

GENERATION X: VOLUME 1

Written By

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FADE IN:

EXT./ESTAB. PATERSON, NEW JERSEY - DAY

The city is really busy. It is a nice, warm sunny day.

SUPER: "Paterson, New Jersey"

A BLACK SCREEN

TITLE CARD: "GIRLS' NIGHT OUT - PART 1"

FADE OUT.

EXT./ESTAB. A HOUSE IN A NEIGHBORHOOD - DAY

A car drives past the house.

CHRISTINA BATEMAN, a woman in her mid-40s and PAULINE NEWMAN, a woman in her mid-40s, are really curvy and they are both washed with beauty and sex appeal.

They walk toward the house and they turn and walk up the front porch steps, one behind the other and then, they both stand in front of the door.

Both girls are wearing a diamond necklace that read: "Sexy". They are also wearing make-up and sexy outfits. Christina pushes the doorbell and it RINGS ONCE.

As the DOOR OPENS:

BRENDA RUSSELL, a woman in her mid-40s, and is also washed with beauty and sex appeal. She also wears a diamond necklace that reads: "Sexy". She also wears makeup and a sexy outfit.

BRENDA

Oh my God! Christina! Pauline! How are you?

The girls have happiness in their voices.

CHRISTINA

We're doing fine. May we com in?

BRENDA

Sure. Come on in.

INT. BRENDA'S LIVING ROOM - DAY

As Brenda opens the door wider, she moves out of the doorway and Christina and Pauline walk into the house.

Brenda CLOSES the door and stands in front of Christina and the girls face each other.

PAULINE

Brenda, what's the problem? Why did you call us over here?

BRENDA

There's no problem. I called you over here to remind you girls to accompany me to the club tonight at eight.

PAULINE

You called us over here in the morning to talk about something that's gonna happen tonight?

BRENDA

Yeah. Have you forgotten that we're party girls?

PAULINE

Oh yeah.

(she lightly hits her forehead with the palm of her left hand)

I totally forgot. I am such a total bonehead.

CHRISTINA

Don't sweat it, Pauline. You've totally forgot the fact that we're party girls. It's okay.

PAULINE

Thanks for understanding, Chris. You're totally cool.

CHRISTINA

I know.

BRENDA

Would you girls like some coffee and a piece of pound cake?

CHRISTINA/PAULINE

Sure.

BRENDA
Follow me into the kitchen and I'll
make the coffee.

The girls walk in single file toward the entrance to the kitchen.

A BLACK SCREEN

TITLE CARD: "Generation X: Volume 1"

CREDITS and MUSIC continue over the black screen.

CREDITS and MUSIC ENDS.

TITLE CARD: "PEOPLE VS. PAULA DENTON - PART 1"

EXT./ESTAB. AN OFFICE BUILDING - DAY

People walk past the building and cross the streets and vehicles drive past the building.

INT. KAREN BAYLOR'S OFFICE - DAY

KAREN BAYLOR, a cute Caucasian woman in her late 40s, is a lawyer for a prestigious law firm. She sits in her chair behind her desk. Her phone rings. On the second ring, Karen picks up the receiver and puts it to her ear.

KAREN
Hello?...Yes. ...This is the law
offices of Stepto and Carlin. How
may I help you?

THE OFFICE DOOR

As it OPENS, JOAN PRESTON, a gorgeous African American woman in her late 40s, who is also in the same law firm as Karen, enters the office.

She sees and hears her colleague speaking to a possible client and remains silent. She has her purse in her left hand.

KAREN (O.S.) (CONT'D)
Yes. ...Okay. ...I'll be right
there. ...All right. ...Okay.
...See you soon. ...I'll be there
at eleven. ...Okay. ...Goodbye.

Karen HANGS UP her phone and as she looks toward Joan:

KAREN (CONT'D)

Jon. Guess what? Our firm is going to represent another client!

Joan walks over to Karen's desk and:

JOAN

Who's the client?

She stands in front of Karen's desk.

KAREN

Her name is Paula Denton. She's at the precinct. She's been accused of killing her husband. She's being questioned at the precinct as we speak. By the way, what are you doing here?

Joan puts the strap of her purse on her left shoulder and puts her hands on the back of the chair in front of Karen's desk.

JOAN

I came by to ask you if you wanted to have a little breakfast with me. Are you up for it?

KAREN

Sure. Why not?

(she looks at the watch on her right wrist)

We've got one hour to kill and I am feeling a little hungry.

As she gets up from her seat:

JOAN

Okay. Get your stuff together and let's go.

KAREN

Will do.

Karen picks up her purse from off her desk and as she walks toward Joan:

JOAN

Let's go.

Karen exits the office and Joan follows right behind her colleague and CLOSES the door behind her.

A BLACK SCREEN

TITLE CARD: "JUAN AND MILDRED - PART 1"

EXT./ESTAB. JUAN AND MILDRED'S HOUSE - DAY

A car drives past the house and a couple, holding hands, walks past the house.

INT. THE LIVING ROOM - DAY

JUAN GONZALEZ, a young Latino, 39, who is a DJ at a local nightclub, sits on the couch watching music videos on the television.

THE TELEVISION SCREEN

It shows the video "Hey Baby" by No Doubt.

BACK TO JUAN

PULL BACK TO REVEAL MILDRED RODRIGUEZ, a young Latina, 39, sits next to Juan and watches the video with him.

MILDRED

I see you're watching a No Doubt video. What channel are you watching?

