

"THE GOD TRIP"

Season 1, Episode 1

Pilot

Written by

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Based on the memoirs of Scott Samuel

EXT. SPACE

A parody of the Universal Studios introduction, showing the words "Universe-Whole" fly around the earth. Some wah pedal guitar riffs plays as the words disappear behind the earth, the frame slowly pulls out showing the rest of the Milky Way, one planet at a time.

The speed of the pull back picks up. Flying past cosmos and asteroids, pulling back faster and further out of the Milky Way. Speeding straight out of the universe to black stillness.

BLACK SCREEN

The sound of gusting wind blows silently. Faintly in the background, Bone Thugs n' Harmony's "First of tha' Month", plays ... "Wake up, Wake up, it's the first of the month. So get up, get up, So cash your checks and come up."

Blackness turns to blurred eyes opening in P.O.V fashion (implying the universe was all inside of this character's head) and a lanky brown arm reaches out to grab a rugged Nextel i530 phone. SCOTT turns off his Bone Thugs n' Harmony ringtone/alarm clock which has gone from faint to full blown loud. Frame focuses. Silence.

INT. SCOTT'S ROOM - MORNING

Poster's of Bob Marley, Jimi Hendrix, The Doors, Black Sabbath, Led Zeppelin, Pink Floyd, and Spongebob. A black acoustic guitar. A red electric guitar. Clothes on the ground. A black wallet on a headboard that reads "Bad Mother Fucker". An opened envelope on a dresser with the words "Illinois Department of Corrections" on the front. A picture of an incarcerated Uncle, tucked in the corner of the dresser mirror.

Scott grabs an already packed bowl from his headboard. He takes a long rip and exhales. This is clearly ritualistic.

Slowly he stumbles to his bedroom door wearing only sleep pants and tiger slippers.

As he shuts the door behind him, The Mighty Mighty Bosstones

"The impression that I get" begins to play, covered by none other than our awoken adolescent, as he does the following.

MONTAGE-- SCOTT PREPARES FOR SCHOOL

Commented [PP1]: Hey Proud Papa, how you be these days? Life-altering days, huh? Like the Pretenders song says, you've changed your place in the world!

So, here's my baby gift as promised. I'll be gentle but real. I'm not going to give you a free pass anywhere, but I'll give some thoughts on changes that occur to me.

Then again, who knows, maybe it's IN THE CAN ready to go. Vamos!

Commented [PP2]: Might say inspired by a true story, but no more than that. You'll need a tight cover page too. Name, contact info, NO copyright #, that's it.

Commented [PP3]: I need to break out the Bible for this one. Is there a time frame for space? Is it an EXTERIOR? Need to check with Doctor Format.

Commented [PP4]: play

Commented [PP5]: Quite the spacy opening!!!

Commented [PP6]: Nice visual here, I can really see it.

Commented [PP7]: You know where I stand on this. Those who pay the piper can play the tune. You haven't paid for this music but you're writing it in. Careful with that.

Commented [PP8]: Nice detail, on this entire page.

Commented [PP9]: Ha, love that last one! Here's a situation where the room is defining the character.

Commented [PP10]: See what I mean? Great detail. It's a visual tell on someone we haven't met yet.

Commented [PP11]: Oops, there's another!

Commented [PP12]: Camera can't know he's an Uncle, but whatever, it's a jailed guy who means something to him. So far so good, and totally visual.

Commented [PP13]: You're really hitting your playlist huh? I wouldn't, but whatever, this is one of the rulebreaker things.

Commented [PP14]: It doesn't begin to play, it plays

Commented [PP15]: It's going to throw the producers that you didn't even bother to fictionalize this character. It can obviously BE you, but that's a major choice to ACTUAL

* Showers
 * Brushes teeth then brushes tongue until he gags and dry heaves
 * Picks out his clothes for the day: A Jimi hendrix tye dye, blue jeans, hemp necklace, and a gray dickies zip-Up hoodie
 * Checks self out in mirror, makes faces
 * Measures out several gram baggies of weed on his scale
 * Puts on and ties boots
 * Rolls a joint
 * Shuffles through jail mail from Uncle Jack, sees pictures
 * Throws half ounce of mushrooms into a side pocket of his bookbag, then throws it over his shoulder. He grabs a large CD folder and throws his gram bags inside of it
 * Takes one more hit off of the bowl
 "Never had to, I better knock on wood, cause I know someone who has which makes me wonder if I should, it makes me wonder if I... Never had to, I better knock on wood, cause I'm sure it isn't good, and I'm glad I haven't yet... that's the impression that I get."

INT. SCOTT'S CAR- DAY

Scott slams his car door shut as the song ends. It's a sunny, brisk January morning. Scott pulls up to a blacktop driveway alongside a light green house that shares the same parking lot as a liquor store. He puts the car in park, seconds later, CODY enters.

SCOTT

Are you ready to trip your fucking nuts off?

CODY

Does Howdy Doodly got wooden balls?

Both laugh. Freeze frame on Scott's dumb, grinning face.

SCOTT (V.O.)

That's me. Scott Samuel. Right here I'm seventeen years old and live in Yorkville, Illinois which is fifteen minutes southwest of the more well known Aurora, thanks to "Wayne's World".

2.

A shot of Wayne and Garth.

SCOTT (V.O.)

This guy was from here.

* A shot of Andy Richter on Conan O' Brien or something.

SCOTT (V.O.)

Commented [PP16]: cap

Commented [PP17]: this has been wonderfully visual so far, man. WE KNOW THIS GUY and not one line of dialogue has happened yet. Great.

Commented [PP18]: I mean, you just gave me 5 lines from a song you haven't paid for. I wouldn't.

Commented [PP19]: Don't I need some description here. Hey for that matter you didn't describe Scott. Need a major description there including age.

Commented [PP20]: Start the line with Ready to trip your nuts off?

GREAT opening line, by the way. The stoner emoticons approve.



Commented [PP21]: I mean, what's the big deal about changing the name? It would still be YOUR story, just not so obviously. What's the upside in using your actual name? It would be different if you were a famous persona—you'd have no choice then.

Commented [PP22]: So funny...you know I live in Aurora for years when I was dealing on the boat. Huggy Bear from the group still lives there.

Commented [PP23]: STILL- WAYNE & GARTH

And so was this guy.

* A shot of Dennis Hastert incarcerated with newspaper articles regarding his sex abuse/payoff scandal surrounding his mugshot

SCOTT (V.O.)

Used to be the high school wrestling coach! Can you believe

that?

Back to freeze frame on Scott's dumb, grinning face.

SCOTT

And there was me. Even though most didn't understand it, I had a shameless fascination with psychedelic drugs.

My first trip was on mushrooms at little festival called "Ballistico Fest".

MONTAGE "CANT YOU HEAR ME KNOCKING" BY THE ROLLING STONES

PLAYS

EXT. BALLISTICO FEST - DAY (FLASHBACK)

* A younger Scott eating the mushrooms and passing the bag around

* Lying on the ground laughing hysterically

* Listening to HIPPIE JAM BAND with a crowd of DANCING PEOPLE

* Passing a joint

* A massive hacky sack circle

3.

SCOTT (V.O.)

As chill as it gets. Then I moved on to acid. My first trip was what some people may call a bad one.

INT. BASEMENT HALLOWEEN PARTY- NIGHT (FLASHBACK)

(song continues)

Scott socializes amongst the costumed PARTY GOERS but is talking extremely loud. B approaches Scott and grabs him by the shoulders.

B

Scotty, you need to quiet down.

Freeze.

SCOTT (V.O.)

Right here is when I had my first out of body experience. I saw the whole backside of my body...Right before I saw my arm cock up and

Commented [PP24]: These are still frames, not camera shots, so cut out that language.

Commented [PP25]: These first few minutes of the pilot are PRECIOUS real estate. If and when you get the "players" to read this you're going to have to GRAB THEM AND NEVER LET THEM GO. Does stuff about Dennis Hastert do that? Don't think so.

Commented [PP26]: Yeah, I don't really care. Pilot's not about him. Eye on the prize.

Commented [PP27]: Funny!

Commented [PP28]: Really EXPENSIVE, OVERUSED song. Why can't you just say ROCK music blaes?

Commented [PP29]: So you're doing a flashback from the 17 year old timeframe? How many timeframes are we dealing with here? I'd limit them for sure. Why can't this just be him 6 months before, no flashback. I say this because you're going to have TWO actors max playing this character, not 4 if it gets made.

Commented [PP30]: This is good---open us up with Scott as drug guy but before the 5th page we're POV IN THE MIND of a bad trip---yikes, what a nightmare!

Commented [PP31]: Like I said, I'd go with action lines from a POV, getting right into the head of what that would be like, vs just TELLING us he had an out of body experience. Let's feel that ourselves.

clock B in the face three times.

Back to speed.

SCOTT

What?! You wanna fight? I'll fight!

Slow motion: Scott punches B in the face three times right over the lyrics "Can't ya hear me knocking".

Back to speed. B contains his anger, barely, and walks away to another party goer to vent.

B

Scotty is outta control. He's lucky he's tripping right now otherwise I'd beat his fuckin' ass. We've gotta slip him a Seroquel or somethin'.

An ELDERLY WOMAN walks down the basement stairs, clearly the Grandma of whoever lives here. B's arm reaches into frame near Scott with an orange solo cup.

B (CONT'D)

Scotty. Drink This.

Scott takes the cup without seeing who was talking to him or what was inside of it and slams it down in one drink.

4.

ELDERLY WOMAN

Jason! Where are you? It's getting too loud down here!

SCOTT

Hey Grandma!

Everyone looks at Scott quickly in fear of what he was going to say next.

SCOTT (CONT'D)

You should suck my dick! I need some pussy!

Everyone gasps. Elderly woman covers her mouth in shock, slowly turns around and goes upstairs.

A dude standing in WHITIE TIGHTIES holding an orange kitten, who appears to be tripping also, smiles nervously as he pets the cat.

