

(Name of Project)

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PECULIARITIES

OPENING CREDITS SEQUENCE:

We see in quick succession:

A) KENDRA in a bathroom, washing her face. She stares bleakly into the mirror.

B) COURTNEY leafing through the yellow pages, finding 'Pizza,' her fingers looking for a number.

COURTNEY'S ROOMMATE 1
(quietly.)
Yeah, but did they say...

COURTNEY'S ROOMMATE 2
We'll grab a bite, they said
we'll...

COURTNEY'S ROOMMATE 1
Okay, so it doesn't sound like
they're planning to...

COURTNEY finds a place. Picks up a phone.

C) CANDACE in a bathroom, dabbing a bit of perfume behind her ears, maybe between her breasts, also checking herself out in the mirror.

D) KIM in a bathroom, looking in a mirror. She reaches under her t-shirt, unhooks her bra, shrugs out of it.

E) ALEXIS in a bathroom, sitting on the toilet, her head in her hands. A baby cries in the background. Pounding on the door.

STEVE
(v.o.)
Honey?

F) ANN stares in a bathroom mirror. She holds up a teddy, holds it up so she can see how it looks on her. She holds up another teddy, compares. Her face is utterly bleak. She stuffs both teddies in a bag. Slams the bathroom door.

END CREDIT SEQUENCE

EXT. MORNING-OUTSIDE A HOTEL

Title: Tahoe

TED and KENDRA come down the exterior stairs of a hotel, each carrying a suitcase. Both are college student aged; KENDRA quite pretty, TED perhaps a trifle weak-chinned. TED opens the trunk, two suitcases slam into the trunk. They look up. A group of hotel maids are all gathered in the parking lot, taking a break; we can see their carts, they're gossiping together. KENDRA sees them. Hides her face as she gets in the car. Without saying a word to each other, TED and KENDRA open the car doors. Both doors slam simultaneously.

INT. EVENING-HALLWAY

Title: NCMO

Outside KIM'S APARTMENT, TRENT waits nervously. He's good looking, young, a bit ravaged. We see the door open, two girls close it behind them.

KIM'S ROOMMATE ONE
So anyway, she was all, 'whatever,'
and he is completely, like,
destroyed.

KIM'S ROOMMATE TWO
That is so LIKE her.

They go out. TRENT sidles up to the door, knocks. It opens. Looking both ways, he slips in.

EXT. DAY--OUTSIDE AN OFFICE BUILDING

Title: Temps

ALEXIS, 28, stands by an office parking lot, trying to dial a number on her cell phone. JASON, in his car, looks across the parking lot, sees her. His car pulls up next to her.

JASON
Need a lift?

ALEXIS
Jas! Oh, you are a lifesaver.

He leans across the seat and opens the door for her. She climbs in, pretty, peeved.

INT. NIGHT--BISHOP MULVEY'S BEDROOM

Title: The bishop

BISHOP MARK MULVEY, mid thirties, in his pajamas, stands, talking on a telephone. CANDACE MULVEY, his wife, is reading a book in bed.

BISHOP MULVEY

(On phone.)

No, the round tables have to stay in the cultural hall. . . . Because that's the policy. . . . Because that's the . . . No, the short legged tables have to stay in the nursery . . .

He looks over at his wife, shrugs helplessly. She returns, expressionless, to her book.

EXT. DAY--BARRY'S TRUCK.

Title: Kiss

BARRY, late twenties, drives his pickup across the Nevada desert. ANN, late twenties, rides shotgun.

ANN

(After a long pause.)

Okay, so, remember, Thursdays, they get out early.

BARRY

Yeah.

ANN

Teacher, you know, preparation day, whatever. They're out quarter to one.

BARRY REMEMBER.

I remember.

The truck continues eastward.

INT. NIGHT--HALLWAY OUTSIDE CARLENE AND COURTNEY'S APARTMENT

Title: Pizza and a Movie

Mixed group, college age guys and girls, all heading out the door of a girls' apartment. We hear their chatter. BRITTANY and TODD stop, long kiss.

ALLISON

Oh, geez. Get a room, you two.

She smacks them playfully. They break, amid comments from the rest of the group.

INT. NIGHT--KIM'S APARTMENT

TRENT sees KIM sitting on the sofa.

TRENT
I saw your roommates.

KIM
All gone for the night.

TRENT
I didn't see what's her name,
Kendra.

KIM
Off with her boyfriend, some sort
of romantic weekend, I didn't ask
details.

TRENT
(pause.)
Okay.

He crosses to the sofa.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

CARLENE and COURTNEY sit on the sofa in their living room.
BETH, their roommate is heading for the door.

BETH
You're sure you guys don't want to
go?

CARLENE and COURTNEY look up at her from the sofa.

COURTNEY
It's okay.

BETH shrugs. Checks her makeup in hall mirror, then heads for the door.

BETH
Hey, wait up you guys.

She reaches for the TV remote.

EXT. DAY--TED'S CAR

KENDRA and TED are in his car. They're both staring out opposite windows.

KENDRA
Nevada sucks.

She sees a road sign.

KENDRA
Winnemucca. Hub of northern Nevada.

TED
(Awkward chuckle.)
For real.

They ride along in silence.

TED
Did you turn the key back in?

KENDRA
The which?

TED
The room key. Did you turn it in?

KENDRA
We were supposed to leave it in the room.

TED
I think we were supposed to turn it in at the desk.

KENDRA
We did the quick check-out thing. We didn't make any phone calls and we didn't watch a movie.

TED
You're supposed to check out-.

KENDRA
They have your VISA number if there's a problem. All we had to do was leave the key in the room. On the, whatever, night table.

TED
If you say so.
(A longish pause.)

KENDRA
They left that thing. The quick
check out form. On the floor by
the USA Today.

TED
I didn't fill out any-.

KENDRA
I did, while you were in the
bathroom.
(To herself.)
Fogging up the mirror.

TED
Did you . . . say-?

KENDRA
Never mind.
(A pause.)

TED
Okay.

TED taps his fingers nervously on the steering wheel.

KENDRA
Would you mind not doing that?

TED
What?

KENDRA
You're playing with the steering
wheel.

TED
Sorry.

EXT. DAY--IN BARRY'S TRUCK

The truck continues to barrel down the highway.

ANN
Honey?

He looks over at her.

ANN

(Nervously.)

Look, you really got to promise me this, okay? I want you to promise me

BARRY

Do we have to do

ANN

Barry. Honey. I'm serious. If you leave straight from work, you're home by five fifteen by the kitchen clock. And you have to. Every day, you just got to.

BARRY

I told you I-.

ANN

Yeah, okay, but you know how it is, Ed or Ross or one of those guys-.

BARRY

Honey, I told you, I'll be ho-.

ANN

They'll want to stop, darts or a beer in Elko, and-.

BARRY

I'll come straight home.

ANN

(Pause.)

Well, you say that, but-.

BARRY

This is different. Different situa-.

ANN

I know, I trust you. I just--.

BARRY

I'll have dinner on the table six o'clock every night. Solemn promise.

(A little joke.)

It may just be TV dinners, but-.

ANN

Okay.

(Pause.)

And no beer in the house.

BARRY

We've been over this.

ANN

It's important to me.

BARRY

Okay. I agree, all right. In front of the kids, we pretend there's this thing called the Word of Wis-.

ANN

It's important. To me.

BARRY

Okay.

(Pause.)

And yes, I'll remember to peel back the foil from the tater tots.

ANN

(Chuckles a little.)

You're never gonna let me forget that, will you?

They both laugh a little. A reasonably companionable silence. The truck continues down the highway.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

CARLENE and COURTNEY are eating pizza from the box, both are laughing.

CARLENE

Okay, so by then she's about to die, she has to go so bad, she's almost hopping up and down right there in the car seat.

COURTNEY

(Laughing.)

I can just see it.

CARLENE

And see, the thing is she really likes the guy.

CARLENE (cont'd)

That's what makes it so horrible;
first date, so she can't, like, say
'excuse me, I have to go.' Right?
But she also doesn't want to cut
the evening short either. And then
he goes 'let's go for a ride up the
canyon.' And she's all 'okay.'
Like, teeth clenched.

COURTNEY

(Hooting.)

Oh NO!

CARLENE

And the thing is, they're having
this great conversation and all,
and half of her is dying, and the
other half is having this terrific
date and all. So FINALLY, he says
to her, 'listen, I'd better get you
home.'

COURTNEY

Okay, so he takes her home.

CARLENE

And she's like, 'okay, can I hold
it for ten more seconds.' I mean,
she's bursting, she told me.

COURTNEY

Right.

CARLENE

He walks her up to the apartment.
Slowly. They get to the porch.
And he wants to STAND and TALK!
Okay? And she's in agony.

COURTNEY

This is so amazing.

CARLENE

So finally, finally she gets the
door open, and he says goodnight,
and he starts to walk back to the
car. And then he turns around
again, and he says "oh, one more
thing." And she turns to him. And
he kisses her. Right there on the
porch. The shock, the surprise.
And she loses it. I mean WHOOSH.
Right there on the porch.

COURTNEY

Oh my gosh!

CARLENE

I mean, soaked. Everywhere.

COURTNEY

Oh my gosh. Oh, the poor girl.

CARLENE

True story.

COURTNEY

And this was your old roommate?

CARLENE

My old roommate's sister.

COURTNEY

So, what happened?

CARLENE

Six months later, they were engaged. I mean, if their relationship could survive that. . . .

COURTNEY

That is hysterical!

CARLENE

True story. I swear.

Courtney gets another slice of pizza.

COURTNEY

Okay, one more piece.

CARLENE

You were gonna stop at the last one.

COURTNEY

So I lied.

They laugh together. CARLENE looks at the pizza, looks at COURTNEY, sees her butt, looks down at her own too-full sweatpants. Shrugs. Has another large slice of pizza.

EXT. DAY--JASON'S CAR.

JASON and ALEXIS are laughing together.

JASON
Okay, okay, Evil Dead, parts one
two and three, who played, come on,
the guy, the guy. . . .

ALEXIS
Ash. Duh. Bruce Campbell.

JASON
The GREAT Bruce Campbell.

They laugh together.

ALEXIS
I love Bruce Campbell.

JASON
Did you ever read his book?

ALEXIS
Twice. Bruce Campbell on Xena?

JASON
You are hard-core.

ALEXIS
Totally.

JASON
I give.

ALEXIS
That's easy, the thief guy, Autola
something. Spiderman?

JASON
The ring announcer guy. Of course.
Okay, here's a hard one. TNG?

ALEXIS
TNG. I don't think he was ever on
TNG.

JASON
The one where Picard has to go back
and get his saddle?

ALEXIS
Bruce Campbell is not on that
episode.

JASON
He's not, like, the base commander?

ALEXIS
Was he? I don't know.

She lays companionably back in the car seat. Music is playing. He looks at her, her eyes are closed.

ALEXIS
(Eyes still closed.)
See, that's the thing about Steve.
I mean he just doesn't . . . he
likes movies and all, but he
doesn't even think about-.

JASON
He's into, like, what, Bruce Willis
movies, right?

ALEXIS
Mainstream, exactly. Or Meg Ryan
romantic comedies. Phantom Menace;
he liked Phantom Menace.

JASON
Ouch. Even Jar-jar?

ALEXIS
He liked Jar-jar Binks.

JASON
The only guy in the audience in the
world who. . . .

ALEXIS
Like, you saw Spawn of course.

JASON
Duh.

ALEXIS
Steve, get this, wanted to walk
out. Of Spawn.

JASON
Well, so did Todd McFarlane.

ALEXIS
(Crowing.)
See! Steve wouldn't even get that!

They laugh together.

ALEXIS
He doesn't . . . he just. . . .

JASON
Well, you know, he's-.

ALEXIS
Oh, yeah, I know. I mean, the
master's thesis and all. Up to his
. . . .

JASON
That's all it is.

ALEXIS
Sure. Totally.

JASON
So-.

ALEXIS
Okay, second left here.

The car makes the turn.