JUAN

MTV Two. I'm makin' a list of the club worthy songs for the club tonight. You know I'm the DJ there.

MILDRED

I'm aware of that. So, this is, like, doing your homework.

JUAN

(nods his head)
More or less. On second thought, I guess you could say that I'm doin' my homework.

He faces Mildred with a smile on his face and Mildred looks at Juan with a grin on hers.

JUAN (CONT'D)

Mildred, you know we've been going out for five years, right?

Mildred's grin gets even bigger.

MILDRED
That's right.

JUAN
I've got a surprise for you after I
come home from the club...and
seeing that I won't get home until
one a.m., I'll give it to you this
afternoon.

MILDRED
Okay. That's cool.

They face each other and smile.

JUAN
I love you.

MILDRED
And I love you, too.

They give each other a passionate kiss.

BACK TO THE TELEVISION SCREEN

It shows the end of the music video.

A BLACK SCREEN

TITLE CARD: "MUSICIANS IN LOVE - PART 1"

EXT./ESTAB. DANA PATTERSON'S HOUSE - DAY

Chopin's "Minute Waltz" on a piano is heard.

INT. DANA'S LIVING ROOM - DAY

DANA PATTERSON, a red head, in her mid-40s, sits in front of
her piano playing "Minute Waltz" on it.

After the piano solo ends, Dana's TELEPHONE RINGS.

She gets up from off her piano bench and answers the phone on
the third ring. Her cordless phone is on the computer table
where her computer is.

DANA
Hello?

MAN (O.C.)
(phone-voiced)
Dana? It's me, Jonathan.

DANA
Hey, Jonathan. What's up?

INT. JONATHAN PRICE'S LIVING ROOM - DAY

JONATHAN PRICE, an African American male in his mid-40s, who is also a musician who plays the saxophone, sits on his couch and he is speaking into his cordless phone.

Next to him, on his left, a saxophone is seen on the couch.

JONATHAN
Not much. I'm here at home practicing my saxophone. What's up with you?

INT. DANA'S LIVING ROOM - DAY - INTERCUT TELEPHONE CONVERSATION

DANA
Not too much. I was playing a little classic music on my piano.

JONATHAN
Wow! You play classical music?

Dana walks on the red carpeted floor and sits down on the couch as she continues to talk on her phone.

DANA
I sure do. I've been playing classical music ever since I was a kid. How long have you been playing the sax?

JONATHAN
Ever since I was a kid.

JONATHAN (O.C.) (CONT'D)
(phone-voiced)
How about getting together and playing a little music?

DANA (O.C.)
(phone-voiced)
That sounds great. I'll see you then.

DANA (CONT'D)
Take care and I'm looking forward to visiting you.

JONATHAN

Same here.

DANA

'Bye.

Dana hangs up her phone via pressing a button, a BEEP is heard and:

INT. JONATHAN'S LIVING ROOM - DAY

Jonathan hangs up his phone via pressing a button and a BEEP is heard.

INT. DANA'S LIVING ROOM - DAY

Dana gets up off her couch, with her cordless phone in her hand, she puts the phone on the base and she goes back to her piano.

She takes her seat on the piano bench and looks at her piano in silence. Dana plays the introduction and the first verse of "Blue Moon" on the piano.

A BLACK SCREEN

TITLE CARD: "THREE FRIENDS PLUS ONE - PART 1"

EXT. CITY STREETS - DAY

Three guys, FRANK COLBY, late 30s, GREG BUNDY, late 30s and JERRY THOMAS, late 30s, are skateboarding in single file and wear knee pads and helmets as they skateboard down the street.

JERRY

Hey, Frank. We could really use another skateboarder in our group.

FRANK

What the fuck are you talkin' about? Isn't three enough?

GREG

Jerry's right, Frank. We do need another skateboarder. I mean, three is cool and everything, but we do need a fourth. It has been the three of us for the past two years.

JERRY

I agree with Greg, Frank. We could use a fourth person. Maybe the fourth person could teach us some brand new skateboarding techniques.

They motion toward the sidewalk and they all ride on the sidewalk and stop their skateboards and they face each other.

FRANK

Okay, I admit we do need a fourth person, but I only have one question: How are we gonna get that person to join us?

GREG

We could put flyers all around Paterson. We could make them like an advertisement for a new skateboarder.

JERRY

Yeah. Let's go to my house and make them. What do you say, Frank?

Frank thinks for a few seconds in silence and:

FRANK

All right, you guys. We'll do it. We'll get another skateboarder. Let's go and make the flyers.

GREG/JERRY

Cool.

The three boys start to ride their skateboards, one right after the other and they leave their places on the sidewalk.

A BLACK SCREEN

TITLE CARD: "A MARRIAGE ON THE ROCKS - PART 1"

EXT./ESTAB. THE BARONE'S HOUSE - DAY

A car drives past the house and seconds later, another car drives past the house.

INT. THE LIVING ROOM - DAY

AL BARONE, a handsome Italian American male in his mid-40s and JENNIFER BARONE, a beautiful and sexy Italian American female in her mid-40s, sit on the couch together.

Then, Al picks up the remote control to the television and he turns the television on in front of himself and Jennifer.

THE TELEVISION SCREEN

The opening credits and the theme music to the television show "Friends" is seen and heard.

BACK TO AL AND JENNIFER

The couple watches the program in silence and:

AL

I love this show so much. I think "Friends" is one of the best television shows ever created.

JENNIFER

I know you love the show. I love it, too. And I love you.

The couple face each other and they smile.