WHITIE TIGHTIES

Did Scott just tell my Grandma to suck his dick? Haha.

B

Hey Scotty!

B punches Scott in the face right over the lyrics "Help me baby, aint no stranger". Song ends. Scott stands, dizzy.

Commented [PP32]: cap

Commented [PP33]: I'd be doing FANTASY-SCOTT, he punches the dude in the face... BACK TO SCOTT, barely contained, walking away...

Commented [PP34]: Why not just call her GRANDMA in the dialogue?



Commented [PP35]: Poor Grandma!

Commented [PP36]: Well, you don't take long to launch us into full-on druggie shenanigans. I think the tone is good, nobody taking themselves too seriously. The producer by this point, page 4, is wondering WHERE ALL THIS IS GOING. Don't wait too long to get us moving onto WHAT HAPPENS NEXT story stuff.

SCOTT

Aw shit B. That beer tasted weird.

Scott passes out.

FADE OUT.

INT. BASEMENT- HALLOWEEN PARTY- NIGHT

Scott wakes up tied to a basement pole. Lightning crashes.

SCOTT (V.O.)

What can I say? They had to contain me. For those of you who don't know, Seroquel was the antipsychotic pharmaceutical you would give to somebody if they were having a meltdown, or at least that's what we did. That way they could just pass out.

(MORE)

5.

But I kept coming in and out of reality from a really bad place.

Never quite sure what was the trip and dreamlike state and what was

reality.

MONTAGE- THE BAD TRIP

* Scott being nailed to cross, lightning crashing in background

* Animated geometric patterns

* Scott waking up and kicking someone in the face who was checking on him. Getting kicked in the ribs in return

* Close up of Scott tied to pole, mumbling randomness.

SCOTT

Biscuits and gravy!

* Demon faces behind fire

SCOTT (V.O.)

All of a sudden my trip turned to me feeling like I was surrounded by everybody I had ever known in my entire life.

They were all looking at me tied to this pole, their eyes all big with excitement. Staring at me. As if they were waiting for me to figure something out. To say the magic words that would take me out of this place. I could feel it in my

Commented [PP37]: Even though nothing actually HAPPENS in that first sequence, it is an effective TONE setter and intros us to Scott and where he's at. Notice I say HE, not YOU. This is a fucking CHARACTER, man. You need the distance...



Commented [PP38]: I don't mind this control voice so far at all. It's giving us good info and it's not just telling us what the camera is already seeing. Surprise us with it—and remember in FIGHT CLUB, Jim Uhls PURPOSELY fucked with the audience, giving us FALSE voice over leads.

Commented [PP39]: Ha, yes, this is what I asked for before

Commented [PP40]: Nobody could say this hasn't been a long strange trip so far, and FULLY VISUAL. Great.

BUT...

Very soon now the money people are going to start scratching, asking what the fuck they're watching and WHAT'S IT ALL ABOUT, ALFIE. Life as sound and thunder, meaning....?

body. And then finally I broke the trip with those magic words...

SCOTT

I've gotta pee!

Scott snaps out of the bad trip and looks around him. The party has died a bit. He notices his friend TACO.

SCOTT (CONT'D)

Taco! Dude untie me.

TACO

No fucking way Scotty.

SCOTT

I've gotta pee!

SCOTT (V.O.) (CONT'D)

6.

TACO

Scotty I will unzip your pants and pull out your dick and let you pee in a bottle! You're a crazy person.

SCOTT

Taco, look at me. It's me. I'm back!

Taco looks Scott over, contemplating.

TACO

Ok...

Taco unties Scott and he runs out of the basement's sliding glass door. He unbuckles his pants and pees.

SCOTT (V.O.)

Longest pee ever. You think this would scare somebody from taking acid again. Not me. I decided to take two hits before school that following Monday...and I had a blast.

INT. YORKVILLE HIGH - DAY (FLASHBACK)

Scott walks down the high school hallways looking at visuals on the wall with fascination.

SCOTT (V.O.)

I guess I thought I had already experienced the worst. Nothing could scare me because I thought my mind was strong enough to maintain control now. And the day went great! Not to say things didn't get weird at moments.

Commented [PP41]: You have a great knack for building up the cosmococcic (that's a Henry Miller word) then in a single line humorously bringing us back to earth.

Commented [PP42]: Got a big strong funny kid who likes the trip living in the Chicago burbs. That's where we're at, story-wise, so far. Entertaining, oh yeah. Funny, yep. But with each page that goes by I'm wondering where this is leading. 50 pages ain't long. Nor is the \$\$\$ guys' patience.

Scott walking down the hallway. It becomes narrow...
And narrower... and narrower still...
Closing in on him the further he walks down, similar to the scene in "Willy Wonka"

SCOTT (V.O.)

I felt like goddamn Willy Wonka.

A STUDENT observes Scott standing in the middle of the hallway, appearing almost like a mime trapped in a box, reacting to his trip. Scott looks over at student smiling.

7.

SCOTT

Charlie, don't forget what happened to the boy who suddenly got everything he ever wanted! He lived happily ever after!

Student walks away slowly in the other direction, very confused.

INT. SCOTT'S CAR - MORNING

FREEZE FRAME: Scott's dumb, grinning face.

SCOTT (V.O.)

And then came this fateful morning.

Back to speed.

SCOTT

Okay. I've gotta go to the gas station and buy something to chase these with.

CUT TO:

EXT. GAS STATION - MORNING

Cody sits in the car smoking a cigarette waiting for Scott to come back. Scott enters the vehicle with two pops.

SCOTT

Are you ready to make some fuckin memories?

CODY

Fuck yeah! How much do you wanna eat?

SCOTT

Lets split the whole fuckin bag. I am prepared to go full blown looney tunes bro. I aint scurred if you aint...

CODY

Oh, I aint never scurred.

The suburbanites divide the bag of mushrooms. Cody pulls out

Commented [PP43]: That is a great visual, like the Tom Petty/Alice In Wonderland video.

Commented [PP44]: Not sure I'd refer to an outside movie.

Commented [PP45]: OK, if it's dialogue then the reference needs to stay.

Commented [PP46]: Good, yes! Bring on the fateful morning...

Commented [PP47]: C'mon man, not a CUT TO! Not needed.



Commented [PP48]:

Commented [PP49]: Ain't

a very large stem.

CODY (CONT'D)

Look at that beasty mother fucker!

8.

SCOTT

Oh I know! With all the purple and

blue all on the sides. We are for

sure going to surf the cosmos.

CODY

How much is this Scotty?

SCOTT

A half.

CODY

You're a fuckin' madman.

SCOTT

Cody the way I see it is this: One

day you and I will be grown men, ya

know, twenty-one years old, sittin'

at a bar somewhere talkin' about

that time we went to school

tripping balls!

Meanwhile all these other preppy

ass mother fuckers will be all "Oh

remember how drunk we got at prom?

Eehhhhhh!"

Both laugh.

SCOTT (CONT'D)

Only one life dude! Lets "Fear and

Loathing" this bitch! Gimme that

pop so I can get this part over

with. I hate the fuckin' taste.

CODY

What?! I think they taste like

sunflower seeds.

SCOTT

Cody if you think these taste like

sunflowers seeds, you are the

fuckin madman.

Scott grabs a piece of paper, places his portion of shrooms

on it, breaks it down to damn near powder with his hands,

then pours it into his mouth and immediately chases it down

with his pop. He shakes his head in disgust as if he just

barely pulled it off.

At the same time Cody eats his mushrooms one by one as if

Commented [PP50]: Clearly!

Commented [PP51]: Being as acid was always my favorite—well, next to speed...



I always understood that those who HAVEN'T trip will never fully GET IT. Strange as it sounds, I wonder if that will be an issue with the money guys.

Commented [PP52]: So this is wayne and garth, but on, er, steroids. What's the one line pitch for this?

Commented [PP53]: What a madman!

they were chips out of a bag, reactionless.

9.

Scott and Cody's short ride to the high school, smoking pot on the way. They arrive to the school parking lot. Scott grabs a couple of gram baggies from his CD case. Both exit vehicle with a look of fascination. Slightly Stoopid's studio version of "Wiseman" plays.

EXT. YORKVILLE HIGH - MORNING

SCOTT

Yo Cody, you're feelin' this shit already right?

CODY

Oh yeah... This is going to be an interesting day.

SERIES OF SHOTS (SLOW MOTION)

* Scott and Cody approaching the school. They stop and stand for a moment. They both turn and look at each other, nod, then proceed to walk down the sidewalk toward the entrance.

* Pretty GIRLS smiling at Scott and Cody.

* Scott and Cody pounding knuckles as they walk by. Cody leans into Scott's ear, smiling, and whispering. Probably about what he would do to those girls.

"Said the man... Who feel him a fool... For he be the wise man..."

* Scott opening his locker. Grabbing a book out of his locker and putting it into his bag after giving it a grin of wonder.

* A STUDENT approaching Scott and buying weed. Slap and dap then exits.

"For the man... Who don't think he's a fool he... Control his destiny... But he's too cool for himself."

* Another STUDENT approaching to buy weed. They laugh together. Slap and dap and then exits.

Back to full speed. As Scott and Cody lean against their lockers, ELLIOT, a kind letterman jacket wearing prep jock, approaches. Music fades.

ELLIOT

What's up Scott? How you feelin' buddy?

10.

SCOTT

Oh I'm feelin really fuckin good.

I'm glad we worked out that deal yesterday.

SCOTT (V.O.)

Commented [PP54]: Well, what IS the point? This pilot doesn't make any social commentary so far. It doesn't define the town itself. It's two druggies rampaging through high school at 17. See how I keep going back and back to WHAT'S IT ALL ABOUT, ALFIE? We're on page 10 now, and I still don't know where this is leading.

If you're thinking it'll be enough to have a hysterical pair drug rampaging through high school, that it's worked before. Yeah, sure, but ultimately STORY kicked in. We're 20% into this and it's just been one long strange Jerry Garcia acid trip.