ALEXIS
(v.o.)
I mean, I love him and all, it's
not

JASON
Of course not.

She settles back in her seat again, eyes closed. JASON can't take his eyes off her.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

CARLENE eats pizza, pineapple falls off, down her shirt. She plucks it out.

CARLENE
I swear, I love ham and pineapple.
You can't even get it back in KC.

COURTNEY
Really? We got it.

CARLENE
Well, Seattle. I mean, that's
practically west coast.

COURTNEY

It is on the west coast, doofus,
you can see the ocean from our
house.

CARLENE

You know what I mean.

COURTNEY

I guess.

Companionable silence. COURTNEY looks at the TV, shifts
restlessly.

COURTNEY

What time is it, anyway?

CARLENE

Eight twenty, something.

COURTNEY

(Tempting her.)

You know what's on?

CARLENE

What?

COURTNEY

Dates. From. Hell.

CARLENE

The worst reality show in the
history of....

COURTNEY

You know you want to.

CARLENE

The worst reality....

COURTNEY

We both saw the preview and we both
thought that guy was hot.

CARLENE

Okay, they want you to think it's
about the obstacles, the fiery pit
and the pitchforks and all. But
it's not.

COURTNEY

Yes it....

CARLENE

No, it's about hooking up, it's about USING the obstacles to get your hands on each others body parts in a....

COURTNEY

It's Survivor, right? Only it's in hell and they have sex at the end, what's not to like?

CARLENE

It's not even on Fox. It's on the WB, that's how low....

COURTNEY

Come on. You know you want to.

CARLENE

And the half-naked demon chicks. And the tormentors, I swear, they just hired the Chippendales, that's all they did.

COURTNEY

It's fun.

CARLENE

I hate that show.

COURTNEY

Don't give me that, you love it, you know you do.

CARLENE

I don't.

COURTNEY

Plus this is the one where they roast Ryan Seacrist. Think about it, on that spit, slowly turning.

CARLENE

It's totally nothing but a show for no-morals losers....

COURTNEY

Who we're supposed to laugh at.

CARLENE

No. Seriously. I don't want to watch it.

COURTNEY
Come on. It's healthy. It's,
like, educational.

CARLENE
Educational.

COURTNEY
Telling all these people where
they're going to end up if they
don't, like, repent. It's
theological.

CARLENE
Well, you can watch it.

COURTNEY
It's more fun with someone.

CARLENE
I'm just gonna read my book.

Emphatically picks up her book. COURTNEY looks at her, half-
amused. Exaggerated pleading.

COURTNEY
Carlee--ene. Carlee-eene? Please?

CARLENE
No.

COURTNEY
Please?

CARLENE
Look, okay, but if the demon chicks
kiss again, we're turning it right
off.

COURTNEY
Oh yeah. Ick.

EXT. DAY--TED'S CAR

The car passes a small peak. KENDRA looks out the window.
Nothing but dry desert and sagebrush. After a moment.

KENDRA
I hate Nevada.

TED
Mmmm.

KENDRA
It's like this whole nuclear waste
dump site.

TED
(Pedantically.)
I think actually the testing was
done a little to the south of-.

KENDRA ignores him. He trails off. She looks out the window
again.

KENDRA
The whole state. Really, it's like
a state for mutants.

TED looks at her uncertainly. She's not looking at him, or
really at anything.

KENDRA
Sage brush, that's got to be some
kind of mutant radiation . . .

She rouses herself a little.

KENDRA
Tumbleweed. All that.
(Pause.)
Who lives here? Mafia and
cowboys. The whole state. And,
like, space alien watching people.
Area 51 people. Whatever. Lame
entertainers; gay German tiger
guys. And gambling. I hate it.

TED
Hookers.

KENDRA
What?

TED
Nothing.

KENDRA
What did you-?

TED
Nothing.

TED continues driving. KENDRA shuts her eyes to the glare of
the sun.

EXT. DAY--IN BARRY'S TRUCK

BARRY and ANN sit together. BARRY glances out the window.

BARRY
Jackrabbit.

ANN
What?

BARRY
(Gesturing.)
Jackrabbit.

ANN
Right.

She looks at him, starts to speak. Sees his apparent absorption in driving. She looks down, sees a department store bag, sees what looks like a negligee. She looks away, out the window. He looks at her. He also doesn't speak.

INT. NIGHT--KIM'S APARTMENT

KIM and TRENT are on a sofa, furiously making out. She takes his hand, moves it to her breast. He pulls back.

TRENT
Okay. Okay.

KIM tries to nuzzle his neck.

TRENT
I think we'd better-.

KIM kisses him again, hand on his thigh.

TRENT
Kim, I mean it.

KIM
Don't quit on me.

TRENT
Not a good idea.

KIM
Come on.

KIM kisses him again.

TRENT
I'm serious.

He stands. She's clinging to him, hits the floor.

KIM
(Furious, controlled.)
All right.

TRENT
It was starting to get too-.

KIM
I was fine.

TRENT
Dangerous. It was getting
dangerous.

KIM
Not for me.

TRENT
Well it was for me.

He moves away from the sofa, trying to get himself under control. She looks at him contemptuously.

KIM
(Venomously.)
Coward.

He stares at her in disbelief.

TRENT
There's no need for....

KIM
Wuss. Pansy.

TRENT
Just a second here-.

KIM
Fag.

TRENT stares at her in hurt disbelief.

TRENT
I'm not a-.

KIM
I know exactly how far I can go and
exactly when I need to stop and
this time we were nowhere close.

TRENT turns his back to her, starts to put his shoes on.

TRENT
Yeah, well, I guess I don't have
your fine tuned sense of-.

KIM
I draw the boundaries in this
relationship.

TRENT
Do you?

KIM
Yes. I do.

TRENT
Well maybe it's time to redraw some
boundaries.

He heads for the door.

KIM
You go out that door, and you will
never see me again.

TRENT
Break my heart.

He's got his hand on the doorknob. But he doesn't open it.

KIM
You know me, Trent. I'm not
kidding.

TRENT
I don't care.

KIM
I don't kid around. Leave, you're
history.

TRENT
Fine.

He starts to open the door. Fumbles with it.

KIM

Trent?

He has the door slightly ajar. But he doesn't leave.

KIM

Honey.

He looks out into the hallway. It's clear. There's nothing to stop him from going. He looks back at her.

KIM

Come back.

TRENT

No.

KIM

Look, I'm sorry. Come back.

TRENT

No.

KIM

I don't want to end it. Not like this.

TRENT

Yeah.

KIM

Look, I'm sorry.

TRENT

Whatever.

KIM

Really. I am.

TRENT

Yeah, you're sorry, great, that's just supposed to make everything...

KIM

You cut me off. Too soon, sooner than I.... Anyway. You see?

TRENT looks again at the door. Looks back at her. She's smiling ruefully. She's tousled, she looks great. He closes the door.

TRENT

All right.

He walks back towards her on the sofa. She holds her arms out to him.

INT. NIGHT--BISHOP MULVEY'S BEDROOM

BISHOP MULVEY is tying a tie. CANDACE looks up from her book.

CANDACE
Heading out?

BISHOP MULVEY
I'm sorry, honey.

CANDACE
You know, there's this really interesting word I heard about the other day. Really caught my attention. Delegate.

BISHOP MULVEY
Honey....

CANDACE
It's where someone who's, say, head of some organization or other, maybe a church organization, a ward, say...

BISHOP MULVEY
I'm sorry.

CANDACE
Turns over some of his responsibilities to other people. So that he's not making every tiny little decision for everyone.

BISHOP MULVEY
This won't take long. I promise.

CANDACE
Why are you telling me? I'm just the person laying here in bed enjoying a good book.

BISHOP MULVEY
I'm sorry.

But she opens her book quite pointedly, and tunes him out. He sighs. Heads out the door.

EXT. DAY--JASON'S CAR.

JASON'S CAR pulls into a suburban street. In front of a duplex.

ALEXIS

(v.o)

Okay that's the house.

The car pulls to a stop. ALEXIS looks fondly at JASON. He makes something of a show of putting the car in park.

ALEXIS

Well, here it is.

JASON

I like the porch.

ALEXIS

Yeah, it's got that goin' for it.

A long pause. They look everywhere except at each other.

ALEXIS

Listen, I gotta thank you.

JASON

Oh, hey, it's on my way home anyway....

ALEXIS

I mean standing up for me. To Rita and all.

JASON

No problem.
(Joke.)
I'd do the same for someone I liked.

ALEXIS reaches over and playfully smacks him one.

ALEXIS

You.

JASON

I figure, we temps gotta stick together.

ALEXIS

Oh, totally.

JASON

I mean, Rita. What can you say?

ALEXIS is immediately energized by Rita's name, agitated, furious.

ALEXIS

I am so trying!

JASON

Well, I mean, what can you-?

ALEXIS

I am so making an effort to....

JASON

She's just....

ALEXIS is sitting on the edge of her car seat.

ALEXIS

You know she clocks bathroom breaks? I am totally not kidding. And then she's all "you were seven minutes this morning, and twelve..."

JASON

You're kidding.

ALEXIS

Not even.

JASON

You have got to be-.

ALEXIS

So I told her. Straight out. "I'm having my period." Right to her face.

JASON

That's great!

ALEXIS

I mean, what's that about? I mean, a stop watch? Hello!

JASON looks at her, agitated, high color in her cheeks. She's beautiful to him.

JASON

I don't even blame you.

INT. NIGHT--KIM'S APARTMENT

KIM pats the sofa. TRENT still stands; he still doesn't trust her.

KIM
Come here. We'll play truth or dare.

TRENT stares at her warily.

TRENT
Truth or dare? I don't think so.

KIM
Don't get all pissy, that stuff before was just hormones talking.

TRENT
Call me a-.

KIM
I know, I didn't mean it.
Chalk it up to, you know,
frustration. Please? Come here?

He finally walks over to the sofa. Sits, not looking at her.

TRENT
I was gonna start pushing things.

KIM
Maybe that's what I wanted.

TRENT
I didn't know if I could stop.

KIM
Of course you could stop.

He shifts awkwardly away from her.

TRENT
I don't know.

KIM
See, that's not the issue. Whether you could stop. I trust you, but you kinda need to trust me too. One of us has to say no and I kinda think that's my job.

TRENT
Both of us.

KIM
Well, sure.

TRENT
That's so bogus, 'it's the girl's
responsibility to say-.'

KIM
No, I'm not disagreeing-.

TRENT
I mean, seriously, I was not up to
pushing things any further, and....

She gets up abruptly, moves to the kitchen area of the
apartment.

KIM
Can I get you a coke? Cool us both
down.

TRENT stares at her, off-balance again, and uncomfortable.

TRENT
Sure.

KIM
Ice?

TRENT
Yeah.

KIM pours them each a glass from a two-liter coke bottle.

KIM
I hope it's not too flat. Katie
always buys these two liter things,
and then leaves the cap off.

TRENT
Gary does the same at my place.

KIM
It's undrinkable, flat pop.

TRENT
Totally.

A glass overflows.

KIM
Oh, it's got a nice head though.

TRENT
Good.

KIM spills some more. Looking for a towel to wipe it up.

KIM
I'm still a little shaky, you know.

TRENT
Yeah.

KIM
You get going on the back of my neck like that.

TRENT
You like that?

KIM
You couldn't tell?

She smiles at him. Brings over the two glasses of coke.

KIM'
You know, until you stopped it, that was one good session.

She smiles at him. He looks down at his glass. Looks at her, notices a button is undone on her top. Looks away, back to the glass. His hands are slightly shaking.

EXT. DAY--IN BARRY'S TRUCK

The truck continues down the highway. ANN stares at the highway. BARRY starts humming tunelessly. She stares at his face. He cut himself shaving, and there's a bit of a razor burn on his cheek. She looks at it for a moment.

EXT. DAY--TED'S CAR

TED's also humming. KENDRA stares at him, irritated. She adjusts the AC. TED glances over at her.

TED
(Long pause.)
You have the papers?

