**

Have a good trip.

**LENA**

Thank you.

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

**CUT TO:**

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

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

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

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

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

**EXT. BARRY'S APARTMENT - LATER**

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

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

**DAVID**

Hey.

**BARRY**

Hi.

**DAVID**

I need to talk to you for a second.

**BARRY**

What?

**DAVID**

You gotta give me some money.

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

**DAVID**

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

**BARRY**

Wait a minute --

**DAVID**

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

**BARRY**

Please don't do this.

**DAVID**

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

MIKE D violently PUSHES BARRY STRAIGHT TO THE GROUND.

**BARRY**

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

**DAVID**

How much money do you have in your pockets?

**BARRY**

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

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

**BARRY**

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

**DAVID**

What do you have in the house?

**BARRY**

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

**DAVID**

You have an ATM?

**BARRY**

Yes.

**DAVID**

Is this where you live?

**BARRY**

Yes.

**DAVID**

You have another house somewhere or something?

**BARRY**

No.

**MIKE D**

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

**BARRY**

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

Mike D pushes Barry's face.

**MIKE D**

Shut up, be quiet. Be quiet.

**BARRY**

-- don't --

**DAVID**

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

**BARRY**

Alright, alright.

They pick him up and then;

**BARRY**

How do you want to do this?

**MIKE D**

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

**CUT TO:**

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

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

**ANGLE, THE BROTHERS.**

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

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

**DAVID**

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

**BARRY**

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

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

**MIKE D**

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

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

**EXT. STREETS & ALLEYS - NIGHT**

**ANGLE, BARRY. - VARIOUS ALLEY WAY/STREET SHOTS.**

He turns some corners.....makes his way down a side street and through an alley or two....and then he's running like a mad man as fast as he can down the street.....

**EXT. STREET NEAR ATM - NIGHT**

CAMERA tracks profile with him.....

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

**MIKE D**

Where the fuck are you going?

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

**INT. BARRY'S BEDROOM - NEXT MORNING**

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

**BARRY**

...what the hell?

**CUT TO:**

**INT. WAREHOUSE/BARRY'S OFFICE - MORNING**

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

**INT. WAREHOUSE/BARRY'S OFFICE - MOMENTS LATER**

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

**LANCE**

What's up?

**BARRY**

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

**LANCE**

What happened?

**BARRY**

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

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

**BARRY**

...ok.....ok.....I gotta get some pudding to go somewhere....

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

**WORKER**

Telephone on Line One, Barry.

He picks up the phone;

**BARRY**

Hello?

**RHONDA (OC)**

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

Barry hands up the phone real fast.

**BARRY**

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

**LANCE**

Where you goin'?

**BARRY**

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

**LANCE**

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

**BARRY**

Yeah but you can't tell my sisters that.

**LANCE**

Ok.

**BARRY**

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

**LANCE**

Ok.

**CUT TO:**

**EXT. WAREHOUSE - MOMENTS LATER**

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

**CUT TO:**

**INT. SMART AND FINAL - DAY**

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

**BARRY**

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

**CUT TO:**

**INT. SMART AND FINAL/CHECK OUT - MOMENTS LATER**

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

**BARRY**

(to Girl)

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

**CHECK OUT GIRL**

What is this, man?

**BARRY**

I'm sorry.

**CHECK OUT GIRL**

Are you serious with this?

**BARRY**

Yes. Sorry.

**CHECK OUT GIRL**

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

**BARRY**

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

**CHECK OUT GIRL**

This is a bunch of bullshit.

**BARRY**

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

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

**BARRY**

I'm sorry, I'm really sorry.

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

**BARRY**

Sorry. I'm sorry, ma'am.

**CUT TO:**

**EXT. SMART AND FINAL - DAY**

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

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

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

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

**BARRY**

God Damn They're So Beautiful.

**CUT TO:**

**INT. SUPERMARKET - DAY**

Barry and Lance stack pudding in, Barry says;

**BARRY**

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

**LANCE**

Yeah.

**BARRY**

That's funny.

**CUT TO:**

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

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

**BARRY**

I guess they're not open today.