I had traded Elliot a quarter of weed for the half ounce of shrooms the night before.

SCOTT

Me and Cody split the bag this morning! And let me tell you...things are pretty fuckin' magical right now!

Cody and Elliot laugh.

ELLIOT

Never a dull moment with you **Samuel!** Let me know how the rest of your day goes. I've gotta get to class!

CODY

Yeah I suppose we should do that too.

Scott and Cody slap and dap Elliot as he exits.

SCOTT

Alright CoFro. First block is gym for me.

CODY

Dude it's bowling this week.

SCOTT

What?! Oh fuck that's right! You've got to be kidding me. That works out perfect!

CODY

Yeah, especially with that glow bowl shit they have goin' **on!**

Scott eyes light up and he forms a huge grin. They both laugh.

CODY (CONT'D)

Visuals like a mother fucker.

11.

SCOTT

Fuckin' beats running laps or dodgeball or some shit. I couldn't even handle **it.**

The bell rings.

CODY

Alright, that's our cue...

I'm gonna go see what this algebra class is gonna be like. Have fun

Commented [PP55]: Man o man, that's for sure! 😊

Commented [PP56]: I mean, if you're tripping or doing coke when you read this, you'll buy it instantly.

Commented [PP57]: I think you've read enough in class to know your dialogue works for others. It's funny and realistic and it flies, moves well. Would be cool to hear this read with "pro" actors, just to hear it.

bowling!

SCOTT

You know it.

They do their handshake and walk separate ways.

INT. SCHOOL BUS - MOMENTS LATER

The bus is moving along as Scott sits in the farthest back seat of the bus, the one with only enough room for one person. He gazes out the window looking slightly uncomfortable.

SCOTT (V.O.)

An unfortunate part of eating mushrooms, is sometimes at the beginning, you're fighting a puke for about an hour. And for the amount we ate, I was feeling a fight like I had never fought before.

A FRIENDLY BLONDE student observes Scott staring out of the window. She moves towards the back and kneels down next to him.

FRIENDLY BLONDE

Well you don't seem like your normal, chipper self! What's up?

He takes a breath, puts his fist to his mouth and exhales slowly.

SCOTT

No, I'm good! I'm just fighting a bit of a nausea. I ate some mushrooms earlier and am still waiting for them to settle.

The friendly blonde smiles with a gaping mouth, then covers it with her hand.

12.

FRIENDLY BLONDE

You're so matter of fact about it.

SCOTT

Yeah.

Friendly blonde laughs.

FRIENDLY BLONDE

I love you. You're crazy!

SCOTT

I love you too.

FRIENDLY BLONDE

You're a pioneer kid. Have fun...

Commented [PP58]: This voice over has struck a nice balance. You don't pull it out on every page, thankfully.

Commented [PP59]: Everybody keeps saying so!

She heads back to her seat.

Scott continues to gaze out of the window from the bus's back seat, observing small patches of farmland along the route.

The sun. The clouds.

SCOTT (V.O.)

I tried to distract myself from the nausea by gazing outside.

All I could focus on was the sky and the sun. How fucking beautiful

it all was. This giant ball of fire that's just the perfect distance

away to sustain this thing we call "life" on this other thing we call

a "planet". I mean... You mean to tell me we're just floating around

in the middle of nothingness...?

FLASHBACK TO:

EXT CHICAGO NIGHT CLUB, 1988 - NIGHT

A group of BAND MEMBERS are exiting the club loading gear

into their vehicles. A tall HAWAIIAN MAN stands near his

blue, rusted busted van with luggage and equipment. A Bob

Marley bumper sticker that says "One Love". He notices a

Scott's MOM. She has the appearance of a cross between Patsy

Cline and Reba McEntire. She gives him want-to eyes...

SCOTT (V.O.)

The story of my parents fucking is

pretty a magical one I guess.

13.

EXT. PARKING LOT- CONTINUOUS

The van is now parked in an empty parking lot, shaking with moans and groans coming from inside.

SCOTT (V.O.)

I was a one night stand baby. My parents fucked once and I was the

result.

I mean, that's way more magical than all you fucks whose parents

were in love and doin' it all the

time right?

INT HOSPITAL - NIGHT (1988)

Scott's mom holding him as a newborn in the hospital.

SCOTT (V.O.)

I was born December 7th, 1988,

Pearl Harbor Day. Quite the

Commented [PP60]: This kid was BORN for the eclipse!

Commented [PP61]: I just went back to the top, you never told us what year this is. Scott as 17/16 is when?

Commented [PP62]: HAHAHA!!!

Commented [PP63]: One-night

coincidence, considering my father was a native Hawaiian. Of course my lovely mother wouldn't know that he was my father until after I was born.

INT. COURT ROOM - DAY (1988)

Scott's mother and father stand in front of a JUDGE WILSON holding baby Scott. The judge looks at baby Scott and then over at his father. Looks down at a piece of paper in front of him.

JUDGE WILSON

Yes, this boy is yours sir.

Dad doesn't seem phased; He may not even have heard the judge or know what he's doing in this court room.

SCOTT (V.O.)

I was actually named after the guy my mom was hoping was my father, Scott Alan, someone on the more wealthy and responsible end of the spectrum of uh... suitors.

Makes for a great story to tell your kid, right? But hey, she kept it real.

14.

INT. MOMS APARTMENT - DAY (1989)

Scott's mom holds toddler Scott's arms, helping him learn to walk.

SCOTT (V.O.)

My pops split right away. He barely made it to the paternity test. I didn't even have a picture of the guy. My mom said the last thing he said to her was, "Make sure he eats lots of rice so he's fertile."

We can here "put one foot in front of the other" from the claymation Christmas movie on the TV as Scott walks. A shot of the TV.

SCOTT (V.O.)

Ma' did the best she could with what she had. Unfortunately she thought that was her sexuality.

INT. RESTAURANT - NIGHT (1988)

Scott's Mom doing side work, making eyes with her MANAGER. She moves to him and grabs him by the tie. Into the back of

Commented [PP64]: That's an interesting reaction. So we never know if he was happy or not at these developments?

Commented [PP65]: OK, this is much welcomed, bridging off into SOMETHING beside drug use.

Commented [PP66]: Maybe actually have HIM say that after the judge makes the announcement, one line of dialogue and he's gone from Scott's life for good. What a crappy dad, huh emoticons?



the restaurant they go.

SCOTT (V.O.)

I'm pretty sure my mom sucked or
fucked her boss so I could win a
bike in the restaurant raffle one
time.

TIME LAPSE

Skip to a raffle. The manager picks a piece of paper out of a
hat. He opens it up, the piece of paper says Colin Smith...

MANAGER

And the winner is... Scott!

YOUNG SCOTT smiles, hugs his mom, runs up to the bike and
hops on.

SCOTT (V.O.)

And the raffle for an Aladdin
sleeping bag goes to...

Manager opens paper, which says Jimmy Smith...

MANAGER

Scott!

15.

Young Scott runs up and grabs a large sleeping bag bearing
Robin William's ever famous Genie on it.

SCOTT (V.O.)

What can I say? She was a whore
with a heart of gold.

INT. SCHOOL BUS - LATER

Scott gazes out of the window. The bus arrives at the bowling
alley and comes to a stop.

SCOTT (V.O.)

It was then that my stomach settled
with impeccable timing. The feeling
of physical discomfort was replaced
with relief and then an immediate
wave of euphoria.

STUDENTS stand and file out of the bus. Scott takes a step
out and takes a slow breath. He sees...

Vapors of his breath, floating into the air.

His eyes follow the strong visual up to a sign that says
"Penny Lanes", which appears brilliantly illuminated,
detailed with a dash of tracers. He takes another silent
breath to himself and follows the line into the bowling
alley.

INT. PENNY LANES - DAY

A dimly lit, smoky bowling alley with a bar, pinball machines

Commented [PP67]: Wow, so there already 4 Scott actors!



Commented [PP68]:

Commented [PP69]: Wish we had a dialogue scene or two between them. Can't let voice over dominate and this become a BENJAMIN BUTTON Power Point—here are the high points of my life, when I was a baby...

Commented [PP70]: Cool location. 90's bowling alley...

and a jukebox. The lanes are setup for glow bowl, with blue lights aligned with the gutters and green lights spotlighting the pins. Red laser lights shoot across the floors sporadically like psychedelic, technological insects dancing for mating season.

Scott looks across all of the lanes, mesmerized. As he stares at a set of pins, he has a visual of the pins "souls" leaving their "bodies", levitating and dissipating towards the ceiling. He turns to HIPPIE CLASSMATE, a long haired, fellow tie dye wearing student.

SCOTT

There's no way I'm fuckin bowling today.

Hippie Classmate laughs with interest.

16.

HIPPIE CLASSMATE

Wait, why?

SCOTT

I'm tripping balls. There's no way

I can throw a bowling ball down

that lane right now. Those pins

have souls.

HIPPIE CLASSMATE

No fuckin' way! That is awesome.

SCOTT

I think I'm just gonna hit the jukebox and kick it in the burnout section.

Points to a group of students taking up three lanes, all of whom appear to be stoners, burnouts and hippies.

Hippie Student reaches in his pocket and hands Scott two dollars.

HIPPIE CLASSMATE

Good call. Here take this. Play some good shit for me. I trust you.

Scott looks at the dollars in his hand with big, dilated eyes and smiles.

SCOTT

Thank you!

Begins to walk away, speaking to himself.

SCOTT (CONT'D)

So much love...

Hippie student smiles and shakes his head looking at Scott walk towards the jukebox.

Commented [PP71]: There's

WHAMM

Commented [PP72]:
Every time makes me laugh out loud I'm gonna start giving out whammos....

Scott is standing in front of the jukebox and pressing buttons on the screen. "Bohemian Rhapsody" by Queen plays. "Is this the real life? Is this just fantasy? Caught in a landslide, no escape from reality."