KENDRA

What?

TED

The papers? From the ... you know, the...

KENDRA

I told you, we left them on the-.

TED

From the . . . the place, the--?

KENDRA

Oh.

TED

Those.

A long pause. KENDRA avoids his gaze.

KENDRA

I know what you....

TED

Do you wanna, like, keep. . . .?

She's studiously trying to ignore him. He blunders on.

TED

They're legal documents. I mean-.

She turns on him, furious.

KENDRA

Twenty years from now, ten years from now, next year. Are you gonna wanna anyone to even know about...

She runs out of steam. Tears just starting. He looks carefully at the highway.

TED

No. I guess not.

KENDRA

Yeah, well, me neither.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

CARLENE gets herself another slice of pizza. COURTNEY checks her watch.

COURTNEY
Ten more minutes.

CARLENE sits on the sofa with her.

CARLENE
I should not watch that show, my
Dad's a bishop, you know, I should
know better.

COURTNEY
Oh, like your Dad will ever know.

CARLENE
(shrugs. After a second.)
I wonder how those guys are doing.

COURTNEY
What, Brittany and Todd? Climbing
all over each other, of course.

CARLENE
Two weeks to the wedding. I don't
think they're gonna make it.

COURTNEY leans in, talking confidentially.

COURTNEY
She had to see the bishop last
Sunday.

CARLENE
No!

COURTNEY nods; she knows things.

COURTNEY
Allison told me. She had an
appointment and Brittany was coming
out as she went in.

CARLENE
Well, that's none of our business.

COURTNEY leans in some more.

COURTNEY
You ever see his face?

CARLENE
Who, Todd? He's dating my
roommate, of course I know his-.

COURTNEY
No, I mean, while they're, you
know. Like they do.

CARLENE
Hi, like I watch 'em?

COURTNEY
It gets all red.

CARLENE's confused.

COURTNEY
I came in the other night to get a
drink of water, I mean they were
really, I mean, like, tongues and
stuff.

CARLENE
Gross.

COURTNEY
And he, like, looks over the top of
the sofa at me. His face was
totally red.

CARLENE sits pensively.

CARLENE
Do you think that's, you know, part
of it? Like, blood flow or
something?

COURTNEY
All I know is, he was holding this
pillow in front of himself. A BIG
pillow.

CARLENE laughs, grabs a pillow, whacks COURTNEY with it.

CARLENE
Courtney!

COURTNEY is laughing, dodging.

EXT. DAY--JASON'S CAR.

JASON and ALEXIS are still in the car.

ALEXIS
Okay, my turn. Five non-Star Wars
Mark Hamill movies.

JASON
Oh, man. Let's see, this is a hard
one. Uh, Corvette Summer.

She rolls her eyes dismissively.

ALEXIS
Everyone gets that one.

JASON
The Big Red One? With, like, Lee
Marvin?

ALEXIS
Good.

JASON
Not counting voice work?

ALEXIS
He had to be in the movie.

JASON
Wow. The Night the Lights went out
in Georgia?

ALEXIS
I'm impressed.

JASON
No, that's it.

ALEXIS
Come on! Slipstream? Mutronics?
Black Magic Woman?

JASON
Mutronics? Seriously, do you ever
see good movies?

ALEXIS
Mutronics was great! It was also
released as The Guyver. Had Jimmie
Walker in it.

JASON
McGyver? I know, he built a bomb
out of empty toilet rolls and
Windex.

ALEXIS
Not McGyver, you dweeb!

Now they're both laughing a lot.

EXT. DAY--TED'S CAR

TED continues to drive. There's nothing to look at.

TED
I was gonna ask you. Since we're talking. What'd you think of the floor show?

KENDRA
The what?

TED
The show? At the hotel? I was gonna ask what you thought.

KENDRA
It was okay.

KENDRA realizes she was being pretty dismissive. Decides to make a real effort.

KENDRA
I mean it was pretty good.

TED
I thought so too. Especially the singer. The black lady. Her voice was really... wow.

KENDRA
Yeah.

TED's face shines with enthusiasm.

TED
They can really sing sometimes. Big black women, you know?

KENDRA
Yeah, I do.

TED's suddenly self-conscious.

TED
Well. African-American. I uh guess we're supposed to....

KENDRA snaps at him.

KENDRA
Black. I hate that. Black.

TED
What?

KENDRA
All that political correctness.

She makes the quotation mark fingers.

KENDRA
"People of color."

TED
Well, whatever they-.

KENDRA
I just want to call them one thing
and let that be that. I don't want
it to, like, change every five
minutes.

TED's totally non-plussed at her sudden bad temper.

TED
Geesh. All I'm saying is....

KENDRA
Black. Black black black. Black
singer, black entertainer, big
black woman with a big black voice.

TED
Thing is....

KENDRA
Drive you crazy, changing every
five seconds. Changing the rules.
They should just make a rule and
then that's it.

TED
Absolutely. Okay? I agree with
you.

They stare at each other. She finally shrugs non-committally.

KENDRA
Okay.

They drive for awhile in a far from companionable silence.
After a bit, TED tries again.

TED
What I was asking. Isn't she
someone?

KENDRA
Who?

TED
The singer. Who we're talking
about. Isn't she, like, a Supreme
or something?

KENDRA
A Supreme.

TED
Didn't your parents have those
records? Diana Ross and the
Supremes and -.

KENDRA
That wasn't Diana Ross.

TED
No, I know, I was just saying she
might have been a....

KENDRA
(Scornfully.)
Diana Ross.

TED
No. But-.

KENDRA
You're so gullible.

TED
No, I just....

KENDRA
We're at Tahoe, rinky dink hotel in
Tahoe. Not Vegas or, whatever,
Mark Taper Forum. They're not
gonna have Diana flipping Ross
singing in the hotel floor show.

TED, agitated, tries to bring it back.

TED
I was just thinking, another
Supreme, though. Another one.

KENDRA

Another. . . .?

TED

I mean it was Diana Ross and the Supremes. I mean, the rest of them? I mean, one of the other ones could be at Tahoe, right? Florence Nightengale, Cindy Birdsong, whoever the rest of them...

KENDRA

Cindy Birdsong? You know the names of the other Supremes?

TED

It stuck in my head.

She stares at him with great hostility.

KENDRA

Well, you just know everything there is to know, don't you?

He's completely stunned, completely floored by this. He sputters.

TED

That that that ... the whole ... I'd never used a . . . it wasn't my fault.

She looks back. A little sadly, letting him off the hook.

KENDRA

No. To be fair, I guess it wasn't.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

CARLENE is trying to pick up a little.

COURTNEY

Five more minutes.

She drops more pizza stuff on the carpet. CARLENE looks at her, exasperated.

CARLENE

I bet they're having fun. Erin and Lynda and those guys from 2A.

COURTNEY
Group date's better than nothing.

CARLENE
That guy, what's his name, Mitch something?

COURTNEY
Sweeney?

CARLENE
Yeah, him. Erin really likes him.

She looks takes a handful of garbage to the kitchen.

COURTNEY
Just leave that.

CARLENE
I don't mind.

COURTNEY
It's just a group thing. Movies 8.

CARLENE
It's a start.

She throws things away, looks around for a rag.

COURTNEY
You coulda gone.

CARLENE
I wasn't invited.

COURTNEY
It was a group thing. Informal.

CARLENE goes over to her, cleans up a spill on the coffee table

CARLENE
Look, they come over, they go,
'hey, we're going to Movies 8.
Erin, Lynda, you guys wanna come?'

COURTNEY
'You guys' inclusive. 'You guys'
as in, all you guys in the
apartment.

CARLENE
No, 'you guys' as in Erin and
Lynda.

She finishes, goes back to the kitchen. COURTNEY stares over
at her.

COURTNEY
You coulda gone. No one woulda
thought anything of it.

CARLENE
I didn't feel right about it.

COURTNEY
Okay.

CARLENE comes back to the sofa.

CARLENE
You coulda gone.

COURTNEY
Me? No.

CARLENE
Seriously, you could have.

COURTNEY
I saw it.

CARLENE
What?

COURTNEY
That they were going to see. With
what's-his-name.

CARLENE
Oh.

COURTNEY reaches for the TV remote.

COURTNEY
So instead we watch Dates from
Hell.

CARLENE
Gothic paw-fest.

COURTNEY
It's educational. Think of it that
way.

CARLENE

Whatever.

EXT. NIGHT--A WARDHOUSE.

BISHOP MULVEY drives into the parking lot of an LDS warehouse. He doesn't see any cars. He looks hopeful. As he puts the car in gear, another car pulls up. He sighs, puts the car back in park, gets out. A LARGE WOMAN gets out of her car.

LARGE WOMAN

Bishop, I'm right about this,
you'll see that I'm right about
this.

BISHOP MULVEY sighs again. Follows her into the building.

EXT. DAY--TED'S CAR

The car drives down the freeway. KENDRA starts to cry quietly in the seat. TED looks over at her. Tries to figure out what to say. Can't. Drives on.

EXT. DAY--JASON'S CAR.

JASON and ALEXIS sit in the car, laughing.

ALEXIS

It's a giant rabbit, Jason!

JASON

Donnie does see a shrink about it.

ALEXIS

It's a rabbit!

JASON

It's also got, like, a worm hole
and stuff. Besides, Jake
Gyllenhaal...

ALEXIS

I can't believe you like this
movie!

JASON

Oh, this from the woman who LOVED
Sever versus Ecks!

She hoots even louder. JASON looks at her laughing. At that moment, he'll forgive her anything, even not liking Donnie Darko.

EXT. DAY--TED'S CAR

KENDRA is crying. TED glances over at her, back to the road, back to her. He has no idea what to say. He finally has to try.

TED
Is there anything I can do....

She's still crying. He tries again.

TED
Are you okay-?

KENDRA
I'm fine.

He nods, unconvinced. Keeps driving. She's still crying.

EXT. DAY--IN BARRY'S TRUCK

The truck continues down the highway.

ANN
(v.o.)
I think it's the next turn.

BARRY
(v.o.)
Four tenths of a mile after the
exit sign, unmarked. I remember.

The turns off the main highway, onto an unmarked lane. ANN looks around. She can't see much, then notices a long way off a compound of mobile homes. The truck hits a pot hole, bounces.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

COURTNEY and CARLENE watch television. We see part of the show, which involves good looking young contestants trying to navigate a set straight out of Hieronymous Bosch, with men and women in skimpy devil costumes tormenting them.

CARLENE
That's cheating.

COURTNEY
Hey, that's the way it works. They
got separated, now the other guy
leads her through.

CARLENE
He made a deal with those imps!

COURTNEY
Well, that's how you win.

They watch some more, CARLENE agitated.

CARLENE
She liked the other one better.

COURTNEY shrugs. We see the show. An attractive couple are
trapped amidst flames. They start making out.

CARLENE
And that's all it takes. That bell
thing sounds, and that's the cue to
start making out.

COURTNEY
Well, that's how the game works.

CARLENE
And the other guy has to watch, and
he looks like he's gonna cry.

COURTNEY
He's fine, he's cool about it.

CARLENE
He's the only one who looks like a
halfway decent . . . really, let's
not watch this any more.

She reaches for the remote. COURTNEY holds it away from her.

COURTNEY
No, I wanna see who she chooses.

CARLENE
You know who she's gonna choose.
Cleft chin guy.

COURTNEY
Shush. Aaaaaannnndddd the tongues
come out!

The onscreen couple are really making out. Devils watch approvingly. Suddenly, one of them pounds his pitchfork into the ground. The making-out couple disappears down a chute amidst smoke and flames. Agonized wails.

COURTNEY

You gotta admit, that's cool.

CARLENE

Oh, and that's why you watch.

COURTNEY

A little vicarious action, why not.
Plus you get to see sinners fry.

CARLENE

I don't have to watch it.

She does anyway. Another couple are in peril, flames blocking their path no matter which way they turn. A half-naked demoness watches, cackling.

CARLENE

It's like showering in a sewer.