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

**BARRY**

That's fine. I think I have enough.

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

**BARRY**

I get really sick of myself sometimes.

**CUT TO:**

**INT. BARRY'S WAREHOUSE - DAY**

CAMERA pushes in quick, Barry on the phone;

**BARRY**

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

**OPERATOR VOICE**

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

**BARRY**

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

**OPERATOR VOICE**

I'm sorry.

**BARRY**

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

**OPERATOR VOICE**

It takes time to process --

**BARRY**

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

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

**BARRY**

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

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

**JUMP CUT TO MOMENTS LATER:**

**INT. WAREHOUSE AREA - MOMENTS LATER**

Barry walks over to Lance;

**BARRY**

Ok: the pudding is gonna take six to eight weeks to process so that isn't gonna work for today, I'll just take a bath on that today. Ok.

But here's the thing I gotta tell  
you:

BEAT. He looks around at the pudding.

**BARRY**

....now: this pudding?

**LANCE**

Yeah.

**BARRY**

Let's just figure that out later --  
(beat)

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

He exits.

**CUT TO:**

**INT. LOADING AREA/PLANE - DAY**

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

**CUT TO:**

**INT. PLANE - DAY**

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

**BARRY**

I've never been on a plane before.

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

**BARRY**

What's that sound?

**CUT TO:**

**INT. PLANE - IN FLIGHT - LATER**

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

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

**CU. BARRY.**

**HE WELLS WITH TEARS AND A SMILE, CRINGES IN HIS FACE AND WE  
SEE THE BUILD UP OF EMOTION, HIS VEINS POP FROM HIS FACE AND**

**THEN HE SMILES LIKE CRAZY, SMILING AND SMILING AND SMILING,  
BRIGHT RED AND PAINFUL.**

**CUT TO:**

**INT. HAWAII AIRPORT - LATE AFTERNOON**

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

**CUT TO:**

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

Barry hops into a TAXI. The CAB DRIVER asks:

**CAB DRIVER**

Where?

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

**CUT TO:**

**INT. WAKIKI STREET/PHONE BOOTH - LATER**

Barry on the phone amid a crowd of people passing;

**ELIZABETH**

Hey. What are you doing?

**BARRY**

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

**INTERCUT:**

**INT. ELIZABETH'S APARTMENT - THAT MOMENT**

CAMERA with Elizabeth;

**ELIZABETH**

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

**BARRY**

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

**ELIZABETH**

You're so scared.

**BARRY**

Do you know where she's staying in Hawaii?

**ELIZABETH**

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

**BARRY**

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

**ELIZABETH**

No she didn't; that's a lie.

**BARRY**

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

**ELIZABETH**

What? Tell me why you wanna know --

**BARRY**

I just want to know where she's staying.

**ELIZABETH**

Tell me why.

**BEAT. HOLD ON BARRY.**

**BARRY**

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

**ELIZABETH**

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

**BARRY**

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

**JUMP CUT TO:**

**INT. WAKIKI STREET/PHONE BOOTH - MOMENTS LATER**

Barry on the phone;

**HOTEL OPERATOR**

Sheraton Wakiki, how may I direct your call?

**BARRY**

Lena Leonard's room please.

**HOTEL OPERATOR**

I'll connect you.

BEAT. A MAN answers the phone;

**MAN'S VOICE**

Hello?

**BARRY**

Hello. Is Lena there?

**MAN'S VOICE**

You have the wrong room.

He hangs up. Barry dials the number again.

**HOTEL OPERATOR**

Sheraton Wakiki, how may I direct your call?

**BARRY**

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

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

**LENA**

Hello?

**BARRY**

Lena?

**LENA**

Yeah?

**BARRY**

It's Barry.

**LENA**

**HI. WHERE ARE YOU? ARE YOU HERE?**

**BARRY**

Yes.

**LENA**

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

**BARRY**

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

**LENA**

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

**BARRY**

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

**LENA**

No. What do you mean?

**BARRY**

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

**LENA**

About six months ago. Why?

**BARRY**

I just wanted to make sure.