Scott continues selecting his play-list, with a look of fascination. He finishes, steps aside and does a strong onceover of his surroundings.

SCOTT (V.O.)

Music is already moving on its own right when you're sober.

(MORE)

17.

But when you're tripping, it's next level. It's like some higher force is speaking to you. Sometimes it's not just through the lyrics... but a beat...

A melody...

A fuckin' guitar solo.

Brian May's first guitar solo of the song takes over the following series of shots

SERIES OF SHOTS - SLOW MOTION

* Stoner students at vending machines, laughing, reaching in their pocket and grabbing money

* A preppy boyfriend/girlfriend couple arguing

* A male gym teacher with his arm crossed talking to an attractive cheerleader student, seemingly flirtatious

* A couple of lanes full of jocks bowling with perfect form, some high-fiving each other. Some talking shit.

SCOTT (V.O.)

I was really feeling the energy.

And I'm sure this is how it is all over the world, but when this song

played around people from the

Aurora area, they get especially

enthusiastic about the much

anticipated climax.

"Beelzebub has a devil put aside for me, for me, for me...."

Scott is standing next to Hippie student pretending to hit Freddy Mercury's high note, with his index finger pointed up in the air. The drum pop and head-banging guitar riff begins.

Hippie Student head bangs his long hair aggressively. Every person in the bowling alley has followed suit by doing the same or air-guitaring. Scott observes all of it with comical

Commented [PP73]: Another expensive, way overused tune. You give us your dream soundtrack, then leave it to the deep-pocketed to pay for it.

Commented [PP74]: Don't need the song lyric, we get the irony.

Why is it I think a quiet scene with mom would be more revealing?

I think I get it though. This is your Point A with Scott as his MOST druggie. So the journey is how life became more than this superficial shit, right?

Commented [PP75]: its

Commented [PP76]: yep, and we're back to wondering if those who never tripped can GET this. I do, but I'm not the \$\$\$guy.

Commented [PP77]: This is a very funny and appealing lead character. We're rooting for him—wherever he ends up heading.

curiosity all the while rocking the fuck out.

A summarization of the rest of the stay at the bowling alley. Students bowling having fun, laughing. Scott having what seems to be an intense, enthusiastic conversation with the stoner group, with lots dramatic hand movements and facial expressions.

SCOTT (V.O.) (CONT'D)

18.

Finally cuts to the students putting their bowling bowls away and putting their shoes back on.

"Nothing really matters, anyone can't see. Nothing really matters..."

Scott sitting by himself, staring off into space with his arms crossed, taking a long inhale and slow exhale, smiling, evidently having some kind of deep thought.

"Nothing really matters to me. Anyway the wind blows..."

As the gong strikes the students are lining up to file out of the bowling alley, Scott last in line, deep in thought.

SCOTT (V.O.)

I didn't have a hunky dory, silverspoon
up my ass existence growin'
up but I didn't have it as bad as
my ma'.

FLASHBACK TO:

EXT. SCOTT'S MOM'S APARTMENT, 1993. - DAY

TODDLER SCOTT and his mom are walking up to the stairs that lead to their apartment. They find a box full of food in front of their door. Scott's mom picks up a sticky note on the box, reads it and starts to tear up. They walk into the apartment while Scott's mom tries to pull it together.

SCOTT (V.O.)

My mom grew up in some pretty
harrowing circumstances.

FLASHBACK TO:

INT. SCOTT'S MOM'S CHILDHOOD BEDROOM - NIGHT

Scott's younger mom sleeping in her bed as a teenager. The darkness of the room is cut with a sliver of growing light a shadowy, male figure holding a bottle stumbles in quietly, shuts the door behind him. He sets the bottle on a dresser and heads to the bed. His mom begins to wake up... A rape is implied.

SCOTT (V.O.)

She used to get the shit beat out
of her and was subjected to a lot

Commented [PP78]: I know, it times out with what you're trying to do, but I would NEVER liberally use song lyrics like this. It won't be your call in the end if they use it or not.

Commented [PP79]: Scott is 4 here, right? How's he still a toddler? Thought that was, like, 2.

Commented [PP80]: And this is me once again saying
I
WANT
TO
SEE
MORE
OF
THIS!

Commented [PP81]: Oh, this is before 1988. I'm starting to get confused with all these time frames.

Commented [PP82]: Whoa, that came out of nowhere. There are no rapes in WAYNE AND GARTH. So this ISN'T just a little lightweight drug comedy. I say YES.

of sexual abuse by her **uncle's**.

(MORE)

19.

My grandma was able to somehow look the other way through her alcoholism and leave those things unnoticed.

Shot of GRAMS in her kitchen drinking.

SCOTT (V.O.)

Grams hadn't exactly found Jesus yet and wasn't "saved" so I guess you could say she was a much different person than the one I met as my "holy roller" Grandma growing up.

FLASHBACK TO:

EXT. COTTON FIELD - DAY

Scott's Grandma as a **teenager** working in the cotton field, picking away.

SCOTT (V.O.)

My Grandma's upbringing wasn't any better. She was dirt poor and didn't have an education past the second grade. She picked cotton. She was one of the strongest people I'd ever known. And I was proud to have come from these roots.

Scott's grandma, nine months pregnant, working in the cotton field, her water breaks.

SCOTT (V.O.)

She went into labor with my mom in a cotton-field. One of the same cotton fields my mom would eventually work in growing up as a little girl.

***????MAYBE //I had never had any other "white" friends whose family had picked **cotton**...

FLASHBACK TO:

SCOTT (V.O.) (CONT'D)

20.

INT. GRANDMA'S HOUSE - DAY

Scott's Grandma drunk at a table, holding a bottle smoking.

Scott's Mom, SHARON appears to be eighteen and is arguing and

Commented [PP83]: Uncle's what? Uncles plural?

Commented [PP84]: Holy cow, really? So this what, the 7th timeframe? Maybe I'm stressing unnecessarily but hopscotching through time like this can get confusing. At the least put the date in the slugline (1922) or whatever.

Commented [PP85]: What's this?

crying.

SHARON

I'm leaving!

Sharon storms away. A MAN in a flannel and overalls follows her. She starts up a set of old rickety stairs leading to an Attic bedroom. The man has an extension cord and harshly strikes Sharon on her back, the length of the cord able to reach her almost near the top of the stair case

SCOTT (V.O.)

So that's when my Ma' finally ran away.

CUT TO:

INT. SCOTT'S MOM'S CHILDHOOD BEDROOM

Sharon packing a suitcase crying, looking at the mark on her back in the mirror.

CUT TO:

INT DINER, 1970'S - NIGHT

Sharon working at a diner, handing out food, taking orders and wiping down tables. A passage of time.

A COP and his WIFE sit in a booth with Sharon across from them, apron folded up in her hand, talking.

SCOTT (V.O.)

Eventually one of the diner regulars caught wind of her sad story and unofficially adopted her.

CUT TO:

Adopted cop father introducing Sharon to a younger CADET smiling.

21.

SCOTT (V.O.)

Her foster dad introduced her to a cop she would marry and have two kids with, my sisters, Katie and

Jenny.

CUT TO:

MONTAGE - ABOUT THE FAMILY

* Katie is born and the doctor hands her to Sharon

* Jenny is born and the doctor hands her to Sharon

* Sharon, cop dad, and their daughter living in a small home.

Sharon and cop dad are arguing fiercely.

SCOTT (V.O.)

But it turns out, no one in my mom's gene pool mixes well with the law enforcement type.

Commented [PP86]: Well, I asked to break out of the druggie Scott mode. Boy, did you!

Commented [PP87]: Dump every one of these CUT TO's. Not needed. But DO add the timeframes to every slug, because you're shifting in time almost every scene.

Commented [PP88]: Yep, we're doing the BENJAMIN BUTTON thing...everything in voice over, moving through time every scene. V.O. distances us, we're watching from a distance, looking at a slide show of Scott's family—but we move so fast we hardly get to know them.

Commented [PP89]: You sucker punch every critic who would say—yeah, great, he loves drugs, but what about his FAMILY! This is a full SEQUENCE on them down through the years. The only worry is—are they characters in the show? Ongoing? If not, why are we spending valuable time with them here? They are part of who HE is, get it.

Commented [PP90]: Gone, cut it

* Sharon and cop dad in court room with their daughters for divorce court. Sharon is tearing up.
SCOTT (V.O.)

They got divorced and he got primary custody of my sisters. So I would only see them on weekends. Ya' know once I came to existence...

Shortly after. We've been over that.

* THE VAN SHAKING BACK IN 1988
* JUDGE WILSON HOLDING SCOTT AS A BABY

CUT TO:

INT. SCHOOL BUS- DAY- PRESENT DAY

Scott sits at his same spot in the back, gazing out of the window. The bus leaves the bowling alley. Dramatic, ominous, and progressively climactic cinematic music plays as Scott peers out the window.

22.

SCOTT (V.O.)

Having a psychic premonition while under the influence of a psychedelic can be an intimidating experience.

How do you know what you're experiencing is true?

Why does it feel like immediate truth?

Like a direct message being sent to you from the gods...

The message was this...

I...

Was

Going

To jail.

The bus is nearing the school. Students are anticipating the bus to park so they can exit. Scott looks nervous and paranoid.

SCOTT (V.O.)

I don't know where it came from, but this was a direct message from above and I was starting to tweak.

RANDOM VOICE

Uh oh, Cops are here.

Commented [PP91]:

Commented [PP92R91]: When is that, 2007? You said we were seeing him at the top at 17. He was born in 1989. That makes this....2006? I shouldn't have to guess.

Commented [PP93]: We've already been on the bad trip with him, plus the trippy stuff at the bowling alley. What I need here is DIRECTION. It's him or SOMEONE saying, dude, where you going in life? Even someone or him RECOGNIZING the ABSENCE of direction would be welcome. This is page 22, almost halfway through—I still have no idea.