COURTNEY

I bet that black guy is the male winner.

CARLENE

And the girl with short hair?

COURTNEY

Maybe.

CARLENE watches a little more.

CARLENE

And they'll end up together. And they'll show that too.

The TV is at commercial.

CARLENE

You know, it's so dumb.

COURTNEY gets up to stretch.

COURTNEY

What do you mean?

CARLENE

These people, they don't need to be on this show to meet someone, right? They're all the type who can meet people if they want to.

COURTNEY

Because they sleep around.

CARLENE

It's not just that. They *can* sleep around because they've got no problem finding people to sleep around *with*.

COURTNEY

Well, duh. "Hi, I want to fool around, who wants to go out with me?"

CARLENE

I'm not talking about that.

COURTNEY

Yes you are. And I'm saying, if you want to be a slut, you'll have no problem finding someone who-.

CARLENE

No, it's more a confidence thing. They've got confidence.

COURTNEY

Okay.

CARLENE

That girl, look at her. She knows guys are gonna want her. And they do. And she's not even that cute.

COURTNEY

She's cute.

CARLENE

Cute, okay. But also kind of a big butt, and . . . you know what I mean.

(Pause.)

She's not afraid. Guys have wanted her, so she figures they always will.

COURTNEY

I'm not afraid of anything.

She goes to the kitchen, gets something to drink.

CARLENE

If you're a girl guys hit on, then you know that and you can expect to be hit on, you can live your life that way. Whereas if you're the kind of girl guys never hit on, you have no idea even what it's like to be hit on.

COURTNEY comes back, looks at the TV, yawns.

COURTNEY

I hate these Old Navy commercials.

CARLENE

Maybe guys are hitting on you and you don't even know it. Maybe lots of guys want you, and they think you're not interested because you don't even know what getting hit on looks like.

COURTNEY ignores all of this, plops down on the sofa.

CARLENE

On the other hand, maybe there really are like ten girls in the world every guy hits on, and the rest of us, it's maybe, one, maybe, one time, once. If you miss it, you're totally screwed.

COURTNEY

We gotta any crackers or something? Wheat thins, even?

CARLENE's attention is back to the TV.

CARLENE

Okay, and there she is now with the other one! I would just die.

INT. NIGHT--KIM'S APARTMENT

KIM and TRENT sit on her sofa, cross legged, facing each other.

KIM
Truth or Dare.

TRENT
Do we have to do this?

KIM
Yes.

TRENT
It's a party game, right? For like
ten people

KIM
You can play it with two. Truth or
dare.

TRENT
Truth. I guess.

KIM
Okay, are you and Lisa engaged?

TRENT gets off the sofa, agitated.

TRENT
I thought Lisa and Brad were off-
limits.

KIM
Nothing's off-limits.

TRENT
What if I don't want to say?

KIM
Truth or dare, Trent.

TRENT
I don't want to.

KIM
Trent, honey, you really wanna try
one of my dares?

He stares at her for a second. He goes back to the sofa,
faces her again.

TRENT
(Pause.)
Lisa and I are talking about
getting married.

KIM

Okay.

TRENT

We're not, you know, engaged.

KIM

I understand.

TRENT

But close. We're talking.

KIM

Sure.

TRENT

If she knew I was over here-.

KIM

She's not going to find out.

TRENT

I'm gonna have to tell her.

KIM

Your call.

TRENT stands again. He paces the floor.

KIM

Me and Brad are too.

TRENT

What?

KIM

I anticipated. Truth or dare, I anticipated you'd ask me about Brad.

TRENT

Yeah, okay.

KIM

We're talking. Brad and I.

TRENT

Okay...

He turns his back to her, runs his fingers through his hair.

KIM

Or maybe we're not.

TRENT

Truth or dare, you can't do that,
change your mind.

KIM

Maybe we are, maybe we're not.
Maybe Brad and I are like you and
Lisa, that's possible. Or maybe I
just lied to you.

TRENT

What are you-?

KIM

You and Lisa, me and Brad, what
does any of that have to do with
anything at all?

TRENT

It seems to me that....

KIM

We may never see each other again.
Or we might be back here tomorrow
night, on this sofa, doing just
what we were doing. We don't have
a 'relationship.'

TRENT

Okay, there's a sense in which....

KIM

NCMO. That's all this is about.

TRENT

You can't just....

KIM

Non-committal make-out. Non-
com....

TRENT

You can't just . . . play games
about this kinda stuff, Kim.

He heads for the door again. She follows, stops him.

KIM

We have. For nearly a year now.

TRENT

I like you. I've thought of, even,
like, dumping Lisa....

She's furious, spins him around.

KIM
You don't know anything about me.

TRENT
I ... I....

KIM
What's my major?

TRENT
Your major?

KIM
Yeah. What am I majoring in?

TRENT
More truth or dare?

KIM
It seems like the kind of basic
thing you should know about
someone.

He faces her.

TRENT
Communications.

KIM
No.

TRENT
Well, I thought it was.

KIM
No, you don't know, because I've
never told you.

TRENT
So what are you major-?

KIM
I'm not going to tell you.

TRENT
Why not?

KIM
Because I don't want you to know.
Where am I from?

TRENT

Okay.

KIM

I'm not going to tell you. What does my Dad do for a living?

TRENT

I get your point....

KIM

I'm not going to tell you.

They glare at each other. He softens.

TRENT

So we could do that. Share those sorts of-.

KIM

I don't want to, that's the point, that's where we are. That's who we are.

He looks at the door.

TRENT

We should end this.

KIM gestures towards the door.

KIM

Be my guest.

He starts towards the door.

KIM

I'll just replace you.

He stops. Pauses again at the door. She softens her tone.

KIM

And you'll just replace me. Right?

TRENT

I don't know.

KIM

Either way, I will marry in the temple and be a virgin on my wedding night. This isn't about-.

TRENT
What is it about?

KIM
It's about....
(Pause.)
We both know what it's about, don't
pretend you don't know.

TRENT
Okay. Sorry.

He crosses back to her. Begins to nuzzle her neck from behind, runs his fingers along her collarbone.

TRENT
So, Brad?

She shivers.

KIM
Brad is a sociology major from San
Diego; his father is a dentist.
Lisa?

She opens his shirt as he talks.

TRENT
And Lisa's majoring in Elementary
Ed, she's from Lethbridge Alberta,
and her father died five years ago
of cancer. He was a junior high
school principal.

KIM
See?

She kisses him.

TRENT
Yeah.

KIM
We just keep it non-committal and no
one ever needs to know.

He nods, slowly. He leans down to kiss her again.

EXT. DAY--IN BARRY'S TRUCK

The truck is parked outside the mobile homes. There's a gate; they can see cars parked inside the gate, but no one's moving. It's still early in the morning. Very silent.

ANN
We're early.

BARRY
Is that a problem?

ANN
I don't know. I don't know how strict they-.

BARRY
Did they say it's a problem?

ANN
They didn't, no. They didn't say much.

(Pause.)
Let's just sit here. I don't wanna be early.

BARRY
But how big a problem is it if-.

ANN
I don't know. They said a lot of things.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

CARLENE's totally fascinated by the TV. With an effort, she breaks away.

CARLENE
Okay, I'm not watching this anymore.

COURTNEY
Okay. . . .

CARLENE
I mean, they're in front of a camera, they know everything they do is, like, being broadcast.

COURTNEY
Of course they know.

CARLENE
How is this different from porn?
Okay, they're just making out, but
really. Can we turn it off?

COURTNEY
Can I just mute it?

CARLENE
I don't want to wat-.

COURTNEY
Mute and surf? They got "Dinner
and a Movie" on USA.

CARLENE
If you want to.

COURTNEY
Okay.

She uses the remote.

COURTNEY
Nothing, nothing. VH-1?

CARLENE
Okay.

They watch for awhile in companionable silence.

CARLENE
Hey Courtney?

COURTNEY
Yeah?

CARLENE
Okay, have you ever seen, like
ballet? And the male dancers are
all, like, padded. Down there.

COURTNEY
I know what you're saying. And the
devil guy had the same kind thing.

CARLENE
I was just ...

She shifts awkwardly on the sofa.

CARLENE
Have you ever seen a ... a ...

COURTNEY
What?

CARLENE
A guy's

COURTNEY
Well, sort of. I mean, my little brother, when I used to change him.

CARLENE
Okay, I've seen little kids. And, like, statues. But I mean.... you know.

COURTNEY
Plus that movie that one time. Erin made us watch it, remember, even though it was totally R. Room with a View. It had that one scene-

CARLENE
Okay, that-.

COURTNEY
But a real one, live? Is that what you're asking?

CARLENE hesitates, nervous.

CARLENE
I mean, they get bigger. Right?

COURTNEY
Well of course they get bigger.

CARLENE
That's what I mean.
(Pause.)
Did you?

COURTNEY uses the remote. Suddenly animated.

COURTNEY
Check it out, Road House! Patrick Swayze. I love this movie.

CARLENE
I mean, for real.

COURTNEY

What?

CARLENE

Have you ever seen one?

COURTNEY

I told you, my little brother.

CARLENE

Never mind.

COURTNEY

Pool cue across the head. I wonder how they do that.

EXT. DAY--JASON'S CAR.

ALEXIS and JASON sit in his car. Shadows are falling; the neighborhood is quiet.

ALEXIS

And I just feel terrible about it. I really do. But what are we gonna do?

JASON

No, it's a real dilemma.

ALEXIS

We're just not making it. Steve's got that lab assistant job, but. Rent the first of the month. Groceries.

JASON

Totally.

ALEXIS

And so. You know? Just like we said we'd never do. Put the kids in day care, and there I am.

JASON

Do you have good....

ALEXIS

Pretty good I think.

JASON

Child care can be such a....

ALEXIS
This lady from the ward. Just down
the street there, the brown house?

JASON looks out the window. The only brown house looks bleak
and empty.

ALEXIS
(v.o.)
She's got like nine in there, and
it's pretty small, but she seems to
do okay. She has activities and
stuff.

JASON looks back at her.

JASON
That's good.

ALEXIS
But.

JASON
Oh sure.

ALEXIS
You have no idea. I mean, little
Bryony: "don't go, Mommy." Clingy.
I'm in tears before I get out the
door.

JASON
That must be hard.

ALEXIS
You have no idea. You have no
idea.

She stares out the window. JASON looks at her face, mostly
in shadow by now.

ALEXIS
I really gotta go, I said five and
it's already....

JASON
I understand.

ALEXIS
What time is it now, five of?

JASON
Seven of.

ALEXIS
I really gotta go.

She looks out at her house. He can't get enough of her, the line of her neck, just a tiny bead of sweat.

EXT. DAY--IN BARRY'S TRUCK

The sun is rising, it's going to be a hot day. BARRY looks over at ANN; he wipes his brow. ANN looks over at the mobile home compound. Still nobody stirring.

EXT. DAY--JASON'S CAR.

ALEXIS rouses herself.

ALEXIS
And then Rita. Rita!

JASON
(matching her sudden energy.)
Seriously, she's....

ALEXIS
Driving me....

JASON
She's psychotic, I'm serious.

ALEXIS
Oh, like the supplies cabinet?

JASON
Did you get that memo?

ALEXIS
Hello? Like I want to steal your precious, whatever, paper clips? And, like, white-out! From 1978. Who uses white-out?

JASON
There's just this fundamental....

ALEXIS
And paper, okay, I can see paper, but why do we need twenty five colors?

JASON
Just this fundamental lack....

ALEXIS
But she won't buy three hole punch,
no, you have to use the puncher
thing and then if you get those
little paper dots on the floor she
just-.

JASON
Fundamental lack of trus....

ALEXIS
Those beady eyes.

JASON
She's even scary looking.

ALEXIS
She is.

She pauses. JASON tries again.

JASON
Women who shave their eyebrows and
then paint them back in, what's
that about?

ALEXIS
(Crowing.)
Oh, that is so true! She does
that, she really....

JASON
I swear. Psycho lady.

ALEXIS
You're so right. You're so right.
(Pause.)