AL

Same here.
(the couple looks back at the television)
Remember when Chandler revealed to Phoebe that he loved Monica?

JENNIFER

When that episode ended, that was when you asked me to marry you.

AL

And you happily agreed. I was so happy when you agreed to marry me.

JENNIFER

And I was so happy when you had asked me to marry you.

The couple faces each other and they give each other a passionate kiss.

ON THE LIVING ROOM WALL

A framed photo of Al and Jennifer in their wedding outfits is seen. Al is in a tuxedo and Jennifer is in a beautiful wedding dress. They both smile in the photo.

A BLACK SCREEN

TITLE CARD: "PLAYWRIGHTS' OPPORTUNITY - PART 1"

EXT. PETER ALBERTSON'S HOUSE - DAY

A car drives past the house and a couple, holding hands, walk past the house on the sidewalk.

INT. THE LIVING ROOM - DAY

PETER ALBERTSON, a handsome Caucasian male in his mid-40s, is a young playwright. He sits on his couch with his hands clenched together and twiddles his thumbs in silent impatience.

Seconds later, Peter picks up his cordless phone with his right hand, gets up from his seat and he paces from left to right behind the couch, once again, in silent impatience.

Peter's cordless phone RINGS and on the third ring, he presses a button and a BEEP is heard and as he puts the phone up to his right ear:

PETER

Hello?

MAN (O.C.)

(phone-voiced)

Hey, Peter. It's me. Ted.

PETER

Hey, Ted. What's up?

INT. TED'S LIVING ROOM - DAY

TED STERLING, another handsome Caucasian male in his mid-40s, who is also a playwright and Paul's best friend, is on his cordless phone as he sits on his couch with the receiver in his hand and it is on his right ear.

TED

I've got some good news. Remember our play "When Friendships Collide" that ran on Broadway for six weeks?

INT. PETER'S LIVING ROOM - DAY - INTERCUT TELEPHONE CONVERSATION

Peter still paces from left to right behind his couch.

PETER

(smiles big)

Yes. I do remember that.

TED (O.C.)
 (phone-voiced)
 Well, get ready to do cartwheels,
 because I have gotten a call from
 Chris Moore and he said that his
 company, LivePlanet, wants to
 option our play to film!

PETER (O.C.)
 (phone-voiced)
 You're shittin' me! Are you
 serious?

TED
 I kid you not, my friend. I'm as
 serious as a fuckin' heart attack.

Peter is really happy at this point and he thrusts a balled
 up fist in the air in silence.

PETER
 How did this happen? How did Chris
 know about our play?

TED
 It seemed that Chris had traveled
 to Broadway to see the play.

Peter has an amazed look on his face now.

TED (O.C.) (CONT'D)
 (phone-voiced)
 He obviously liked it, got in touch
 with our agent and our agent called
 me with the news and finally, I
 called you.

Peter goes back to being happy. In fact, he is even happier
 than he was before.

PETER
 I can't believe this! This is so
 fuckin' amazing!

TED (O.C.)
 (phone-voiced)
 I know! I'm psyched, as well.

TED (CONT'D)
 Listen, I'll come over later so we
 can talk a little more about this.

PETER
 Okay. I'll be here.

TED
Cool. I'll see you then.

PETER
Okay. Peace out.

TED (O.C.)
(phone-voiced)
Back at ya.

INT. TED'S LIVING ROOM - DAY

Ted takes the phone off his ear and presses a button and a BEEP is heard as Ted hangs up the phone. He goes back to the couch, takes his seat on it and puts his cordless phone right on the couch next to him.

INT. PETER'S LIVING ROOM - DAY

Peter takes his phone off his ear and presses a button and a BEEP is heard and he takes his seat on his couch and puts his cordless phone next to him.

He is so happy at this point and he thrusts another balled up fist in the air.

PETER
Yes!! Yahoo!!

He lets out a small chuckle.

FADE TO BLACK.

INT. BRENDA'S KITCHEN - DAY

The girls sit at the kitchen table with mugs of coffee on the table in front of them.

The milk and the sugar bowl with a spoon in it is in the middle of the table. The girls have a conversation with each other.

BRENDA
So, what are we gonna do to get ready for the club tonight?

PAULINE
We gotta get some really hot outfits so we can be the hottest girls at the club.

CHRISTINA

Uh, Pauline? What are you talking about? We're already hot.

PAULINE

(looks toward Christina - hits herself on the forehead with the palm of her right hand, gently)
Oh my God. I can't believe I had forgotten that.

BRENDA

Don't sweat it, Pauline. It's okay. You're still one of the coolest girls I know.

Pauline feels a little confident after hearing Brenda's compliment.

PAULINE

You're right, Brenda. You're absolutely right.

BRENDA

I know I'm right.

CHRISTINA

And guess who's gonna be the DJ at the club tonight.

BRENDA/PAULINE

Who?

CHRISTINA

Juan Gonzalez, the greatest DJ in all of Paterson, New Jersey.

BRENDA

Oh my God! Are you kidding me?

Christina nods her head in response to Brenda's question. She also has a grin on her face.

Brenda grins at Christina.

BRENDA (CONT'D)

Oh wow! Juan Gonzalez is the greatest DJ ever!

Pauline is just as excited as Brenda.

PAULINE
 He's well known in the club scene.
 He's pretty famous, too.

As Pauline takes a sip of her coffee:

CHRISTINA
 I've got an idea. Why don't we meet
 back here and get ready and then,
 why don't we go to the club from
 here?

PAULINE
 That's a great idea, Christina.
 (to Brenda)
 What do you think, Brenda?