Commented [PP94]: Well, bummer....! But I think we found our direction....

RANDOM VOICE 2

Someone's getting busted!

SCOTT (V.O.)

Did I really hear that? Are there cops waiting for me? Is it happening just like that?

All of the students are standing. Scott is trying to see past all of them to see if there are cops outside. He then stands and follows the line nervously out of the bus

Scott gets to the end of the bus, slowly steps off, music climaxes and stops. He exits the bus and looks around. No police cars.

No cops.

23.

SCOTT (V.O.)

The relief I felt to know I wasn't bombarded by cops at that moment kind of washed away all of the fear.

I went straight back to my euphoric state. My brain had written it off as a temporary psychosis and moved on.

I had to find Cody and see how he was holdin' up.

CUT TO:

INT. LUNCHROOM - DAY - MOMENTS LATER

Scott sits on top of a lunch-table with his boots resting on one of the seats, wide-eyed. Looking as though he's trying as hard as possible to not smile.

Cody enters the lunchroom bug eyed, also in battle with a grin of his own, and walking with strange stealthiness.

There are students walking around buying breakfast sandwiches from lunch ladies and putting money into vending machines, killing time during the ten minute break between first and second block. Cody approaches Scott.

SCOTT

Dude.

CODY

Dude.

SCOTT

We should not be here.

CODY

I know! I was walking down the

Commented [PP95]: All the students stand. Scott tries

Commented [PP96]: Stealthiness?

Commented [PP97]: Ten-minute

hallway and everybody's jaw was just movin' down to here all fast while they were talkin'!

Cody makes a gesture with his hand reaching from his jaw down to his belt line, over and over again, demonstrating his hallucination.

CODY (CONT'D)

They were all just like "jaw, jaw, jaw, jaw!"

24.

Scott leans in closer and looks at Cody's eyes.

SCOTT

Dude. Cody. Your eyes are dilated as fuck!

CODY

I know. Someone said something earlier.

SCOTT

I don't know if it's because I'm tripping right now or not, but I think your pupils are purple!

Cody lets out a short burst of laughter. Scott continues try to inspect his eyes.

SCOTT (CONT'D)

Man, I can't even handle it. Your eyes keep movin' around. I can see your soul force.

CODY

Stop lookin at me!

Both laugh. Scott redeems composure, tries to focus.

SCOTT

I don't know Cody, maybe we should skip or something.

CODY

Yeah. I was thinkin' that.

SCOTT

We could just go drive to the mall and get high and walk around n' shit.

CODY

Yeah, but I'm already up shit creek with the parentals. My dad will beat my ass if I get caught skipping again.



Commented [PP98]:

The bell rings.

SCOTT

Alright look. Let's make it through second block. If shit seems too weird afterwards we skip.

25.
CODY

Deal.

Slow motion shot of Scott and Cody walking down an empty hallway towards their classrooms.

SCOTT (V.O.)

Both of our classes were right next door to each other.

Cody walks towards his classroom on the left

SCOTT (V.O.)

He walked into his.

Scott walk towards his classroom on the right. Scott and Cody pound knuckles and give each other an expression of "Good Luck" as they enter their classrooms.

SCOTT (V.O.)

And I walked into mine. That would be the last time I spoke to Cody for awhile.

CUT TO:

INT. BUSINESS MANAGEMENT CLASS - DAY

MR. VESPAR paces back and forth in front the class smiling, waiting for the chatter to quiet down. He takes control.

MR. VESPAR

Business management!

The class quickly becomes quiet as they begin to pay attention.

MR. VESPAR (CONT'D)

When it comes to business, what are the various dynamics that come into play, while running a business?

He pauses, looks around.

MR. VESPAR (CONT'D)

Ethics! For starts! Lets take a hypothetical. Lets say you find a wallet on the ground with money in it, how would you all honestly react?

26.

Students begin raising their hands with responses and

Commented [PP99]: Dialogue flies, my eye doesn't stop. Are you sensing a but...yep, here it comes...

BUT...

Dialogue serves STORY. Nothing has changed from page 1. Two druggies living large, partying every day, finding a whole new meaning to high school. AND.....?

Seriously...AND.....?

Who is your target outlet for this material? Digital? Amazon? Netflix has OZARK, about a war between the Mexican cartel guy and local heroin growers. Your story on that level is....what?

We're now at the midpoint.

Commented [PP100]: Nice tease by the control voice. We wonder what is about to happen. To be honest, this should have happened on page 10. Set up the drug stuff, QUICK backstory with mom, maybe a scene with her, then thinking he's almost busted on the bus, he relaxes, sees his friend again, they laugh, then walks into class and bushwhacked, IS busted here...I hope. You could fit ALL that into the first 15 pages, guaranteed.

Commented [PP101]: Oh, why did I think a trap was waiting here? Because the control voice said he wouldn't see his friend for a long time.

explanations. There is a strange look of confused indifference on Scott's face as he raises his arm quickly.

SCOTT (V.O.)

I'm not exactly sure why I raised my hand. All I knew was I felt really fuckin' good and I was really feeling this class. This moment. So why not participate?

MR. VESPAR

Yes, Mr. Samuel!

SCOTT

If I found the wallet and it belonged to somebody I didn't know, I would turn it in.

A beat.

SCOTT (CONT'D)

But if I found it and it belonged to somebody I fuckin' hated, I would keep that shit.

Mr. Vespar is definitely that cool teacher that lets the occasional curse word slide, but Scott is abusing the privilege...MR. Vespar refrains from correcting him.

MR. VESPAR

Okay, so you're saying it would depend on who the wallet belonged to?

SCOTT

Yeah, I mean like my buddy Jay has this step-dad whose a fuckin' Nazi.

Class laughs,

SCOTT (CONT'D)

He would kick us out of his house in the middle of winter n' shit....

At three A.M. We would be just passed out from partying or something, ya' know...

Freezing our nuts off outside with nothin' but a pair of converse on, standin' in the snow! Anyway, we jacked like fuckin' three grand from his van one time when-

27.

Mr. Vespar starts to look a little shocked and confused and cuts Scott off.

WHAMN

Commented IPP1021:

Commented [PP103]: You have a great sense of dialogue. It's the best thing about this script!



MR. VESPAR

Okay, so it's a case by case basis,
but moving on.

Class laughs. Scott looks embarrassed and nervous realizing
all that he had said.

SCOTT (V.O.)

I have no fuckin' clue why I
rambled on like that, I mean I was
confessing to goddamn felonies for
Christ' sake.

Mr. Vespar liked me and he knew
that I had already been in plenty
of trouble and was currently on
probation.

FLASHBACK TO:

EXT SCOTT'S CHILDHOOD APARTMENT, 1993 - DAY

Toddler Scott is walking around on a patch of grass between
the apartment building and a busy street, only wearing tighty
whities, picking out Nicor flags out of the ground waving
them at cars. A police car rolls up and turns on it's lights.

SCOTT (V.O.)

My outlaw-hood started early.

CUT TO:

INT SCOTT'S CHILDHOOD APARTMENT, MOMENTS LATER

COP DAD and another officer are standing outside of Scott's
apartment door. A tired and confused Sharon opens the door
immediately recognizing her ex-husband.

SCOTT (V.O.)

It didn't help being a brown
bastard child to an ex-wife of a
local police officer.

Cop Dad smiles and passes Scott over to Sharon in the
apartment. She rubs her eyes still awaking in disbelief and
embarrassment.

28.

COP DAD

I'll be by with the girls this
weekend, maybe they'll keep an eye
on him.

SCOTT (V.O.)

Ma' worked a lot and couldn't help
but take her occasional nap.

FLASHBACK TO:

INT. LENA'S BEDROOM - NIGHT

Commented [PP104]: Say what? That's news to me.

Commented [PP105]: its

Commented [PP106]: can't we just do this one in REAL TIME, without being distanced with voice over? Make it a dialogue scene. Makes as many of them as possible dialogue scenes.

The room has blacklight posters and memorabilia to represent the 90's and early 2000's. Twelve year old Scott, LENA, JEN and KATIE are passing a bowl. Lena hands it to Scott.

LENA

Here Scotty, hit it again.

KATIE

I mean I figure he's going to end up doing it anyway, he may as well do it with his sisters.

JEN

Now we he can finally go on car rides with us to Wal-Mart.

Jen does air quotes as she says Wal-Mart.

Scott hits bowl hard. Coughs.

SCOTT (V.O.)

I was twelve years old the first time I got high.

Close up of Lena observing Scott to see if he's high yet.

SCOTT (V.O.)

Lena wasn't my biological sister but might as well have been. She was my Godfather's daughter, my Godsister. My Godfather had always wanted a son and was a little jaded from having one born stillborn, a daughter born blind, mentally challenged and living off of machines. Lena was his blessing, but even she had been born with cystic-fibrosis.

(MORE)

29.

When I was born, he and his wife were good neighbor friends of my mom. He offered to adopt me, trying to help her out but she decided on Godfather.

Flashes of memories between Lena, her dad, and Scott.

SCOTT (V.O.)

So Lena was my sister.

Lena and Katie look at Scott whispering to each other giggling.

LENA

Are you high yet?

Commented [PP107]: So warped, so funny!

Commented [PP108]: I keep thinking THE PILOT needs to push us more along an EXTRANIOUS STORY LINE. If you saw BETTER CALL SAUL you know they do heavy backstory too on Jimmy---but they don't DO IT ALL in 25 pages. They tease it, get us hooked with STORY and LATER we can do flashbacks to see how Jimmy developed.

Don't know if we want a BENJAMIN BUTTON done on Scott's drug life. Going back in time to see how he got to be a druggie isn't what I'm talking about with story. It's WHAT'S HE GONNA DO NOW once he's realized there ain't much future in this. It's that REALIZATION and what he CHOOSES TO DO ABOUT IT.

Commented [PP109]: Yeah, fine, file this with the grandma stuff. Will we see these folks again later post pilot? If not, I'm not taking time with them here.