JASON
But it helps to have friends.

ALEXIS takes his hand, gives it a squeeze. He looks down at
her hand, in his.

ALEXIS
So true.

She removes her hand. He looks at her, turned slightly away
from him on the car seat.

EXT. DAY--IN BARRY'S TRUCK

BARRY and ANN sit there.

BARRY
You'll have a room? I mean, you'll
have your room.

ANN
I've seen it.

BARRY
Is it okay?

ANN
It's small.
(Pause.)
It's okay, it's got curtains.
Pretty nice curtains. And I can
decorate it. Put pictures up, CD
player. Stuff....
(Pause.)
Not too much personal stuff, they
said. Family pictures-.

BARRY
I can see that.

ANN
But, like, posters. Prints. I was
thinking, maybe, a Degas print
or....

BARRY
Degas?

ANN
Never mind. Something.

BARRY
What about clothes? Underwear, you
know, whaddathey call it, a teddy.

ANN
I, uh, did some shopping.

BARRY
You have to provide-?

ANN
I got some things. I think they'll
be all right.

BARRY
Can I see?

BARRY reaches for the bag. She stops him.

BARRY
They're in the bag, right?

ANN slaps his hand away.

ANN
No.

BARRY sits back on his side of the car. Hurt, not understanding.

BARRY
I could maybe offer some feedback.

ANN is close to tears, but he can't see it, she's hiding her face.

ANN
No.

BARRY
Come on, let me see.

He reaches for the parcel again. She pushes him away again.

ANN
No!

BARRY sits back. He's hurt and angry.

BARRY
Geez.

ANN
(Pause.)
Please understand, I don't-.

BARRY
All I know is, I'm proud of you,
and how you look and everything,
and I....

ANN
No, no no no, don't, I...

He looks over at her. He's sincere now, though still uncomprehending.

BARRY

I love you. I love how you look.

ANN

I know.

She looks over at him, sees he's miffed. She has to try.

ANN

Barry, I'm only going to be able to do this if I can separate, be a different....

(Pause.)

Look, I'm me, I'm Barry's wife and I'm mom to Kevin and Lisa, and right now in this car, that's who I am. I have to keep separate my....

(Pause.)

I'm not saying this very, um...

She looks at BARRY again. He can't even look at her. She tries to take his hand. He pulls away.

BARRY

It's okay.

EXT. DAY--TED'S CAR

TED's car rockets down the freeway. KENDRA wipes her eyes. He doesn't know what to do.

KENDRA

I'm sorry. I just get all....

TED

It's okay.

She finds some kleenex in her purse, blows her nose.

TED

It wasn't all bad.

She blows her nose again.

TED

I mean I didn't think it was all so awful.

KENDRA

What?

TED

The lake was really pretty.

She sits back in her seat, wan and red nosed.

KENDRA

It's beautiful.

TED

Horseback riding. And that one place, with the electronic darts.

KENDRA

I wish we could have taken one of those lake cruises.

TED

That did look nice.

KENDRA

I think, just cruising down the lake at night, maybe dancing.

TED

Dancing slowly in the moonlight.

KENDRA

Yeah! Maybe like that.

She wipes her nose again, and looks for somewhere to put the used kleenex. Meanwhile, he's in a world of his own.

TED

We never danced.

KENDRA

No. No, we didn't.

She puts the kleenex on the floor.

TED

We should have. Or maybe one of those hikes.

She looks over at him. Starts to catch something of his mood.

KENDRA

Backpacking. Take one of those trails, and picnic.

TED
Picnic by some little stream. You
know. Maybe by a waterfall.

She looks distressed, agitated.

KENDRA
How did we...? Where did this
come from?

TED
Goofing around. That one time,
talking, you said, hey, have you
heard of that thing where they go
to Tahoe or Vegas?

KENDRA
Yeah. I remember.

TED
And you said something like, maybe
we should try that.

KENDRA
I was kidding.

TED
I knew that. Both of us chortling.

KENDRA
Laughing. Just kidding around, you
know, and then you mentioned it
later, and then it was this thing.
In our heads. An idea.

TED
Not a bad idea.

He looks at her tenderly. She turns away.

KENDRA
Yeah.

TED
I mean, if we did this again, we'd
be inured to it.

KENDRA
(Under her breath.)
Inured.

TED

Go during the winter, spend the day skiing, and then snuggle up by the fireplace, drink hot chocolate and warm up each other's hands.

KENDRA

That's so....

TED

We should have.

KENDRA

We should have danced.

As he talks, she becomes increasingly agitated.

TED

Watch the moonlight over Lake Tahoe, the ripple of the waves. And the band, a live band, playing something soft. And we'd hold each other on the dance floor, maybe not even actually moving our feet much, maybe just swaying a little with the music. And then the boat would finish the cruise, and we'd hold hands, and walk slowly back to our hotel. And we'd go up to our room together, maybe not even talking much, just so glad to....

She's very pale now, and ill looking.

KENDRA

(Frantic.)

Could you pull over please?
Please?

(He pulls over.)

TED

Kendra?

KENDRA

Hurry.

The car slows, pulls off the highway.

TED

(v.o.)

Are you okay?

KENDRA

(v.o.)

I'm going to be sick, I think.

She stumbles out of the car, gets behind it, leans over to vomit.

EXT. DAY--IN BARRY'S TRUCK

ANN glances out the window. In the distance, she can see the freeway. She sees TED's car pull over, sees KENDRA get out, stumble to the side of the road, lean over. She looks over at BARRY, who hasn't noticed it. She starts to talk to him, decides not to. Turns back to the window. Sees KENDRA open the door, sees TED's car drive off.

INT. NIGHT--INSIDE THE WARDHOUSE

The LARGE WOMAN marches briskly from room to room, in the half dark, BISHOP MULVEY lagging behind.

LARGE WOMAN

Even if we take the small round tables from the primary, as well as the larger tables from the cultural hall, we'll still need the rectangular tables the stake folks have in storage.

She turns and looks threateningly at him.

LARGE WOMAN

And don't talk to me about policy.

INT. NIGHT--KIM'S APARTMENT

KIM and TRENT languish on the sofa, half entwined with each other.

TRENT

I just get so sick of these games.

KIM

It's all games, Trent-o.

TRENT

I also hate it when you call me that.

She looks at him challengingly.

KIM
Truth or Dare.

TRENT
Okay, Truth.

KIM
Have you lied to the bishop?

He gets up from the sofa, furious.

TRENT
What an absolutely ... that's just
the crappiest thing to ask someone.

She just looks at him, half-smiling.

TRENT
You better not choose truth when
it's your turn, that's all I can
say.

Again, she doesn't answer. He's trapped, and they both know
it. Finally, defeated, he answers.

TRENT
Yes.

KIM
Okay.

He moves back to the sofa, pleading with her.

TRENT
It was just after he'd interviewed
Lisa, about some stuff she and I
had done, and I just thought I'd
sound like a real jerk if I told
him about you too.

KIM
Are you ever going to tell him the
truth?

TRENT
No, you don't get two questions, no
way. My turn, Truth or Dare?

KIM
Truth.

TRENT
Have you-?

KIM

No.

He stares at her in disbelief.

TRENT

I didn't even ask the question.

KIM

I have never lied to the bishop.
Not once.

TRENT

So he, like, knows about me?

KIM

If I didn't get a follow-up
question then neither do you.

He's completely confounded. She smiles sweetly.

KIM

Truth or dare.

TRENT

Truth.

KIM

Do you check out porn on the
internet?

The answers come very quickly now.

TRENT

Not anymore.

KIM

That's not an answer.

TRENT

It's all you're getting. Truth or
dare.

KIM

Truth.

TRENT

Have you ever kissed a girl?

KIM

Yes. Truth or Dare?

TRENT

Truth.

KIM

You were a lousy missionary, right?

He's defeated now, and he knows it. Shoulders slump.

TRENT

I was a district leader.

KIM

(boring in, relentless.)
But you were bad. You didn't get
the job done. You did stuff and it
got in the way. You sucked as a
missionary. Am I right?

He cannot answer, can't even look at her. She nods,
knowingly.

KIM

I knew it.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

CARLENE and COURTNEY are on the sofa, the TV forgotten.

COURTNEY

See, I know I'm gonna die a virgin.

CARLENE

You could meet someone.

COURTNEY

Get real. No, seriously, my whole
education, it's about career, when
I graduate, I go to work, and
that's what I'm going to do. With
my life.

CARLENE

That's depressing.

COURTNEY

I'm not depressed by it. Why
should I be? I'll buy a house, I
think.

She gets up from the sofa, heads for the kitchen.

COURTNEY
I'll probably have cats.

CARLENE
Well I'm not giving up.

COURTNEY
Yes you have. You just haven't
admitted it to yourself.

CARLENE
This is so depressing.

COURTNEY
Only if you let it be.

COURTNEY comes back to the sofa, pop in hand.

COURTNEY
You know the one thing I really
wish.

CARLENE
What?

COURTNEY
That I could, you know, feel what
it feels like.

CARLENE
Courtney!

COURTNEY
I'm serious. It's never gonna
happen, and I know that, law of
chastity and all that, but I just
wish I could.

CARLENE
You're awful!

COURTNEY
Don't you?

CARLENE
No.

COURTNEY
Liar.

CARLENE
No!

COURTNEY

I just wish I could feel it. I mean, whatever God wants, I'll stay pure. Whatever. But I really truly wish, one time, I could, you know. Do the deed.

COURTNEY sits, pensively, turns the TV back on.

COURTNEY

Just once.

They watch together.

INT. NIGHT--BISHOP MULVEY'S BEDROOM

BISHOP MULVEY comes in the door. CANDACE looks up from her book, expressionless. He starts taking off his tie, his shirt.

BISHOP MULVEY

We worked it all out.

CANDACE

Mmmm?

BISHOP MULVEY

She was right about the tables.

CANDACE

Mmmm.

BISHOP MULVEY

It's a big activity. We really going to need every table.

He looks over at her. She really seems to be into her book.

BISHOP MULVEY

Good book?

CANDACE

Terrific. Totally spell-binding.

He sits on the bed to take off his shoes. She doesn't even look up from the book, but the challenge is apparent.

BISHOP MULVEY

I'm glad you're enjoying it.

CANDACE

Yep. It would sure take a lot to
distract me from this book.

He looks over at her, pretty nonplussed. Desperately tries
to change the subject.

BISHOP MULVEY

Hey, I heard a good one at Mutual
tonight.

She doesn't react, he blunders on.

BISHOP MULVEY

It was other things LDS might be an
acronym for. And one of the kids
had a good one. 'Like, don't sin.'
LDS.

She looks up from her book.

CANDACE

I always thought it stood for
Largely Disappointing Sex.

She goes back to her book. He sighs again, lays on the bed,
fully clothed.

EXT. LATE AFTERNOON--JASON'S CAR

The shadows are lengthening on JASON'S CAR. ALEXIS slumps
way down in her seat[; she has her shoes off.

ALEXIS

Okay, so, we're temps. I mean,
that's true, we're temps. That
doesn't mean, she doesn't have to
treat us like we're nothing. You
know?

JASON

I totally know what you're saying.

Another car drives down the road. She sees it, slumps way
down in her seat.

JASON

You okay.

ALEXIS

Yeah, I'm good.

The other car passes them, moves on. ALEXIS sits up more, looks out the car window.

ALEXIS
Listen. Jason. Could you? People
in the neighborhood start coming
home about now. If you could pull
your car.

She's embarrassed, but continues.

ALEXIS
If you could, like, park...?

JASON
Seriously?

ALEXIS
You know next thing you know the
Relief Society President's coming
over 'expressing concern.'

JASON looks around. Sees a stand of trees nearby with a dirt road.

JASON
Maybe under those trees.

ALEXIS
That'd be great.

JASON
Are you sure? I thought you had to
get your... ?

ALEXIS
Oh, it's okay. I didn't tell the
sitter any definite time, just
before six.