BRENDA
 I think that that's a great idea.
 Why don't we meet back here at two
 p.m. And leave for the club at
 seven thirty?

The three girls pick up their mugs of coffee in unison and they take unified sips and they put their mugs back down on the table in front of them.

CHRISTINA/PAULINE
 Okay.

BRENDA
 Great. We're all in agreement.

She grins and nods her head in silence.

EXT./ESTAB. A RESTAURANT - DAY

TRAFFIC SOUNDS are heard and people are seen as they walk past the restaurant from both ends of the sidewalk.

INT. THE RESTAURANT - DAY

Karen and Joan sit together at a table as they finish the last of their breakfast in the semi-filled restaurant.

JOAN
 So, how do you feel about
 representing Paula Denton?

KAREN
 I feel okay. I feel great. Why do
 you ask?

JOAN

Oh, no reason. It's just the fact that you have your trademark look of nervousness on your face.

Karen looks at Joan with a rather shocked look on her face.

Joan looks at Karen with a smile on her face.

KAREN (O.S.)

How did you know I was nervous?

JOAN

Well, the last time I asked you about Paula Denton, your response was, and I quote, 'I'm sorry. I can't talk to you about the case'. Unquote.

(she smiles)

Karen, I work at the same law firm as you do. You can talk to me about the case. Are you sure you don't want to talk about it?

Karen looks really unsure of herself.

KAREN

This is my very first high profile case. This woman's situation has made every paper in the state of New Jersey; not to mention, it has made every news channel on television.

Joan reassures Karen that everything will be all right.

JOAN

Are you sure you're okay, Karen? If you don't feel like defending Paula, I could step in as her lawyer and you could be second chair.

KAREN

(clears her throat)

Really, Joan. I'm all right.

(she sighs)

Look, I've made a commitment to Paula Denton and damn it, I intend to keep it.

Joan listens to Karen, attentively.

KAREN (O.S.) (CONT'D)

I didn't graduate Harvard Law School and I didn't get a job at the most prestigious law firm in Paterson just to cave in now. I'm gonna defend that woman and I'm gonna do a damn good job doing it.

JOAN

Wow. I must say: That was a great speech...but do me a favor, will you?

KAREN

What?

JOAN

(smiles)

Save that spunk for the courtroom.

Both women smile at each other in silence. A WAITRESS comes over to their table and she stands in the middle of the ladies.

WAITRESS

Will there be anything else, ladies?

KAREN

No, that'll be all. I'd like to have the check, please.

WAITRESS

Right away, ma'am.

As the waitress leaves the ladies' table:

Joan is proud of Karen.

JOAN

So, I take it you're feeling a little bit better.

KAREN

Oh, yeah. In fact, I feel so much better, I'm gonna pay for both meals.

JOAN

I think that's great...and the next time we go out to eat breakfast, I'll treat.

KAREN

Cool.

Joan sports a smile in response to Karen's kindness.

Both women are smiling at each other.

INT. JUAN AND MILDRED'S KITCHEN - DAY

They sit at the table eating bowls of corn flakes. On their left is a clear glass of orange juice and on their right, two pieces of buttered toast on two small plates are seen.

JUAN

Millie, remember when I asked you out five years ago?

MILDRED

Yeah, I remember. You were so happy when I agreed to go out with you. In fact, you were so happy you planted a big kiss on my lips.

Juan grins at his girlfriend.

JUAN

The reason why I did that was because I loved you. I think you're muy bueno. Your curves are kickin' and you are mad pretty.

MILDRED

I'm glad to hear you say that, 'cause to be perfectly honest with you, I never thought I looked that pretty.

JUAN

Are you kidding? You're so pretty, you could put Jennifer Lopez out of business. Don't forget...you're a sexy Latina. And what are Latina women famous for? Huh?

Mildred blushes and a big grin comes across her face.

JUAN (O.S.) (CONT'D)

Come on, sweetie. What are Latina women famous for?

MILDRED

Their curves and their booties.

Juan smiles at Mildred. He holds a spoonful of corn flakes in his hand.

JUAN

That's right, sweetie. Now, don't you forget that.

Mildred giggles at what Juan had said to her.

The couple is seen as Juan puts his spoonful of corn flakes into his mouth, takes the spoon out and chews the cereal.

MILDRED

Juan, may I ask you a question?

JUAN

Sure. Go ahead.

MILDRED

Did my curves and my booty attract you to me? You can be totally honest with me. I won't disrespect you or anything.

JUAN

You want me to be honest with you?

MILDRED (O.S.)

Si.

JUAN

Yes. Your curves and your booty did attract me to you. I mean, let's face it. Your curves are--

He puts his spoon on the table and he draws the outline of an hourglass with both of his hands and lets out a wolf whistle.

JUAN (CONT'D)

And your booty is mad fine, but those two things weren't the only things that attracted me to you.

MILDRED

Oh really? What else about me attracted you to me?

JUAN

Your inner beauty. Your eyes. Your kindness.

Mildred listens to Juan, attentively.

JUAN (O.S.) (CONT'D)
 Your self-respect. Your honesty.
 Your unselfishness toward other
 people.

The couple looks at each other with happiness and love.

JUAN (CONT'D)
 I can't even begin to tell you how
 fly you really are. I love you and
 I don't want anyone else but you.

MILDRED
 Well...I appreciate your honesty,
 Juan. I love you so much. You're
 hard working, you're very
 responsible; not to mention, you're
 cute as hell...and you give me mad
 respect. And those are a few of the
 many reasons I had agreed to go out
 with you and I'm really happy to be
 your girlfriend.