**LENA**

When was the last time you had a  
girlfriend?

**BARRY**

Where you married?

**LENA**

yeah.

**BARRY**

Ok. So you were married for how long?

**LENA**

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

**BARRY**

Ok. Where are you from originally?

**CUT TO:**

**INT. ROYAL HAWAIIAN/LOBBY - LATER**

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

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

...she walks towards him....

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

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

...They shake/hug/kiss on the cheek.....then on the mouth.

They start making out in the lobby of the hotel.

**CUT TO:**

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

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

**LENA**

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

**BARRY**

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

**LENA**

It's so nice.

**BARRY**

This really looks like Hawaii here.

They look at each other. HOLD, THEN:

**ANGLE, MOMENTS LATER.**

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

**CUT TO:**

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

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

**CUT TO:**

**INT. ROYAL HAWAIIAN HOTEL ROOM - MOMENTS LATER**

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

**BARRY**

Do you wanna have sex?

**LENA**

Yeah.

They take their shirts off.

**LENA**

Press together. It feels good.

She cups his face with her hands and tenses;

**LENA**

Oh my god, you are so adorable. I

just....god dammit.

**BARRY**

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

**LENA**

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

**BARRY**

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

**LENA**

...what...?

**BARRY**

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

They kiss and kiss and kiss;

**LENA**

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

**BARRY**

This is funny.

**LENA**

Yeah.

**BARRY**

This is nice.

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

**CUT TO:**

**INT. TOYOTA - MOVING - DAWN**

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

**NATE**

That guy had more money to give up.

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

**NATE**

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

HOLD. SILENCE for a moment.

**MIKE D**

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

**CUT TO:**

**EXT. HIGHWAY - NIGHT (BLUE SKY - CRACK OF DAWN DEAL)**

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

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

**CUT TO:**

**INT. HAWAIIAN HOTEL ROOM - NIGHT/NEAR DAWN - LATER**

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

**BARRY**

(sotto, calm)

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

**LENA**

Barry?

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

**BARRY**

I was talkin' to you last Thursday about that.

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

**CUT TO:**

**INT. KAHALA HOTEL - MORNING**

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

**ELIZABETH (OC)**

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

**LENA**

Ok. What should I do about Eric?

**ELIZABETH (OC)**

Just tell him to call me.

**LENA**

Ok.

**ELIZABETH (OC)**

So...did my brother call you?

**LENA**

No.

**ELIZABETH (OC)**

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

**LENA**

It's fine.

**ELIZABETH (OC)**

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

**LENA**

He did seem a little strange.

**ELIZABETH (OC)**

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

say that.

**LENA**

I'm sorry. You're right.

**ELIZABETH (OC)**

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

**LENA**

Should I call you later?

**ELIZABETH (OC)**

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

**LENA**

Ok.

They hang up and Lena looks to Barry and smiles.

**LENA**

Where do you have to go?

**BARRY**

For what?

**LENA**

For work.....

**BARRY**

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

**CUT TO:**

**EXT. TOYOTA - DRIVING - DAY (MELODY/SLIGHT)**

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

**CUT TO:**

**INT. KAHALA LOBBY - DAY (SCORE BACK TO RHYTHMIC)**

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

**CUT TO:**

**INT. HONOLULU AIRPORT/SECURITY - DAY (CONTD. UNTIL NOTED)**

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

**CUT TO:**

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

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

**BARRY**

How many times have you been on an airplane?

**LENA**

I think maybe over a hundred.

**BARRY**

That's right you travel so much.

**LENA**

Yeah.

BEAT. The plane starts to move.

**BARRY**

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

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

**BARRY**

I forgot about that.

**LENA**

Can I come home with you when we get there?

**BARRY**

Yeah.

**LENA**

It's ok to ask that.

**BARRY**

I thought that you were anyway.

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

**CUT TO BLACK.**

It's BLACK FOR A FEW MOMENTS.

**CUT TO:**

**INT. BARRY'S GARAGE - NIGHT**

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

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

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

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

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

**MIKE D**

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

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

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

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

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

**BARRY**

Are you ok?