The car pulls out from in front of her duplex. JASON pulls it under the trees. The car stops. It's still visible from the street, but less obvious. JASON looks out at the street.

JASON
(V.O.)
Okay. I don't think they can see
us from here.

He looks over at her questioning. She's relieved.

ALEXIS

Thanks. It's just so good to, you know, have a friend to talk to.

JASON

It's okay. We're friends.

ALEXIS

Okay.

They sit in companionable silence. She's beautiful, a little flushed. She gives him a quick, conspiratorial glance. Then she realizes where she is.

ALEXIS

I know what I was going to ask you. Do you get how to do those invoices?

JASON

The SS-9 whatever?

She nods.

ALEXIS

I read the memo, but....

She shrugs.

JASON

It's not that big a deal. They just want us to cross-file them with the accounts receivables.

She still looks a little lost.

ALEXIS

On the...?

JASON

Just get into the main frame and follow those steps. It's pretty easy.

ALEXIS

See, that's the thing. Just because we're temps....

JASON

(Nodding.)
Totally.

ALEXIS

. . . doesn't mean we don't want to do a good job.

JASON

That's absolutely right.

EXT. DAY--IN BARRY'S TRUCK

She looks over at him. He's getting impatient. It's not as early. We can start to hear voices from the mobile homes.

ANN

(Pause.)

Nine seventy five. And fourteen thousand. That's what keeps going through my head. Those two numbers.

BARRY

Yeah.

ANN

Nine seventy five. Your hourly since the layoff. And then the credit cards. Fourteen thousand. And the phone calls middle of the night.

BARRY

I know.

ANN

And me with a college degree in art history.

BARRY

Yeah. So, listen, I've got work to get to too.

ANN

Yeah.

BARRY

So, maybe a kiss, and then I'll push off here.

ANN

In a sec.

He nods, a little anxious by now.

EXT. DAY--TED'S CAR

The car moves past another Nevada road sign.

TED
Exit. 'i'.

KENDRA
I don't want to play anymore.

TED
Okay.

KENDRA
The alphabet game is only fun if,
you know, there are road signs.
Progress.

TED
Okay.

He looks around. There's nothing to see.

TED
I might play on my own. Just to
pass the time.

KENDRA
Suit yourself.

TED
Looking for 'j'.

He looks idly around, again drumming his fingertips on the steering wheel. She looks at that, irritated. There is absolutely nothing to be seen outside the car.

EXT. DAY--IN BARRY'S TRUCK

BARRY looks out the window. Nevada never looked bleaker. He's quite impatient now.

EXT. DAY--JASON'S CAR.

ALEXIS looks out her window. They're under trees, but it's not lush at all; dead branches and grass. JASON steals another glance at her.

EXT. DAY--TED'S CAR

KENDRA looks over at TED.

KENDRA
What are we going to tell people?

TED
What do you mean?

KENDRA
Your roommates, my roommates.

TED
I told my roommates I was going
home to see my folks.

KENDRA
Nothing about me.

TED
No.

KENDRA
Okay.
(Pause.)
But my roommates saw you pick me
up.

TED
You could tell them the same thing.

KENDRA
What?

TED
That I took you to meet my family.

KENDRA
They'll get the wrong ideas.

TED
What?

KENDRA
That we're really serious. Meeting
your parents.

TED
We are serious.
(Pause.)
Aren't we?

KENDRA

I don't know.

TED

We've been dating for five months.
They're probably half expecting it.
Big announcement.

KENDRA

They're totally expecting it. You
don't know girls' apartments.

TED

So. That's what we say.
(Pause.)
That we went to see my folks.

KENDRA

I don't know if I'm ready for that.
Jumping up and down, squealing.
With delight.

TED

Okay. So. We just say. Quietly,
you know?

KENDRA

"Oh, we went to see Ted's parents.
No big deal, it doesn't mean
anything. Just decided to drive
down to San Jose."

TED

Sacramento.

KENDRA

I thought you were from San Jose.

TED

Sacramento. Actually Auburn, we
were really close to my....

KENDRA

Whatever. "Yeah, they're nice
folks. But no, Ted and I aren't
that serious." You don't know
girls. Roommates.

TED

My roommates wouldn't even care.

KENDRA

Yeah, well. Trust me, mine would.

TED

Well, would that be so bad? I mean, we could. You know? Make a big announcement. Get enga....

KENDRA

No!

TED

(A pause. Hurt.)

Okay. It was just an idea.

KENDRA

If that was a proposal it was a really lame one and the answer is no.

TED

Sorry.

(Pause.)

He looks out the window again. He sees a road sign suggesting a junction. He looks at it, at her, miffed and irritated. He looks back at the sign. Quietly he mouths 'j'.

INT. NIGHT--KIM'S APARTMENT

KIM and TRENT sit far apart. Music is playing. He's furious, controlling it.

KIM

(Softly.)

Come here.

TRENT

No.

KIM

Come here.

TRENT

I don't want to.

KIM

Yes you do.

She crawls on all fours towards him. He turns away from her, but does not get up. She kisses him. He resists. She kisses him again. He kisses her back.

INT. NIGHT--BISHOP MULVEY'S BEDROOM

BISHOP MULVEY looks over at CANDACE. We get a look at the room; there's pictures of the family on the wall, including one of CARLENE. He reaches over to take CANDACE's hand. She pulls the hand away from him, uses it emphatically to turn the page in her book.

EXT. DAY--IN BARRY'S TRUCK

ANN looks at BARRY.

BARRY
So. While we're waiting.

ANN
Yeah.

BARRY
Can I ask...? How do they pay you?

She looks at him questioningly.

BARRY
I was thinking about it last night, I mean, do they take out withholding and stuff? FICA? Or are we gonna have to file that, whatever, self-employed tax thing.

ANN
That's what you were thinking about last night?

He doesn't get it. She glares at him.

EXT. DAY--TED'S CAR

KENDRA
Could we tell 'em you gave me a ride?

TED
What do you mean?

KENDRA
I had to go someplace, and I've been worried about my car, which is true, I have. And you offered to take me. As a friend.

TED
Where?

KENDRA
Idaho.

TED
Why?

KENDRA
My sister. She's been going through some issues and you offered to take me.

TED
So we went to meet your family.

KENDRA
My sister. She's at Idaho State.

TED
And she couldn't just call you on the phone?

KENDRA
No, it was a sister things. A guy dumped her, or something. Where you have to cry and hug and all that. And it was okay because you have an old companion at Idaho State, so you spent most of your time with him.

TED
Okay.

KENDRA
That'll be okay. We went to Idaho together. As friends.

TED
If you say so.

KENDRA
I'm sorry, Ted. I couldn't deal with the rest of it.

TED
Like any suggestion that we actually have a relationship.

KENDRA

You don't have to be a jerk about it.

The car continues down the road.

EXT. DAY--JASON'S CAR.

ALEXIS

We don't even have a TV.

JASON

Really?

ALEXIS

We had one, my sister gave me hers when she moved. But Bryony was having a tantrum and kicked it and it hasn't worked since.

She's looking straight ahead, close to tears.

ALEXIS

I mean, Steve and I, we have dinner. And then he's straight into the bedroom and working on the computer. The thesis. And I have to keep her quiet, or it wrecks his concentration. So no radio, or CDs. I can't even read, because then Bryony goes just nuts, wants attention. I mean, evenings, I sit and count the minutes. I'm staring at the clock counting the minutes pass.

JASON

That's awful.

ALEXIS

And, like, everything costs so much money, a movie or . . . anything. And that's my life.

JASON

That's so wrong.

ALEXIS

I mean, I actually love my job. In comparison.

ALEXIS(cont'd)

Lousy temp job working for Rita,
and it's so much better than ...
that little living room prison.

He sits there staring at her in shadow, trying to think of
something he could say.

ALEXIS

And you and me, Jason. You get who
Bruce Campbell is. We like the
same movies and we can sit and....

JASON

We're friends.

ALEXIS

Well, yeah.

JASON

Good friends.

ALEXIS

I mean, don't get me wrong. I love
Steve. I love my daughter.

JASON

Oh, of course. That goes without
say....

ALEXIS

I mean when I kneeled across from
him in the temple. It was the
single most important moment of my,
you know, life.

JASON

This too will pass.

ALEXIS

What?

She looks at him like she's finally seeing him for the first
time. But his expression is carefully bland. She relaxes.

ALEXIS

Oh, sure.

JASON

This too will pass. For me, it's
like home teaching.

ALEXIS

What?

JASON

I have to do my home teaching.
Right? Every month. For the rest
of my life. Well, if I think about
that, that way, you know, this
endless stretch of boring visits
stretching into eternity....

ALEXIS

I get it. I can see that. I feel
that way in Church sometimes.
Freddie Krueger could burst in the
door and I'd think, well, at least
something interesting's happening.

JASON laughs. They laugh together. Then she's serious.

ALEXIS

But but see, that's only one day.
This is my life. Every day.

JASON

No, I understand that.

ALEXIS

And I just think; it's going to be
my life. Bryony will grow up, and
the other kids, if we have 'em.
And still. Nights in a living room
with nothing to talk about.

JASON

But you will have a TV.

She stares at him. He's trying to be funny again, and that
mood's passed.

ALEXIS

(drily.)
Yeah, there's that.

INT. NIGHT--KIM'S APARTMENT

KIM and TRENT make out, fast and furious, in dim light.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

COURTNEY's caught up in the movie. CARLENE stares in
disbelief at the screen, then back to COURTNEY.

CARLENE

How can you even watch this?

COURTNEY

Lots of action. Patrick Swayze with his shirt off. What's not to like?

CARLENE

Utterly mindless.

COURTNEY

Hi, like anyone wants to watch a movie where you have to think?

CARLENE

Sometimes I don't mind it.

She gets up, stretches, restless. Looks around the rest of the apartment.

CARLENE

They're really late.

COURTNEY

They're probably having a good time.

CARLENE

(Watches the movie a bit.)
Okay, so as far as I can tell, there's now about five people left alive in that whole town.

COURTNEY

Yeah, well, you saw those bar scenes, no great loss to the world, right?

CARLENE

(Laughs a bit.)
So true.

COURTNEY

It's like the Darwin awards.

CARLENE

What's that?

COURTNEY

Haven't you seen those? Complete idiots who die some totally dumb way?

COURTNEY(cont'd)

Like the guy that tied the weather balloon to his lawn chair? Ended up ten thousand feet up in the air, hit a jet or something?

CARLENE

I have too seen those.

COURTNEY

The Darwin awards. A death that improves the gene pool.

CARLENE

That's sort of not all that funny.

COURTNEY

What? I can think of lots of people the world would be better off without. Rednecks like on this movie, for one group. Moslem terrorists. Bill and Hillary. Teachers who grade on a curve.

CARLENE moves away from the sofa. COURTNEY follows her with her eyes, laughing.

COURTNEY

Guy-magnet girls. Telemarketers.

CARLENE

Someone could make that argument about us.

COURTNEY

(Pause.)

I was just kidding around.

CARLENE

You and me, taking up space. And food. Right? But then we're sort of not participating in the gene pool are we? So I guess we don't have to worry about it.

COURTNEY

I was just joking.

She stares at CARLENE angrily.

CARLENE

I'm sorry.

CARLENE sits quietly. They both watch TV.

INT. NIGHT--BISHOP MULVEY'S BEDROOM

BISHOP MULVEY comes out of the bathroom. He's wearing pajamas. He looks at his wife, in her nightie, reading. He kneels on the bed beside her.

CANDACE

I know what you're doing. It's not going to work.

He takes her hand. Starts to kiss it.

CANDACE

No.

He takes the book from her, lays in on the bed. She does not protest. He starts to kiss his way up her arm.

CANDACE

You're going to have to work a lot harder than that.

He kisses her neck.

CANDACE

Ho hum.

But she doesn't mean it. He kisses her. She kisses him back. It's starting to get steamy. The phone rings.

CANDACE

Damn it!

He looks at her. She looks at him.

CANDACE

I hate that thing. I really do.

He hesitates. Tries kissing her again. She pushes him away.