JUAN
 And I'm really happy to be your
 man. I really love you.

MILDRED
 And I love you, too.

As she gives Juan an air kiss:

The couple goes back to eating their cereal.

INT. DANA'S LIVING ROOM - DAY

Dana sits on her couch and awaits Jonathan's arrival. Seconds
 later, the DOORBELL RINGS ONCE and Dana gets up and answers
 the door. As she opens it:

Jonathan stands on the porch as he smiles at Dana.

JONATHAN
 I'm here.

DANA
 Yes, you are. Come on in.

As Dana moves out of the doorway, Jonathan enters the house
 as he carries his saxophone case in his right hand.

Dana CLOSES the door behind her and Jonathan follows her to
 the entrance of the living room.

INT. THE LIVING ROOM - DAY

As the two friends enter the room, they walk toward the couch.

JONATHAN

I would've gotten here earlier, but I had to run back to my house and pick up my saxophone and sheet music.

Dana sees that he doesn't have his sheet music with him, but she does notice that he has the saxophone case in his hand.

DANA

Jonathan...I don't see your sheet music. Are you sure you brought it with you?

JONATHAN

Yeah. I sure did. The sheet music is inside the case along with the saxophone.

DANA

Oh. Cool.

JONATHAN

I figured I'd put the sheet music inside the case along with the saxophone and save an extra trip.

The two friends take their seats on the couch. Jonathan puts his saxophone case on the floor beside him.

DANA

Have you been practicing long?

JONATHAN

Before I called you, I've been practicing since eight this morning.

(re: Dana)

I am the second sax solo for the instrumental track "Smile Happy" by War. My friend, Carl Mandel, plays the lead sax. You know, in most well known instrumental pop songs, the sax is the most popular instrument in an orchestra.

Dana is shocked and amazed at this point.

DANA

Get the hell outta here! You play
in an orchestra?

Jonathan picks up his saxophone case, puts it on the couch in
between him and Dana, opens it up and puts his saxophone
together.

JONATHAN

Yes. A forty piece orchestra.

After he puts his saxophone together, he smiles at Dana and
then:

JONATHAN (CONT'D)

I studied and practiced my part in
the song for weeks.

Dana, who is quite impressed with what Jonathan had said,
smiles at him.

DANA

I must say, Jonathan: You are truly
one hell of a saxophone virtuoso.

JONATHAN

I know you're saying that to boost
my ego, but thanks for the
compliment.

Dana now has a shocked look on her face. The reason: Jonathan
found out the real reason why she paid him such a nice
compliment. He and Dana look at each other and laugh.

DANA

You're welcome.

JONATHAN

Do you play any pop music on your
piano?

DANA

I've only played classical music.
Bach. Brahms. Beethoven. Liszt. I
have never tried playing any pop
music.

Dana and Jonathan, with his saxophone in his hand, get up and
walk over to the piano.

JONATHAN

Where do you play your music?

Dana takes her seat on the piano bench as Jonathan stands next to her.

DANA

I play at a local bar during Happy Hour. It's a two hour gig and the pay is decent and it gets me out of the house. I was playing "Minute Waltz" by Chopin before you called me. Would you like to hear it?

JONATHAN

Sure. Why not?

DANA

Okay. Here we go.

Dana plays "Minute Waltz" on her piano. Dana's fingers play the piano and when her fingers finish playing the music:

JONATHAN

That was great, Dana. You're a great piano player.

DANA

Why, Jonathan. Are you saying that to boost my ego?

Dana grins at him. Jonathan looks away from Dana. As he looks at her, Dana giggles like a little girl.

As Dana continues to giggle, Jonathan finally got Dana's little joke and he grins as Dana stops giggling.

JONATHAN

You've got me good, Dana. You've got me really good.

DANA

I sure did. Why don't you come to my gig at five? It's a two hour gig.

JONATHAN

Sure. I'd be happy to. Could I bring a friend?

DANA

Sure. I wouldn't object.

Dana gets up from her seat on the piano bench and faces Jonathan.

JONATHAN

Cool. I hate to cut our conversation short, but I gotta get back to my house and practice my solo some more.

The two friends walk back toward the couch. Jonathan takes his saxophone apart, puts the pieces back inside the open case, closes it and picks up the case by the handle.

DANA

Don't forget to come see my gig, okay?

JONATHAN

I wouldn't miss it for the world. It would be great to watch a fellow musician in action.

(he and Dana walk to the front door)

Do you get nervous when you go to your gigs at the bar?

DANA

Oh, are you kidding me? One time, I made the mistake of wearing my favorite light blue blouse and I got so nervous, I had sweat stains under my armpits from sweating so much.

(she runs her fingers through her red hair and puts it behind her right ear)

Of course, I'm saying that because it was really hot that day and the air conditioning wasn't working and playing under the bright lights didn't make me sweat any less.

JONATHAN

Wow! Did they ever fix the air conditioner?

DANA

God, I hope so. That's why I'm wearing this black evening gown so I won't have any sweat stains on my clothes and under my arms.

JONATHAN

Good thinking. I'll see you at the bar.

DANA

Cool. I'll see you then.

Jonathan OPENS the front door, leaves the house and Dana CLOSES the door and finally, she walks away from the door.

EXT./ESTAB. JERRY THOMAS'S HOUSE - DAY

A car drives past the house via the right. Another car drives past the house, again, via the right.