Scott smirks, child-like.

SCOTT

I don't know.

KATIE

Go get us some popcorn bro! I've got the fuckin' munchies.

Scott begins to lean forward. A beat.

SCOTT

I don't think I can move my legs.

Everyone laughs. Scott attempts to stand, slowly stumbles to the ground laughing. Lena, Katie and Jen end up rolling on the ground laughing as well. Some kind of hip, weed smoking party song for the following montage.

CUT TO:

MONTAGE

- * Scott holding a big bag of weed
- * Scott breaking down the bag into smaller baggies
- * To see a passage of time we see Scott slowly grow into his sixteen year old self as he rolls a joint
- * Scott at a party with friends, dealing
- * Scott handing money to a DEALER, pounding knuckles
- * Scott cruising in his car alone at night, smoking a joint

SCOTT (V.O.) (CONT'D)

30.

SCOTT (V.O.)

Once I learned about weed it was over with. I loved it. I happened to have access to good people with good product so I moved it too. As my romance with breaking the law grew and so did my relationship with law enforcement.

- * Scott snorting a line
- * Scott popping pills
- * Scott slamming beer
- * Scott at a large, outdoor party, COPS come charging in with flashlights, raiding the place.
- * Scott blowing into a breathalyzer next to a cop car. RANDOM PARTY FRIEND being escorted in handcuffs by another POLICE OFFICER sees Scott blowing into the breathalyzer.

PARTY FRIEND

Scotty! What'd you blow?

SCOTT

0.68!

Commented [PP110]: And so will the audience, guaranteed.

Sounds like I'm talking two ways out of my mouth, doesn't it. I keep telling you how brilliant your dialogue is, and how lacking the story is--how can both be?

I don't know, but that's the deal.

This shit is too dark to be a lightweight drug comedy. For me...

Commented [PP111]: You need SERIES OF SHOTS in front of these

Commented [PP112]: Breathalyzer

Commented [PP113]: Breathalyzer

PARTY FRIEND

Wooooo! You're my fucking guy **dude!**

* A COP pulling a pipe out of Scott's pocket and setting it on the car. Music cuts.

CUT TO:

INT. COURT ROOM - DAY

Scott stands in front of Judge **Wilson.**

JUDGE WILSON (AS HE SLAMS THE **GAVEL**)

One year court supervision Mr.

Samuel...

SCOTT (V.O.)

That party was the weekend before my first day of high school.

FLASHBACK TO:

31.

INT. YORKVILLE HIGH - DAY (2005)

A science teacher is using a very expensive digital scale in his classroom by himself. Scott walks past in the hallway and notices the scale, then the teacher leaving the classroom.

SCOTT (V.O.)

Even though I had to quit smokin' weed for court supervision that year, I definitely did not stop selling it. I mean hell, I was making more money since I wasn't ever dipping into my profits.

Scott steps into the classroom, does a quick once-over to ensure no one is around or can see him, then slips the large digital scale into his backpack.

SCOTT (V.O.)

And rightfully so, I thought I needed upgraded equipment!

CUT TO:

INT. COURT ROOM - DAY

Scott stands in front of Judge Wilson... again. His face bearing a shit-eating grin.

JUDGE WILSON

Probation and community service Mr.

Samuel. You're lucky I'm not throwing you in jail for this class three **felony.**

CUT TO:

INT. BUSINESS MANAGEMENT CLASS - LATER

Scott is staring at the ground, lost in thought as Mr. Vespar

Commented [PP114]: Why put * on this?

Commented [PP115]: Wait, the SAME Judge Wilson who held him as a baby?

Commented [PP116]: No caps

Commented [PP117]: I've truly lost track of the time frames. Is there any way you can crush a few down, combine them?

Commented [PP118]: Before I said you had a nice balance with Voice Over. As the pilot went on, voice over began to dominate. Can't say I like that trend. I walked out of Benjamin Button, man. It was like seeing a home movie slideshow of some dude's life.

This pilot can be so much more!

Commented [PP119]: Is he 17 here? or 18? He still a Juvi, no? Can't throw him in regular jail.

lectures.

SCOTT (V.O.)

So I came into high-school with the reputation of already being one of the fuck ups.

Scott suddenly raises his hand.

MR. VESPAR

Yes, Mr. Samuel.

32.

SCOTT (V.O.)

My anxiety was building up, I just needed to step out for a second.

SCOTT

Can I get a drink of water?

MR. VESPAR

Sure, no problem.

Scott stands from his seat. As he stands and looks at the ground, he has the visual of the floor being much farther way, as if he were a giant. He does a slight stumble to catch his balance. A couple silent laughs are heard.

SCOTT (V.O.)

I felt as tall as the fuckin Sears Tower!

He proceeds out of the classroom. Just as the door is about to shut behind him, he hears "Man, that kid is fucked up," followed by laughter, unsure if was imagined or not. He makes a face then shakes it off.

He begins to walk merrily down the hallway which is desolate minus one other person, PRINCIPAL TAYLOR, a very large, portly gentleman walking his direction smiling.

Both move on down the hall, their paths about to cross. As they pass one another, the principal does a silent head nod and smile at Scott. As Scott attempts to do the same, the principal does a double take noticing his strangeness.

Scott continues walking happily. The principal stops in his tracks, looks behind him at Scott, shakes his head then just keeps moving on.

Scott arrives at the water fountain and takes a long drink.

With a look of refreshment he wipes the remaining water from his lips and starts walking back toward his classroom.

As he enters the classroom, the lights are off for a Powerpoint presentation and all of the students shoot him a quick look of nervousness then look back at Mr. Vespar.

SCOTT (V.O.)

Commented [PP120]: This is a nice job of putting us in his head. Maybe use the POV to make it definite.

POV SCOTT, as he stands and looks at the ground, he has the visual of the floor being much farther way, as if he were a giant.

SCOTT (V.O.)
I was tall as the Series Tower!

THE CLASS, laughing as he stumbles away.

A CLASS VOICE
Man, that kid is fucked up!

Commented [PP121]: Cut in and out of the POV view, use it every time for the stoner effect, then back to the objective, those around him NOT tripping, reacting.

What was going on? Did somebody really say I was fucked up before I left the classroom? Did Mr. Vespar just yell at them and tell them to ignore me?

Scott continues to observe everybody's face and makes his way back to his desk and sits down.

33.

SCOTT (V.O.)

This was too much. It was like the whole class knew I was tripping and had talked about it. I couldn't handle the pressure so I did the only thing that seemed like an easy save.

Scott brushes his books off of his desk in one swipe, then rests his head on his desk in his arms and shuts his eyes.

SCOTT (V.O.)

And this is when it happened.

Scott starts smiling, eyes shut, head rested on desk. He looks more comfortable and appears to have immediately entered a euphoric dream state.

FADE TO:

THE TRIP - MONTAGE

Climactic epiphany music narrates the following montage.

* He opens his eye and sees spinning spiderwebs of geometric patterns, with small yin-yangs intertwined in the webs, tracing over the scenery of the classroom.

* A birds eye view of Scott at his desk

SCOTT (V.O.)

It started like the halloween party, with the out of body experience...

* Pull out from birds eye view of Scott to the clouds in the sky, then space. The speed of the pull slows.

SCOTT (V.O.)

But this time it didn't feel like I was going back in my body anytime soon.

* Pull out of the milky way progressively faster, similar to introduction of the episode, except this time climaxing and exploding into heaven: Spinning colors, warmth, geometric patterns,

SCOTT (V.O.)

Commented [PP122]: MONTAGE- THE TRIP

Climactic epiphany music over:

--Scott opening his eyes. Spinning spider webs in geometric patterns trace across the entire room.

--Scott looks down as if he's 1000 feet above, a bird's eye view of his desk.

SCOTT(V.O.)

It started...like a Halloween party.

--Scott in the clouds, bird's eye, speeding off into space.

SCOTT(V.O.)

I wouldn't be returning to my body anytime soon.

I had left my body and exploded
into what I can only describe as
heaven.

(MORE)

34.

Not that hallelujah, pearly gates,
bull shit heaven, I mean all
knowing, understanding and love.

I had being greeted by a
consciousness that was more
conscious of me than I was of it.

It began to teach me everything.

* Multiple/quick shots of the earth's evolution

* Life forming in water and walking onto land

* The evolution of Cro-Magnon man to Homosapien

Scott opens his eyes and sees an attractive, BRUNETTE GIRL on
the other side of the classroom looking at him. He smiles at
her, she blushes.

SCOTT (V.O.)

The nature of it all. How we're
hard-wired to fuck each other and
that's how life goes on. It was too
intelligent of a design.

* Flashes of Scott's various flirtations with girls. Then
quick flash of a sex fantasy with the brunette girl.

* Flashback to Scott's mom and dad meeting. The van shaking.

SCOTT (V.O.)

I started to get life. First mine
on a personal level, but then as a
whole and how it was all
interconnected.

* Televised historical events: Vietnam. The moon landing.

Famous bands/rockstars playing. Kennedy. Nixon. Bush. 9/11.

* A very quick series of images, all of which are from
stories within the episode (Scott's family, upbringing etc)

* Flashes and foreshadowing of future episodes (jail, jobs,
people, etc)

* Symbolism showing corruption in religion and politics

* A shot of a seemingly brainwashed family staring at a
television with the news on.

* Scott in class with his head on his desk.

SCOTT (V.O.) (CONT'D)

35.

* Scott lifts his head up from his desk, sees through the

Commented [PP123]: For me this is all ONE LONG MONTAGE bullet pointed. Get out of the habit of saying "shot". Just tell us the image we're seeing.

Commented [PP124]: This is truly an EPIC MONTAGE, if it's indeed a single montage(I think it is). It's a point of no return for the character. If I were you I'd be looking up TRIPPY MOVIES-
<https://us.search.yahoo.com/search?fr=yhs-invalid&p=TRIPPY+MOVIES>

Find the screenplays, see how the pros describe these space outs.

wall in front of him to the next classroom, only to reveal
Cody with his head lifted up from his desk looking at Scott,
with the same look of wonder. Scott puts his head back down.
SCOTT (V.O.)