CANDACE

You'd better get it. It's probably important.

BISHOP MULVEY

I'm really sorry.

CANDACE

Yeah.

She picks up her book. We can see just the beginning of a tear in the corner of her eye.

BISHOP MULVEY
(v.o.)
Yes, this is the bishop.

INT. NIGHT--KIM'S APARTMENT

They're back on the sofa. She's buttoning her shirt. He lays back, looking exhausted.

KIM
You want another coke?

TRENT
Sure.

KIM
Ice?

TRENT
I think I need it.

KIM goes to the kitchen, pours him another glass of pop. She comes back to the sofa, gives it to him. Kisses him.

KIM
That was more like it.

EXT. DAY--TED'S CAR

The car continues to speed down the highway. TED turns on some music. Looks over at her. Turns down the volume.

TED
So. We'd talked about going to
Men's Chorus next weekend.

KENDRA
Okay.

TED
I got the tickets.

She's staring out the window, uninvolved.

TED
It was hard, they sell out almost
as soon as they go on sale.

KENDRA
Wade's in 'em, right?

TED
Yeah. He loves it.

KENDRA
Friday?

TED
Yeah.

She's listless. He tries again.

TED
So, we'll plan on that.

KENDRA
That's fine.

TED
There was that movie in town that
we wanted to see?

KENDRA
That'd be fine too.

TED
Okay.

Drumming his fingers on the steering wheel.

KENDRA
I've got a study group on
Wednesday.

TED
That's right.

KENDRA
But any other night.

TED
Good.

He looks at the road ahead. Nothing. KENDRA shifts in her
seat.

KENDRA
It doesn't really matter.

TED
What doesn't?

KENDRA

Tuesday or Thursday. Either one's fine.

TED

Oh. Sure.

EXT. DAY--IN BARRY'S TRUCK

ANN looks out the window. Four women have left the mobile homes, are staring out at the truck. Nervously, she speaks.

ANN

We get a check. Monthly check. They take a cut off the top, I get the rest. Normal paycheck, all the taxes taken out and everything.

BARRY

You just kinda figure, cash transaction.

ANN

Yeah, there's an ATM right inside the door. But. Apparently we take credit cards, even.

BARRY

No. What's it say on the bill?

ANN

Encore Entertainments.

BARRY

No kidding.
(Pause.)
That could be anything.

He looks out the window.

BARRY

Looks like they're up and about.

ANN

They said nine, it's still ten till.

BARRY

I'm sure it'd be okay.

ANN

Ten more minutes.

BARRY

Your call.

Looks at the mobile homes. Whistles.

BARRY

Encore Entertainments. And that's
who signs your check.

ANN

Mr. Gus Mancone, for Encore
Entertainments.

He looks over at her?

BARRY

You met him?

ANN

He's actually in Bolivia, fighting
extradition.

BARRY

You're kidding.

ANN

Don't you ever read the papers? On
drug and money laundering charges.

BARRY

Drugs?

ANN

Yeah.

BARRY

Wow. So who runs the place?

ANN

Madame Estelle. His associate.

BARRY

Madame Estelle. How 'bout that?
She even goes by Madame.

ANN looks at her watch. She looks back out at the women,
staring at the truck.

ANN

Yeah.

BARRY

Look, are you okay? I mean, if there's even a chance of you being arrested, then I....

ANN

Barry, we talked about this. It's legal in Nevada.

INT. DAY--TED'S CAR

KENDRA looks over at TED. He smiles at her, she smiles back, uncertainly.

KENDRA

I've just been sitting here. Thinking about ... what do we call ourselves?

TED

What do you mean?

KENDRA

What's the word for it?

TED

Boyfriend girlfriend?

KENDRA

I guess.

She looks out the window again.

KENDRA

Seems a little inadequate. Lovers. Acquaintances. Friends. A couple.

TED

We don't have to have a word for it.

KENDRA

It's just more comforting if we can.

She fidgets, trying to get comfortable. TED is lost in thought for a second.

TED

Exes?

KENDRA
"This is Ted. My ex."

TED
It's sort of true.

KENDRA
Yeah. It's true. And also sort of not.

She looks at him again.

KENDRA
If we weren't LDS, we'd just be dating.

TED
Tahoe would be-.

KENDRA
Right. Normal. Two people seeing each other.

TED
Good ol' law of chastity.

KENDRA
Yeah. Makes us unique.

TED
Not so unique. Lots of people live it.

KENDRA
Anymore? Like who? Amish?
Hasidic Jews?

TED
Lots of people. Friends from high school.

KENDRA
Yeah, well, not many of my friends.

TED
Most of mine. People don't just routinely hop in the sack.

KENDRA
Well, I think they do. That's why we all went to BYU, right, so we could be with people with the same standards.

TED

Sure.

KENDRA

And so there we are. You and me.

TED

You and me.

KENDRA

Letter of the law, we kept the law of chastity. We can honestly say we have not had sexual relations with anyone we weren't married....

Her voice trails off. She can't bear to look at him. She looks down at her lap. Quietly.

KENDRA

I hated that place.

TED

I know.

KENDRA

I mean, some people actually, that's what they do. That's how they start their lives together.

TED

I know.

KENDRA

Not for me. I want to be pure.

TED

In a way, aren't we still?

KENDRA

Go to the temple and....

(Pause.)

I felt so clever....

TED looks at her, troubled. She looks anywhere but at him. Outside the window, mesquite and sagebrush rush past.

EXT. DAY--JASON'S CAR.

ALEXIS and JASON sit in the car. ALEXIS' face is half mottled in the shadows. She has her eyes closed. A quiet love song plays on the radio.

ALEXIS
I love this. What is it?

JASON
New band. Friends of mine.

ALEXIS
Seriously?

JASON
(Modestly.)
Well....

ALEXIS
Wait a minute. This isn't your
band, is it?

JASON
Uh....

She sits up, excited.

ALEXIS
It is!

JASON
Well, that's me on bass.

She looks at him, eyes shining.

ALEXIS
This is awesome.

JASON
Well. We're not that great.

ALEXIS
I remember you said you were in a
band. I thought, you know, typical
local band, Pearl Jam wannabes.

JASON
I like Pearl Jam.

ALEXIS
Well, me too, but... this is so
mellow.

She listens, eyes closed.

JASON
I'm really more a Donovan wannabe.

The song ends.

ALEXIS
That was great.

JASON
Okay, this next song is one I
wrote.

ALEXIS
You write the songs!

JASON
Our singer writes some too.

She lays back again. Listens.

ALEXIS
I love this. Sometimes, you want
stuff you can just listen to, lay
back in your car seat. Close your
eyes. And just ... float.

JASON
That's why I wrote it.

ALEXIS has her eyes closed. Her hand is very close to
JASON's. He looks at it. He wants to take her hand, hold
it. He knows he can't. He closes his eyes too.

JASON
Let Rita melt away.

ALEXIS
And Steve and his thesis. Bryony
and her tantrums.

He reaches over, and very gently nudges his hand against
hers. She lets him. He tries to take her hand. She quietly
pulls it away, just a little.

JASON
Just float away. Listen to the
music.

He strokes her hair. She keeps her eyes closed, completely
relaxed.

INT. NIGHT--KIM'S APARTMENT

A hand is rubbing KIM's feet. We pan up and see TRENT,
holding her feet in his lap.

KIM
Sometimes, your hands. . . .

TRENT
Quiet.

KIM
But I want to say this. Sometimes
your hands. . . .

TRENT
We don't need to talk about it.

KIM
But if there are things you do that
I like-.

TRENT
I already know.

KIM
Okay.

She relaxes a little. Arches her back a little, as he rubs.

KIM
It's such a fine line. Between
tickling and heaven.

INT. NIGHT--BISHOP MULVEY'S BEDROOM

CANDACE lays in bed, book over her face. Snoring sounds.

BISHOP MULVEY
(v.o.)
That's right, he's executive
secretary. Right. You do that.
'Bye.

Another snore from CANDACE. He comes into the bedroom. He takes the book from her, puts it on the nightstand. Looks at her tenderly, kisses her forehead. She starts to stir a little. He strokes her cheek. She stirs a little more. He looks at her in her nightie. The phone rings. From his face, we can see how cheerfully he'd murder Alexander Graham Bell right now. He makes an angry, futile gesture towards the phone. Leaves the bedroom.

BISHOP MULVEY
(v.o.)
Yes, this is the bishop.

She snores again. Turns over.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

We hear a blender going. COURTNEY pours chocolate shake from the blender into two large glasses. In the kitchen, we see an empty ice cream carton.

CARLENE

So anyway, I went in there, and my Dad had this brush. A shaving brush, he used it to spread shaving cream on his whiskers.

COURTNEY hands her a shake.

CARLENE

Thanks.

COURTNEY sits with hers.

COURTNEY

I used up the rest of that hot fudge sauce in it.

CARLENE

(sips.)

It's great. Anyway, it just seemed like such a guy thing. You know what I mean?

COURTNEY

Mysterious.

CARLENE

Exactly. Unique to the male of the species.

COURTNEY

I mean, they probably feel the same way about us, all that personal hygiene stuff that they don't get.

CARLENE

Oh, sure. I'm just saying. Like football. Stuff we'll never understand.

COURTNEY

I like football.

CARLENE

Not the same way they do.

COURTNEY

You like football or you don't.

CARLENE

Not really. Boys like football at a totally different level than the way girls like it.

COURTNEY

How do you know this?

CARLENE

I just do.

COURTNEY

Well, I like it fine, my way.

She takes a big swig of shake.

CARLENE

But see, that's the point. You'll never know what it's like to like it their way.

COURTNEY

Big deal.

She turns back to the TV.

COURTNEY

Oh, look, Back to the Future's next.

CARLENE

Which we've only seen nine million times.

COURTNEY

I'm not sleepy. Are you?

CARLENE

I guess not.

(They watch together.)

Hey Courtney?

COURTNEY

Yeah?

CARLENE

You know we were talking earlier?
And you were saying that you were
planning on a career, and probably
wouldn't ever marry?

COURTNEY

Sure. You wanna finish off the
blender?

CARLENE

I can't.

COURTNEY

You mind?

CARLENE

Go ahead.

COURTNEY puts the blender to her mouth, tilts her head back,
and slurps.

CARLENE

Anyway. You were thinking about
buying a house?

COURTNEY

And having cats. Several cats.

CARLENE

Would it be safe? Do you think?
Single woman living alone.

COURTNEY

Why wouldn't it be?

CARLENE

You hear all those stories.

COURTNEY

Decent security system....

CARLENE

You don't think you'd want company?

(Pause.)

A roommate, say.

(Pause.)

What do you think?

COURTNEY sets the blender down, engrossed in TV.

COURTNEY
I love this. He's so good on that
skateboard.

CARLENE
Yes, he is.

COURTNEY
Love Michael J. Fox.

CARLENE
Yeah. Me too.

EXT. DAY--IN BARRY'S TRUCK

BARRY and ANN look over at the women gathered outside the
trailers.

BARRY
It's about time.

ANN
Yeah.

She starts to put things together. Looks over at BARRY.

ANN
I won't have to kiss 'em, they told
me. That's part of the, whatever,
code. Of ethics. You can draw
some lines. Don't kiss 'em, and
that's all understood.

BARRY grunts. He can't look at her. We see their house,
their yard. He's washing the truck, two kids are playing in
a wading pool. She's in a modest swimsuit, sunning herself,
big glasses, hat.

ANN
(v.o.)
I keep telling myself it's for us,
for the kids. Pay off some debts
and keep the family going until you
get a decent job again.

It's all in slow motion, BARRY squirting the kids with the
hose, she's watching, laughing.

ANN

(v.o.)

Fifteen hundred dollars a week, or so I was told and when I work the numbers they add up, twenty customers a week;. I think I can manage that.

Still in slo-mo, she opens the truck door, gets out. Waves back at BARRY, who she can hardly see through the sun shining in the truck window. Maybe he waves at her. The truck pulls out, gravel flying.