INT. JERRY'S LIVING ROOM - DAY

Jerry, Greg and Frank sit on the couch together. They have a mug of Magic Markers and pieces of construction paper on the coffee table in front of them.

JERRY

Okay, dudes. We've got the stuff to make a flyer to put up to advertise for a fourth skateboarder. Now, what should it say?

GREG

Well, it should say that the person should be in their late thirties and be a good skateboarder.

FRANK

That's great, Greg. We should keep it brief and to the point.

JERRY

Do you think we should put some designs on the flyer or something like that? You know, we can kinda dress it up a bit.

FRANK

We're makin' a flyer to get a new skateboarder, Jerry. We're not advertising to sell flowers.

Jerry takes a black Magic Marker out of the mug of markers and takes a piece of white construction paper from off the pile and sits on his knees behind the coffee table.

JERRY

I know what this flyer should say. You said keep it brief and to the point, right Frank?

FRANK

Right.

JERRY

Okay. That's just what this flyer is going to be...brief and to the point.

As Jerry takes the top off the marker, he puts the top on the other end of it and begins writing on the sheet of construction paper.

DISSOLVE TO:

INT. JERRY'S LIVING ROOM - LATER

SUPER: "Five minutes later"

Jerry puts the finishing touches on the flyer and as he is completely finished, he puts the top back on the marker and sets it down on the coffee table.

JERRY

Voila!

Jerry picks up the finished flyer, stands up straight and shows it to his friends.

THE FLYER

Jerry holds it in his hands as Frank reads the words from off of it.

FRANK (O.S.)

Attention: Three professional skateboarders in their late thirties are searching for a fourth professional skateboarder also in their late thirties. If interested, please call Jerry Thomas at five-five-five-eight-one-five-six.

JERRY

So, what do you guys think?

GREG

I think it's perfect.

FRANK

Ditto. Now, why don't we go to the library and make copies and put them all around town and see if we can get any potential callers?

JERRY/GREG
Sure. You got it.

Then, they all nod their heads in agreement.

EXT./ESTAB. AL AND JENNIFER'S HOUSE - DAY

A car drives past the house via the right.

JENNIFER (O.C.)
Would you like some more coffee,
honey?

INT. THE KITCHEN - DAY

Jennifer holds a pot of coffee in her hand and holds it by the handle.

She stands next to Al, who sits at the table with a plate of bacon, eggs and a stack of pancakes on the table in front of him.

As Al looks up at Jennifer:

AL
Yes, please.

Then, Jennifer pours the coffee into Al's mug, which is on the other side of his breakfast plate.

JENNIFER
I can't believe it. I gotta go to work at eleven this morning and I won't be home until eight tonight.

AL
They want you to work overtime at the restaurant?

JENNIFER
Yeah, but only for today.

AL
Well, look at it this way, honey.
It'll be more money in your pocket.

As Jennifer puts the pot of coffee back with the rest of the coffee maker, she takes a seat at the opposite end of the table and has a talk with her husband.

JENNIFER

You're lucky. At least you get
three months off from your job.

Al picks up a forkful of his scrambled eggs.

AL

Not unless the school calls me to
teach English for summer school.
I'm tellin' you, being an English
teacher isn't as easy as you think.

Jennifer listens to her husband in silence.

AL (O.S.) (CONT'D)

It's a really tough job.

JENNIFER

I remember when I was just learning
my job and a customer gave me hell
because he had gotten the wrong
order.

AL

What do you mean?

JENNIFER

Well, the customer ordered a BLT,
fries, a pickle and a side order of
slaw.

AL

That sounded like a reasonable
order. Why did the customer give
you hell.

JENNIFER

It was the fault of the guy who
made the food. Instead of putting
lettuce on the sandwich, he put
cabbage on it.

AL

So, you're saying the customer gave
you hell because he had gotten a--

JENNIFER/AL (CONT'D)

Bacon, cabbage and tomato sandwich.

Al picks up another forkful of his eggs.

AL (CONT'D)

Is that guy still working at the
restaurant?

As he puts the forkful of eggs into his mouth:

JENNIFER (O.S.)
Yes, he is. He has gotten much better.

JENNIFER (CONT'D)
I later found out that that day was his first, as well.

AL (O.S.)
What about the customer?

JENNIFER
He's a regular now. He recommended the restaurant to his friends at the law firm he works at.

Al finishes the last of his eggs as Jennifer tells her husband the rest of her story.

JENNIFER (O.S.) (CONT'D)
Whenever I come to take his order when he comes to the restaurant, he and I talk about the first time I took his order. You know, for a lawyer, he always tipped well.

AL
Wow! That's great.

Jennifer picks up the empty plate in front of her and puts it, the fork and knife on top of the plate in the sink.

JENNIFER
Yeah. It is. Well, I'm gonna head to the bathroom, take a shower and get ready for work.

As she walks ahead:

AL
Okay. I'll be here when you get back.

Al goes back to eating his breakfast. He cuts up a pancake and sticks a piece with his fork and puts the forkful in his mouth and chews it. After a series of chews, he swallows it.

INT. PETER'S LIVING ROOM - DAY

A game of solitaire is seen on the coffee table. Peter's hand puts a three of spades in the appropriate place in the game.

Peter continues to play the game as he sits on the couch behind the coffee table. He awaits Ted's arrival.

The DOORBELL RINGS TWICE. Peter puts the cards in his hand on the coffee table and answers the door and when Peter OPENS the front door:

Ted stands on the porch with a smile on his face.