**LENA**

I'm fine are you ok?

**BARRY**

Yes I'm sorry.

**LENA**

What is this?

**BARRY**

Let's go to the hospital.

They drive off.

**INT. HOSPITAL - LATER**

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

**LENA**

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

**POLICE**

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

**LENA**

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

**POLICE**

...right...the blonde one?

**LENA**

They were all blonde.

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

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

**CUT TO:**

**INT. BARRY'S WAREHOUSE - NIGHT**

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

**SEXY VOICE RECORDING**

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

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

**LATISHA (OC)**

This is Janice the operator, who's this?

**BARRY**

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

**INTERCUT:**

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

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

**LATISHA**

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

**BARRY**

That's not true. That's not true at all. You said that your name was Georgia and you said our conversation was confidential and I

trusted you and you kept calling  
and asking me for money, c'mon now  
I want to talk to your owner, your  
supervisor, whoever runs this, you  
understand. Please connect me now.

**LATISHA**

Can you hang on a second?

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

**INTERCUT:**

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

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

**WORKER**

Dean, line one....

Dean walks back to the phone and picks it up;

**DEAN**

Hello?

**LATISHA**

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

**DEAN**

What did you say?

**LATISHA**

Nothing.

**DEAN**

Put him through.

**LATISHA**

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

**DEAN**

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

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

**LATISHA**

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

**BARRY**

Fine, thank you.

**LATISHA**

Ok. You're connected.

**DEAN**

Who is this?

**BARRY**

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

**DEAN**

Why don't you shut the fuck up?

**BARRY**

What?

**DEAN**

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

**BARRY**

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

**DEAN**

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

**BARRY**

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

**DEAN**

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

They stop screaming. Then:

**DEAN**

Now are you threatening me, dick?

**BARRY**

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

**DEAN**

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

**BARRY**

**NO. NO. DON'T YOU SAY THAT.**

**DEAN**

I'll say whatever I want --

**BARRY**

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

**DEAN**

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

Dean hangs up the phone.

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

**EXT. WAREHOUSE - NIGHT**

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

**CUT TO:**

**INT. HOSPITAL/RECEPTION AREA - NIGHT**

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

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

**CUT TO:**

**INT. HOSPITAL/PAY PHONE**

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

**OPERATOR**

What city?

**BARRY**

Somewhere in Utah.

**OPERATOR**

What's the listing?

**BARRY**

D&D Mattress Man.

**CUT TO:**

**EXT. STREET/MATTRESS STORE - DAY**

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

**CUT TO:**

**INT. MATTRESS STORE - DAY**

He enters....and EMPLOYEE approaches;

**EMPLOYEE**

May I help you?

**BARRY**

I'm looking for the Mattress Man.

**EMPLOYEE**

Who?

**BARRY**

Whoever owns this.

**EMPLOYEE**

In the back.....

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

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

They stare at each other.

**BARRY**

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

**DEAN**

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

**BARRY**

Yes I did.

Dean doesn't respond.

**BARRY**

Can we agree that that is that?

**DEAN**

That's that.

**BARRY**

Thank you.

Barry hands him the phone.

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

**DEAN**

**NOW GET THE FUCK OUTTA HERE MAN.**

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

**CUT TO:**

**INT. WAREHOUSE - DAY**

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

**LANCE/WORKERS**

....are you ok? What's goin' on?  
Barry? Barry?

**BARRY**

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

**LANCE**

Where you been?

**BARRY**

Well I had to go to Utah...but now  
I'm here and I'll be right back.

**CUT TO:**

**INT. LENA'S APARTMENT - CORRIDOR/VARIOUS**

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

**CUT TO:**

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

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

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

**BARRY**

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

**LENA**

You left me at the hospital.

**BARRY**

I'm sorry.

**LENA**

You can't do that.

**BARRY**

Ok.

**BEAT.**

**BARRY**

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

**LENA**

So here we go.

**CAMERA PUSHES IN AS MY KISS.**

**REVERSE, BARRY.**

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

**FADE OUT...**