ANN

(v.o.)

Customers, a good word, hang on to that word, better than 'johns,' better than 'tricks.' I keep telling myself I can do this, that I was thought reasonably pretty at one time, and perhaps somewhat still, even after two kids, and that, being pretty, is marketable when nothing else I can do is.

Still in slo-mo, we see the truck pull down the road, the women getting up to open the gate for her.

ANN

(v.o.)

I keep telling myself that there's part of me that nobody can touch, a retreat, always, a refuge, always, a place inside my mind where I can get some distance and perspective. I keep thinking that maybe this year we'll be able to give the kids a really super Christmas.

The gate opens. Her feet kick up dust as she walks. The women at the gate are expressionless. She's holding a small package, and we can see a Victoria's Secret bag inside it.

ANN

(v.o.)

I keep thinking that anyone who would go to a place like this can't be much of a man, and maybe knowing that, that I'm better than this really, might be a way to go through with it.

(MORE)

ANN(cont'd)

I keep telling myself that this will only be temporary, that I'll only have to hide it from the kids and my parents and the bishop and the neighbors and the people in church for a few months.

MADAME ESTELLE meets her at the door. ANN hands her some papers, registering her legally as a Nevada prostitute. MADAME ESTELLE looks her over, cynically. Inside, the place doesn't look bad, in a lower-middle class parlor sort of way.

ANN

(v.o.)

I would do anything, absolutely anything, for my family.

She looks out the window. BARRY's truck is pulling away.

ANN

(v.o.)

I keep telling myself that I can do this.

Cut back to real time, and we see BARRY in the truck, not looking at her, the women staring out at them, the gate still closed.

ANN

(v.o.)

Any minute now, any second now, you're going to drive back to town with me, you're going to say that I don't have to do this, you're going to stop me, you're going to put your foot down and say 'that's it, enough is enough, we're not that desperate, that's not something we're even going to consider.' Any minute now. Right now. Any second.

BARRY turns to her.

BARRY

It's about time.

ANN

Yeah.

She gets out of the truck. BARRY leans over, across the seat, looks out her window.

BARRY

Kiss?

She turns and stares back at him. Once again, now in real time, the truck drives away. She approaches the gate.

EXT. DUSK--TED'S CAR

It's quite dark now, and the car headlights are on as it drives down the freeway.

TED

So. You have the munchies?

She looks at him, miffed, but he's cluelessly driving.

KENDRA

I'm fine.

TED

I'm actually rather peckish.

KENDRA

(A pause.)

Peckish.

TED

Yeah.

She turns on him, suddenly angry.

KENDRA

Why can't you just say hungry? Or starved?

TED

Well, I'm not starved. Just peckish.

KENDRA

Why do you have to do that?

TED

What?

KENDRA

Use words like peckish.

TED

I don't always....

KENDRA

I hate that, it drives me crazy.
Peckish. And munchies, you said
you had the munchies. I hate that.

TED

Sorry.

He drives on, miffed at her, now.

KENDRA

Don't stop. I just want to get
home.

TED

Okay.

(Pause.)

Except I really am a bit-.

KENDRA

If you say peckish, I swear, I'm
jumping out of the car.

TED

Hungry. I'm hungry.

KENDRA

Well I'm not.

TED

Well I am. And I'd like to stop,
find a Mickie D's or some....

She absolutely explodes.

KENDRA

McDonald's! It's called
McDonald's! It's not Mickie D's!

TED

Well whatever it's called, I want
to stop at one and buy something
because I'm hungry.

KENDRA

And I want to get home.

They see a road sign, McDonalds at the next exit.

TED

Two minutes. It will take two
minutes out of your life to let me
pull over.

KENDRA

I don't want to pull over. It'll slow us down.

TED

There's an exit right there, and I'm taking it.

KENDRA

You count the amount of time it takes to slow down, find the place...

TED

What, are you late for, tell me, a cabinet meeting? Your talk in General Conference? Or...

KENDRA

More like fifteen minutes.

TED

Live with it.

KENDRA

I don't want to live with it. I want you to take me home.

TED

I'm taking that exit.

KENDRA

No you're not.

TED

I'm driving.

KENDRA

If you have even the tiniest consideration for my feelings-

TED

One hamburger! That's all I'm asking!

KENDRA

I want to go home!

TED

I am taking this exit!

The car signals turning. The exit is quickly approaching.

KENDRA
 I mean it Ted. You. Are. Not.
 Taking. This exit. I'm absolutely
 serious. I am totally NOT KIDDING.

The car swerves into, and then out of the exit ramp. It continues down the highway.

TED
 Okay. We missed it.

KENDRA
 Fine.
 (They drive.)

They pass a speed limit sign.

KENDRA
 You're going 80.

TED
 It'll get you home faster.
 (Pause.)

KENDRA
 Fine.

EXT. DAY--JASON'S CAR.

ALEXIS and JASON sit in the car. His hands are entwined in her hair. She slowly pulls away, but smiles apologetically as she does.

ALEXIS
 Dinner. I've got to cook dinner.

JASON
 That doesn't sound so bad.

ALEXIS
 I hated that when I was single,
 never was any good at it. Top
 Ramen and mac and cheese,
 seriously, I'd take mac and cheese
 and dump in a can of tuna fish and
 that was dinner. Last me two days.
 And fish sticks. That kind of
 thing.

She starts to straighten her clothing.

ALEXIS

I'm supposed to cook. Because I'm the wife. And I never have a clue. I go shopping and I buy cans of mushroom soup because you're supposed to be able to make casseroles with it, only I don't know how to make any casseroles with it, so I've got all these cans of that crap in my pantry.

JASON looks at her.

JASON

I'll bring some recipes by next week. For things you can make with mushroom soup.

She laughs. Runs her hands down her rumpled dress.

ALEXIS

In just about one minute I've got to get out of his car and cook dinner.

JASON

Or not.

He looks at her. Is he serious?

ALEXIS

What do you mean?

JASON

Maybe you don't. Have to.

She starts to open the door. He puts his hand on her arm, stops her.

JASON

Don't. Just ... stay here.

Their eyes meet. He tries to turn it into a joke.

JASON

I'll make you dinner. Something Italian.

ALEXIS

Well, that's tempting. I can boil spaghetti, you know.

JASON
I'll cook you something better than
that.

Another long exchange of glances. She laughs shakily.

ALEXIS
You're such a kidder.

JASON
I am.

She smiles back, opens the door, gets out of the car. He lets her. She leans in the window.

ALEXIS
Seriously. This was great.

JASON
Say hi to Bryony for me.

ALEXIS
I will.

JASON
And Steve.

ALEXIS
Yes. I appreciate the ride.

JASON
A Jason special.

ALEXIS
I think Jason is very special.

She reaches over to pat his hand. He takes her hand through the window. She doesn't pull away. They look at each other for a long time.

ALEXIS
Okay.

But she still doesn't pull her hand back. She's looking at him intensely. He can't let go.

ALEXIS
That dinner's not gonna cook
itself.

She does now pull her hand away. She looks at him strangely. Crosses around the car. He rolls down a window.

JASON
So. Tuesday?

ALEXIS
Yeah. Maybe so.

He turns away. She makes a decision.

ALEXIS
Tuesday for sure. I'll need a
ride, it's Steve's day for the car.

JASON looks at her. She looks back at him.

JASON
Tuesday then.

She watches his car drive off.

INT. NIGHT--CARLENE AND COURTNEY'S APARTMENT

COURTNEY lays on the sofa, eyes half closed.

COURTNEY
This is my favorite part. Michael
J. Fox as Eddie Van Halen.

CARLENE
Yeah.

COURTNEY yawns.

COURTNEY
Man, I'm getting tired.

CARLENE
All that pizza.

COURTNEY
I may just stretch out for a sec.
Do you mind?

CARLENE
Of course not.

CARLENE looks at COURTNEY, who is laying on the sofa, her
head close to CARLENE's lap.

CARLENE
Courtney?

COURTNEY mumbles something. She's half asleep.

CARLENE

I was just thinking. About what you said earlier. I mean, we're in school, and we're taking it pretty seriously, because we're not either of us, probably, gonna marry. And I just think that it would be easier if we had roommates. I mean rather than live totally alone. What do you think?

COURTNEY is asleep. CARLENE strokes her hair.

CARLENE

I'm a senior. And you're a junior. So . . . I'll graduate and probably just stay here, this apartment, while I work. And then, maybe, we could look for a house. A two bedroom, say. And we'll divide chores, you know. In fact, you could just pick the ones you don't like doing, and I'd just do those, and you could only do the chores you like. That'd be okay with me, really. I just think . . . we're going to be single, you and I. Single. And life is so much harder when you're lonely. And I'd take good care of you. You know what a good cook I am. And from time to time, we'd treat ourselves. Order pizza. Watch bad movies together. Or not if you didn't want to. It would really all be up to you.

She looks down at her roommate's sleeping face.

CARLENE

What do you think? Does that sound good to you?

(Pause.)

It's settled then.

INT. NIGHT--KIM'S APARTMENT

They lay tangled all up together on the sofa.

KIM

Tell me about her.

TRENT

Lisa?

KIM

Yeah. What's she like?

TRENT

Geez, She's cute. She drives a Jetta. She likes dogs.

KIM

Come on, you haven't said anything.

TRENT

What can I say?

(Pause.)

She's always changing her hair.

KIM

What do you mean?

TRENT

When I met her, she was blonde, had that sort of Mariah Carey big hair thing goin'on.

KIM

I know the look.

TRENT

Anyway, since I've known her, she's been a redhead. Real black once. Now she wears it short and straight, dark blonde.

KIM

Okay.

TRENT

And she's always losing weight, always on a diet. Right now she's doing the Atkins low carb thing.

KIM

I've heard that works. Is she heavy?

TRENT

Of course not. But she thinks she is. She's always "I'm so fat."

KIM

What else?

TRENT

And she's really into backpacking, hiking. She wants to hike the Appalachian trail for her honeymoon.

KIM

Are you into that?

TRENT

Getting there.

With a faraway look.

TRENT

And, like, roommates. She's always reading things into roommate relations. "I think she's mad at me 'cause I ate her broccoli by accident." Stuff like that. And they're having to have these apartment meetings to straighten things out.

KIM

Sure.

TRENT

Anyway. She's really close to her family; she has two sisters in college, one here and one at Idaho State, calls 'em both maybe three four times a week. And she cries in testimony meeting and hardly any other time at all. And I am just not worth someone like that. No way.

KIM

Trent. Take it from me. Self-pity is not attractive.

She moves away from him a little.

TRENT

So tell me about Brad.

KIM

What, you want equity? Not.

TRENT

Fair's fair.

KIM
Suffice it to say that I don't
deserve Brad any more than you
deserve Lisa.

TRENT
Yeah.

KIM
Who we really deserve is each
other.

TRENT
We'd last a week.

KIM
If that. We'd carve each other to
pieces.

TRENT
And both of us deserve it.

He gets up from the sofa, puts his shoes on. With a new
resolve.

TRENT
I'm going.

KIM
Sure.

He turns back to her from the door.

TRENT
Kim. Look. Don't call me anymore.
Okay? I don't want to do this
anymore.

KIM
Liar.

TRENT
I'm serious. Don't.

KIM
No. No, you're right.

TRENT
Okay.

He looks back at her for the last time.

TRENT
Goodbye, Kim.

KIM
Yeah.

She gets up, goes to the door with him.

KIM
Trent?

He waits for her. She gives him a goodbye kiss. He kisses her back, perfunctorily at first, then with increasing passion. They're still kissing as they fall together to the carpet.

KIM
(Breathlessly)
Why do we have to. . . ?

TRENT
Hush.

He kisses her again. She's crying as he kisses her neck.

KIM
Why do we ... why do we have to...?

TRENT
I don't know.

He's crying too. They continue to kiss, with an edge of desperation, both of them weeping.

KIM
Why do we have to...?

Slow fade on the two of them kissing

TRENT
I don't know.

CLOSING CREDITS

(MORE)