TED

Peter. I'm here. Let's discuss this thing. May I come in?

PETER

Sure. Come on in.

As Peter moves out of the doorway, Ted enters the house and Peter CLOSES the door behind him and the two men start their conversation.

TED

Now, remember earlier when I called you and said that the guy at LivePlanet wanted to turn our play into a film?

PETER

Yeah.

TED

Well, I forgot to tell you that Chris Moore, the famous film producer, also called me from LivePlanet and told me that he would like to produce the film version of our play!

Peter is happy and shocked at this point and so is Ted.

PETER

You mean the guy who produced "American Pie"? He wants to produce the film?

TED

Yeah!

PETER

Holy shit! I can't believe this! This is so fuckin' unbelievable! This is great!

TED

I told him to call here, if that's okay.

PETER

Sure, that's okay.

TED

I gave him your number and told him to call the both of us.

PETER

Did Chris tell you anything else?

TED

He said he will tell us everything when he calls us this afternoon at one. What time is it now?

PETER

(looks at the watch on his
right wrist)

It's fifteen minutes to eleven.

TED

What are we gonna do for the next two hours and fifteen minutes?

PETER

I don't know. Hang out here, I guess.

TED

What'll we do first?

PETER

I don't know. You want some coffee?

TED

Yeah, sure.

PETER

Come on into the kitchen. I'll make some for the both of us.

TED

All right.

As they walk to the right:

FADE TO BLACK.

EXT./ESTAB. BRENDA'S HOUSE - DAY

A couple walks past the house and two cars, one after the other, drives past the house on the street.

BRENDA (O.C.)
 So, where should we meet each other? I mean, where should we meet to go to the club together?

INT. THE KITCHEN - DAY

An Entemann's box on the table is seen. In it, a pound cake has three pieces missing from it.

CHRISTINA (O.S.)
 I think we should all meet here. We met here the last time we went to the club, so why should we change our routine this time around?

The three girls sit at the table together. They have paper plates in front of them and on the plates, three pieces of pound cake are seen on them. They also have their mugs of coffee next to their plates and the Entemann's box is in the center of the table.

PAULINE
 Christina's right. Why should we change the routine we have stuck to since we've met in the early nineties?

As Brenda takes a small piece off of her piece of pound cake and pops it into her mouth and chews it:

BRENDA
 You know, you girls are right. We should meet here. We have a good routine as far as our lives go, so I don't think we should change a thing.

CHRISTINA
 I've got a really serious question to ask you girls: Do you have your I.D.s? Remember the last time we went to the club and we were mistaken for teenagers? Ugh!

PAULINE
 I couldn't believe the nerve of that bouncer.

(MORE)

PAULINE (CONT'D)

You know, I haven't been a teenager since the late eighties to the mid-nineties.

As Pauline takes a piece from her pound cake and pops it into her mouth:

Brenda holds her mug of coffee in her hand by the handle.

BRENDA

You're right, Pauline. That bouncer had insulted our youth. We can't help looking young while he gets older as he ages.

Pauline holds her mug of coffee in her hand by the handle.

PAULINE

That's right. All of us are in our early forties. Do we look like teenagers?

(scoffs in disgust)

I don't think so.

CHRISTINA

You're right, Pauline. We're not teenagers. We are three very mature adult women who look young for our ages.

(to Brenda and Pauline)

Do you girls agree with me?

BRENDA/PAULINE (O.S.)

Yes, we do.

CHRISTINA

Cool.

Pauline and Brenda rip off another piece of their pound cake and pop the pieces into their mouths. Christina, on the other hand, takes a sip of her coffee.

FADE TO BLACK.

SUPER: "MEANWHILE, IN THE INTERROGATION ROOM AT THE PRECINCT..."

FADE OUT.

SUPER IN THE LOWER RIGHT HAND CORNER OF THE SCREEN: "10:58 A.M."

INT. THE INTERROGATION ROOM - DAY

DETECTIVE RALPH CARTER, a Caucasian male in his late 40s, stands in front of a one-way mirror.

His partner, DETECTIVE JOHN PARKER, an African American male, who is also in his late 40s, sits at the table with PAULA DENTON, a biracial woman, who is in her late 40s and is really beautiful.

Paula is in tears over the death of her husband. The two detectives are questioning her about her alleged involvement in her husband's death.

Detective Parker sits on one side of the table and Paula sits on the opposite side. They stare at each other.

DETECTIVE PARKER

Now, Mrs. Denton, I understand the fact that your husband was murdered and you're upset about that...but your alibi as to your involvement in your husband's murder just doesn't add up.

PAULA

What do you mean?

DETECTIVE PARKER

You told us back at the crime scene that you wrestled the gun away from the killer, who, according to you, broke into your home to shoot your husband.

As the time FADES OUT:

DETECTIVE PARKER (CONT'D)

Now, we have taken the gun that killed your husband to our crew in ballistics.

Detective Carter walks over to his partner and as he stands on his partner's right side:

DETECTIVE CARTER

Mrs. Denton, the ballistics report said that one set of prints were found on the gun in question...yours.

(he clears his throat)

(MORE)

DETECTIVE CARTER (CONT'D)

Now, if you were having a struggle with the killer, minutes before your husband was murdered, wouldn't there be a second set of prints on that gun?

Paula is still unhappy about her husband's murder.

PAULA

I swear I'm telling the truth. I struggled with the killer to get the gun away from him.

DETECTIVE PARKER

Do you realize, by trying to take the gun away from the killer, you could have gotten shot yourself? According to your statement, you said the killer looked pretty dangerous.