Then I started to understand I
wasn't here merely as a result of
my parents fucking. That was just
some three-dimensional explanation
for a hyper-dimensional event. A
decision to live. Had I agreed to
live this life? Was I predestined?

* Scott's head on his desk. He rolls his head from one side
to another, smirking when all of a sudden his face goes
straight. FREEZE.

SCOTT

And that's when I got the message:

I was God. Now the word God, is
tricky. So let me elaborate: I
wasn't superman or invincible or
psychic. I. Was. God. The creator
of everything. Including me.

All that ever was and would be had
flashed before my third eye!
It just stepped inside of me... or
I inside of it! It had always been
there.

The climactic epiphany music reaches its pinnacle and
suddenly we switch back to reality.

CUT TO:

INT. BUSINESS MANAGEMENT CLASS - LATER

The lights are back on and the class is working on an
assignment. Mr. Vespar walks over to Scott's desk with his
school books scattered on the floor below. Scott's eyes are
shut and his head resting in his arms, making almost orgasmic
moans, smiling.

MR. VESPAR

Mr. Samuel, would you pick up your
text book please?

Scott doesn't even lift his head or open his eyes.

36.

SCOTT

Hm?

MR. VESPAR

I said would you please pick up

Commented [PP125]: Maybe everyone around him
freezes. I've seen this often in the series LEGION—which is
SUPER trippy and might serve as a good model:

And YES, going the extra mile for you man! Found it!

<http://scripts.tv-calling.com/script/fx-legion-1x01-pilot/>

Commented [PP126]: Yep, like you've often told me,
THIS is the climax/realization that changes everything.

Commented [PP127]: After that cosmococc experience,
we should bounce to something UTTERLY MUNDANE, like a
business management class. Textbook? What's a textbook?
Seriously, dude...I have just seen God. No, I AM God—and
you want me to study macro-economics?

your text book?

Scott lifts his head quickly, reaches for a random book on the ground, puts it on his desk, then immediately goes back to sleep mode.

MR. VESPAR (CONT'D)

No, Mr. Samuel, would you pick up your text book?

Scott lifts his middle finger from one of his folded arms. A few classmates watching with fascination see and react, shocked.

Mr. Vespar finally loses his patience and walks towards the buzzer for the office and presses it.

Freeze on Scott's resting, tripping face.

SCOTT (V.O.)

It was no longer possible to hide the fact that I was tripping.

CUT TO:

EXT. BUSINESS MANAGEMENT CLASS

OFFICER HELLAND, your cliché looking police liaison and Principal Taylor are standing outside the classroom door, finishing up talking with Mr. Vespar. Principal Taylor politely calls out to Scott from the door.

PRINCIPAL TAYLOR

C'mon Scott it's time to go!

INT. BUSINESS MANAGEMENT CLASS

Scott lifts his head slowly, with a piece of paper stuck to his face, a long piece of drool keeping it attached.

SCOTT

Hm?

Class laughs.

OFFICER HELLAND

Let's go Scott.

37.

SCOTT (V.O.)

For some reason, probably because I was under the impression that I was God, I thought these guys were my slaves, escorting me to have a cigarette outside before my third period class.

He sees them looking at him eagerly, he sees a flash of a cigarette.

Scott stands up quickly and heads towards the door with some pep in his step. Officer Helland and Principal Taylor are

Commented [PP128]: Nope, I need you to make this a dialogue scene. I need dialogue scenes over voice over EVERY time where possible, like here.

Commented [PP129]: Yeah, that doesn't mean much. That's like calling her a typical English major—what's it mean, visually? Describe that.

confused by his eager demeanor.

OFFICER HELLAND

No Scott, go grab your bookbag.

SCOTT

Huh?

A beat.

SCOTT (CONT'D)

Oh okay.

Scott walks back to his desk, sits down and goes through his bookbag before zipping it up. He reaches in, pulls out a random piece of homework, looks at it puzzled, then crumples it up and throws it over his shoulder. The class laughs. He then grabs the books off of the floor and opens one of them curiously.

Several students can't contain their laughter and Officer Helland walks over to put an end to the show.

OFFICER HELLAND

Alright c'mon Scott.

Officer Helland grabs the books and papers off of Scott's desk, stuffs it into his bookbag and zips it up. He heads to the door and Scott follows. Class continues to laugh as the three exit.

CUT TO:

INT. YORKVILLE HIGH HALLWAY - MOMENTS LATER

Scott is walking behind the principal and police liaison, infatuated with the principal's jolly presence. He watches Principal Taylor carrying his backpack, whistling.

38.

SCOTT (V.O.)

Now seriously, the vibe here was not trouble. We were just walking to my third block class...

They begin to pass the computer lab in the hallway, Scott's next class. Scott makes a hand for the door. Officer Helland notices. He puts a guiding hand in front of Scott, directing him down the hall, seemingly polite.

OFFICER HELLAND

Oh no, no, no Mr. Samuel, right over this way.

As they all turn a corner in the hall, Scott makes an attempt to use another door that leads into the same computer lab.

Officer Helland interjects, not as polite.

OFFICER HELLAND (CONT'D)

Where are you going?

Commented [PP130]: Not sure of the legalities here. If they don't find drugs on him they can't do a blood test. Then again, he's on probation already so maybe he's got fewer rights.

Commented [PP131]: Trim back the V.O., should be a dialogue scene. Why can't it be? You keep distancing us.

Commented [PP132]: Yes, good, this works...

SCOTT

Where are you going?

OFFICER HELLAND

We are going to the office.

SCOTT

Oh okay.

They continue down the hall.

INT. PRINCIPAL'S OFFICE - DAY

Principal Taylor enters and sits behind his desk. Officer Helland enters and stands behind the desk. Scott enters, sits down in the chair, then slowly, one boot at a time, puts both of his feet on the desk and interlocks his fingers behind his head, begins to stretch.

OFFICER HELLAND

What are you doing? Put your feet on the ground!

SCOTT (V.O.)

Who the fuck do these guys think they are? Don't they know?

As Scott takes his feet slowly off of the desk, confused, he decides to readjust and sit Indian style in the chair instead.

39.

PRINCIPAL TAYLOR

No Scott. Put your feet on the ground.

Scott puts his feet on the ground.

SCOTT (V.O.)

Things were getting intense. The vibe had definitely shifted and I was trying to understand what was going on. I couldn't even handle looking in their eyes...

Close-up of the principal's and cop's eyes.

SCOTT (V.O.)

Were they tripping with me? It seemed like it.

PRINCIPAL TAYLOR

Now Mr. Samuel... you don't seem like yourself today. Are you ill?

Every word comes out of the principal's mouth as a hallucination, one letter at a time.

SCOTT (V.O.)

Holy fuck that was a lot of noise

Commented [PP133]: This V.O. can be cut here.

Commented [PP134]: Another scene that would work straight dialogue. I can see what he's thinking on the actor's face. Nothing here is a revelation.

at once. What the fuck was he sayin'?

Scott stares at the sentence spoken by the principal, floating in the air in front of him like smoke. He then comprehends the question and eagerly answers.

SCOTT

No.

PRINCIPAL TAYLOR

Are you intoxicated?

Same hallucination sequence continues. Scott takes his time to read his visual. He smiles then says,

SCOTT

Yes.

PRINCIPAL TAYLOR

What did you take?

SCOTT

Mushrooms.

40.

PRINCIPAL TAYLOR

When did you take them?

A progression of the interrogation is shown.

SCOTT (V.O.)

The tension seemed to have settled now that I was captivated by this game of understanding the words coming out of his fuckin' mouth and then answering it as soon as I understood. It was kind of fun.

Until...

PRINCIPAL TAYLOR

Who did you buy them from?

Scott reads the words slowly. Has a flash of doing the exchange with Elliot the night before and a flash from when they saw each other earlier this morning.

SCOTT

Elliot!

PRINCIPAL TAYLOR

Elliot Perez?

SCOTT

Yeah.

Freeze.

SCOTT (V.O.)

And that was it. I had gone from a credible teenage pot dealer to

Commented [PP135]: Wow, he admits that? Even on probation?

Commented [PP136]: Yeah, you're just narrating what I'm already seeing. Here's how you know you can cut voice over—TAKE IT OUT. READ THE SCENE. DOES IT STILL MAKE SENSE? THEN IT STAYS OUT.

Commented [PP137]: Shouldn't this be a new scene with full slugline where they lead him out of school for the last time into a waiting cop car? Remember, this ISN'T you! It's not a documentary. I want visuals, maybe short quick SERIES OF SHOTS of Scott booked, fingerprinted, that whole bit. This is a good control voice that moves us along, so keep it with new visuals.

having a reputation as a fuckin' narc.

No, I didn't work out a deal with the cops to get myself out of trouble, but nobody would know that. And don't get me wrong, neither one of us were big-time drug dealers, hell not even small time ...but in my seventeen year old, criminal mind all I knew was they would say "He told."

Unfreeze. Interrogation continues.

SCOTT (V.O.)

Though of course, I wasn't gauging any of this seriousness in that moment.

41.

Scott appears relaxed and worried free.

SCOTT (V.O.)

And just when ya' think things couldn't get worse...

OFFICER HELLAND

Do you have anything in your car?

SCOTT

Yeah, I got some weed.

OFFICER HELLAND

Where?

SCOTT

In my CD case.

SCOTT (V.O.)

I would've told them that sober.

They were going to find it anyway.

OFFICER HELLAND

Do you have anything anywhere else?

Close up of Scott seemingly reading words in the air.

SCOTT (V.O.)

But lets see... Do I have anything anywhere else?

SCOTT

Yeah I've got some more weed at the house. Under my bed in my guitar

case.

Officer Helland and Principal Taylor react surprised with his response.

Commented [PP138]: I'm not sure you need all this. he's already been busted at the school.

CUT TO:

EXT. YORKVILLE HIGH - DAY

A gurney escorts Scott down the center sidewalk of the high school, on display to all of the students now standing by the windows in the classrooms, watching the event. Paramedics move him along quickly to an ambulance awaiting in the parking lot. Sharon's car is parked behind the ambulance. As the gurney approaches, she steps out to look at Scott, confused and crying.

Sharon goes back into her car as the paramedics lift Scott into the ambulance.

42.

INT. YORKVILLE HIGH - CODY'S CLASS

Cody is the only student left in the classroom asleep with his head on his desk and a huge grin. A TEACHER tries to wake him, shaking him several times with no avail... Finally the teacher goes for the buzzer on the wall.

INT. AMBULANCE

A PARAMEDIC has trouble drawing blood from Scott. Scott stares at the needle going in and out of him. He starts to get upset and begins to move but then a SOOTHING VOICE stops him.

SOOTHING VOICE (O.S.)

Pain is temporary.

Scott relaxes and continues to let the paramedic to stab him. He looks at the watch she is wearing. Close up. Both hands are spinning smoothly in a consistent motion.

SOOTHING VOICE (O.S.) (CONT'D)

Time is irrelevant.

Scott rests his head back and looks out of the rear window.

SCOTT (V.O.)

I'm not sure where that voice was coming from, but it was sobering.

At first comforting, with the random cliches and all, but then the trip began to wear off.

It was like the voice knew why I was upset. It knew that I was right, the trip was real. I tried to calm down.

CUT TO:

INT. RUSH COPLEY HOSPITAL - DAY

Scott is sitting up in a hospital bed, reality having set in.

His Grandma and Mom are in the room, Grandma crying. His STEPDAD

Commented [PP139]: Yes, that's great. From the principal's office to here.

Commented [PP140]: I think the money guys would like this—because it's external story—shit is going to change now, by his choice, or by the cops. Change is upon us. Something IS HAPPENING.

paces outside of the curtained room, occasionally staring daggers at Scott. A MALE DOCTOR stands next to Scott holding a chart.

MALE DOCTOR

I mean, there's not anything we can do for him.

(MORE)

43.

He's just tripping, or was. He's not acting violently or anything.

SHARON

Okay thank you doctor.

MALE DOCTOR

Okay? Alright you guys take care.

Good luck kid.

The doctor exits.

SHARON

Scott when are you going to learn?

SCOTT

Mom I don't know what to-

SHARON

No! All of this, the drinking, the drugging, the dealing! Do you know there are going to be cops at our house when we get back?

SCOTT

Mom, you don't have to let them in they-

STEP-DAD

Yeah we're not taking advice from the seventeen year old dealer taking hallucinogens before school. I'm not getting myself in trouble or having that shit in my house.

SHARON

Well I hope it was worth it!

SCOTT

I'm sorry okay! What am I supposed to do? I'm still trying to come back to reality and comprehend what's going on.

STEP-DAD

Yeah well I'm sorry to be such a buzz-kill.

Commented [PP141]: It's interesting. I expected a different mother TONE here. Not this preachy angry woman. I would think she's accepted her kid for what he is, for how she brought him up, and would be sadder and more philosophical here, not in his face.

Am I wrong in saying this is the first dialogue scene between them? That CAN'T be. This pilot is almost over.

Commented [PP142]: Why is this nobody step-dad even in the room. This should be a measured conversation between mother and son, period. Maybe he spills the beans about his revelation here. She just shakes her head—she's fucking heard it all. He's going to jail now, like her brother (the Uncle?). It figures, sad, inevitable. I like her with a larger degree of intelligence here, she's seen it all. This makes sense. Maybe it's for the best....

Commented [PP143]: I'd rewrite this scene from scratch. This step-dad has been a non-factor in the pilot, what's he doing here at the end giving shit?

CUT TO:

MALE DOCTOR (CONT'D)

44.

EXT. SAMUEL HOUSE - LATER

Two police cars are waiting in the driveway as the family approaches in two vehicles. Officer Helland and another COP are standing outside as their car pulls up. They all exit.

OFFICER HELLAND

Feeling better Scott?

Scott mutters under his breath.

STEP-DAD

Cut the shit Scott.

SCOTT

Yes much.

STEP-DAD

Now we're going to cooperate here and not give these gentlemen any trouble right?

SCOTT

Mom, we don't have to let them in without-

MOM

Scott just cooperate.

OFFICER HELLAND

Why don't you just walk me in.

They walk up the back porch of the small house and enter straight to a set of stairs leading to a basement.

CUT TO:

INT. SAMUEL HOUSE

At the end of the basement stairs to the right is Scott's bedroom door. They all stand outside of it and pause for a moment.

OFFICER HELLAND

Alright Scott, why don't you let me walk in first and you just point it out.

Officer Helland opens the bedroom door and turns on the light.

45.

INT. SCOTT'S ROOM

He looks back at Scott. Scott points to his bed.

SCOTT

Right there, under the bed, in the guitar case.

Commented [PP144]: Cars wait

Commented [PP145]: Remember, this ISN'T your mom. It's the fictional equivalent. You can't be chained to what actually happened and who your mom actually is. The audience and money people don't know her. You've got a script to sell. This advice here is just generic. You need to beef her character up, add depth.

Commented [PP146]: And this guy has been in the last 3 scenes. Is HE a factor in the story as it progresses? I hope so.

OFFICER HELLAND

Oh just like you said? Hm...

SCOTT

Yeah while you we're interrogating
an intoxicated minor without a
lawyer present.

STEP-DAD

Enough!

Officer Helland reaches under the bed, pulls out the guitar
case and opens it. Inside is a quarter pound of weed and
other paraphernalia. Scott's Step-Dad's eyes open wide with
anger.

STEP-DAD (CONT'D)

Well that's just great, right here
in our own house honey, this whole
time. Aren't you proud of your boy!

MOM

Michael do not start right now.

STEP-DAD

No, this is a crock of shit!

OFFICER HELLAND

Scott come walk back outside with
me. Let's go talk on the porch for
a minute.

Scott's parents continue to argue as Scott and Officer
Helland walk upstairs.

CUT TO:

EXT. SAMUEL HOUSE - MOMENTS LATER

OFFICER HELLAND

Look Scott, you're looking at jail
time here.

SCOTT

Mmhmm.

46.

OFFICER HELLAND

Do want to do yourself a favor
here?

SCOTT

You're crazy dude. I think my mouth
has already got me in enough
fucking trouble today. I'm not a
fuckin' snitch.

OFFICER HELLAND

That's not what everyone else is

Commented [PP147]: Fuck this guy!!!!!!



I just threw up
in my mouth

going to think. Might as well do yourself the favor anyway since you're going to have the reputation.

SCOTT

What? And get jumped in the "hard" streets of Yorkville? I'm good. I'll take my fights as they come and keep a clean conscience.

OFFICER HELLAND

Okay, your call. I figured that's what you'd say. Should've got more out of ya' when we had ya earlier.

SCOTT

Fuck off.

Officer Helland laughs.

OFFICER HELLAND

Well I didn't want to do this in front of your mom. She's a real nice lady, knew her back when she was married to Tom.

Officer Helland pulls out his handcuffs. He turns Scott around and Scott put his hands behind his back.

SCOTT

Yeah well you don't mind puttin on a show for them!

Several white conservative looking NEIGHBORS are in their backyards facing Scott's porch. Pointing and gossiping.

SCOTT (CONT'D)

Yeah, yeah Mrs. Nevins, your daughter is no fuckin' prize!

47.

OFFICER HELLAND

Alright that's enough.

"Mama Tried" by Merle Haggard plays.

Officer Helland walks him off of the porch and opens the back door to one of the squad cars. Scott sits in and the door slams behind him as he gazes out the window.

CUT TO:

INT. KENDALL COUNTY JAIL

MONTAGE "MAMA TRIED"

The following montage as Scott...

* Gets his mugshot

* Is processed, stripping naked, squatting, coughing.

Commented [PP148]: He sounds pretty hardcore already. How's he know about all this, we never saw him behind bars.

Commented [PP149]: That's a great angle. Wish that played out more in that last scene.

Commented [PP150]: Conservative-looking

Commented [PP151]: Yep, so THIS is the non-celestial direction we were headed. When's he see the Uncle? Didn't happen like that in real life? Hmm, maybe it's good if he has the Uncle as an ally here.

This turned into FAR more of a drama later on. WAYNE AND GARTH this is not.

* Changes into an orange shirt and pants.
* Sees Elliot in the holding area waiting to get bonded out, crying and staring daggers at him, trying to hide his tears
* Enters a pod full of intimidating looking INMATES, some in their cells some not
A BLACK INMATE stares at Scott then says,
BLACK INMATE
Man, theys letting mother fuckin' babies up in here.
* Walks upstairs to his cell, with his blanket roll up in hand.
* Enters the cell, the door getting shut behind him as he stares out of the window.
Black Screen. "And I turned twenty-one in prison doin' life without parole..."
Shot of Scott's room: The posters, his guitars, the jail mail on his dresser and a close up of his Uncle Jacks picture tucked in his mirror.
Credits roll. Music Fades.
The Mighty Mighty Bosstones "The impression that I get" plays again.
48.
"I've never had to knock on wood, but I know someone who has, which makes me wonder if I could."
49.

Commented [PP152]: Well dude, this is a victory—to have gone from pure idea to this. And don't forget, I was there when it WAS just random ideas. You really put it together so well...

Now comes all the big stuff. What gets rewritten, who you target to send out to, etc. Meshing the comedy and drama won't be easy. This feels like broad comedy early, but ends as prison drama. Will producers have an issue with that?

I've pointed the way here.

I'd work some stuff in the Group for now, bring pages you want to get feedback on, rewritten pages. Or just query me on my reactions here and compare them to what the Group thinks.

It's a great start, Big Daddy!