PAULA

He was! He broke into our house and he killed my husband. My husband was extremely wealthy and successful. I loved him!

Detective Carter feels unsympathetic toward Paula. He doesn't believe her story.

DETECTIVE CARTER

'Til death do you part, right?

Paula is silently tearing up at this point and she wipes the tears off her face. Detective Parker offers her his handkerchief from his inside coat pocket.

DETECTIVE PARKER

When you got the gun, what did you do?

Paula kindly takes the handkerchief from the detective and wipes the tears off her face with it.

PAULA

I took the gun from the killer and I told him, "If you don't leave this second, I will shoot you right between the fuckin' eyes!" And then, he ran out of the house scared half out of his wits.

The detectives listen to Paula as she speaks. Detective Carter has a look of disbelief on his face and Detective Parker has an attentive look on his.

PAULA (O.S.) (CONT'D)

When I saw the gun in my hand, I had panicked and dropped it on the floor. I had cried and I had crawled on the floor to where my husband was and I tried to wake him up, but he wasn't moving.

Detective Parker is still attentive as Paula speaks.

PAULA (CONT'D)

(re: Detective Parker)

So, I got up and called the police and when they and the ambulance got to the house, the EMTs came in and inspected my husband's body and told me that he was dead.

(re: Paula)

The police came in and started asking me a ton of questions. And then...you two started asking me questions when the coroners put my husband's dead body on the gurney after they put him in the body bag and finally, they loaded it into the back of the coroner's truck.

DETECTIVE CARTER

And the reason we were, and still are, asking you questions here at the precinct, Mrs. Denton, is that the statement you had given us back at the crime scene and the story you are telling us now is a little off.

Paula is still upset, but she looks at Detective Carter with a look of concern.

PAULA

What do you mean, Detective?

DETECTIVE CARTER

(a little on the defensive)

I mean, that that statement about you wrestling the gun away from the killer is a load of bullshit and you know it.

(MORE)

DETECTIVE CARTER (CONT'D)
 (he walks to where Paula
 is and stands on her left
 side)

And if the killer was in your home
 and he killed your husband and you
 successfully wrestled the gun away
 from him, why didn't you shoot the
 killer?

PAULA
 I panicked. I was scared, too. The
 man was dangerous.

DETECTIVE CARTER
 Bullshit! I don't believe that. I
 think you killed your husband, Mrs.
 Denton.

PAULA
 How the hell can you say that? I
 loved my husband. I married him. I
 wanted to spend the rest of my life
 with him.

As Detective Carter walks around the room:

DETECTIVE CARTER
 Yeah, you did, but when you got to
 the part in your wedding vows that
 said, "'Til death do you part",
 you decided to test those
 proverbial waters, didn't you?

PAULA
 (a little on the
 defensive)
 No! Screw that! I did not, repeat
did not kill my husband. Do you
 fuckin' understand me? I loved that
 man.

As the ROOM DOOR OPENS, LIEUTENANT JOAN SAPPERSTEIN, a
 Caucasian woman in her late 50s, enters the room and talks to
 her detectives.

SAPPERSTEIN
 Ralph. John. Mrs. Denton's lawyer
 is here.

Karen enters the room holding her briefcase in her right hand
 and joins Paula, the detectives and Sapperstein.

KAREN

Detectives, I'm Karen Baylor. Mrs. Denton's lawyer and this interrogation is over...and while we're here, maybe you can answer this question: Why is my client here being interrogated?

DETECTIVE CARTER

I'm Detective Carter and this is my partner, Detective Parker. We have reason to believe that your client had murdered her husband in cold blood.

KAREN

Oh come on, Detective Carter. Don't you and your partner have better things to do than to accuse my client of something so heinous? She's mourning the loss of her husband, for heaven's sake.

Detective Parker faces Karen.

DETECTIVE PARKER

Counselor, there are some things in your client's statement that we don't think are quite clear.

KAREN

Oh really? And what might those things be, Detective Parker?

As Detective Parker gets up out of his seat:

DETECTIVE PARKER

Well, the ballistics report for one thing. There were only one set of prints on the gun that killed your client's husband and they belong to your client.

(re: Karen)

And when my partner and I went back to the crime scene, we checked the place for any signs of foul play...and...the boys from CSU came and told us that there were only one set of prints in the bathroom, on the front door and on the gun.

(re: Detective Parker)

(MORE)

DETECTIVE PARKER (CONT'D)

And the prints in each of those places and on the gun, according to the team from CSU, belong to your client.

Karen looks at Detective Parker in silence and then:

KAREN

Detective Parker...I hate to rain on you and your partner's parade, but I say again: Your partner's and your interview with my client is over.

As Paula looks toward Karen:

KAREN (O.S.) (CONT'D)

Come on, Mrs. Denton. We're leaving.

Paula hands Detective Parker back his handkerchief and as he kindly takes it from her, Paula gets up from her seat at the table and she and Karen leave the room as they walk past Sapperstein, who still stands in the doorway of the open door of the room.

EXT./ESTAB. THE PRECINCT - DAY

Karen and Paula leave the precinct and walk down the steps together.

KAREN

Tell me something, Mrs. Denton. Did--

PAULA

Please...call me Paula.

As they are standing near the steps and face each other:

Karen smiles at Paula.

KAREN

Okay, Paula. My question is: Did the two detectives properly Mirandize you? You know, did they read you your rights before they placed you under arrest for your husband's murder?

PAULA

Yes. Yes, they did, but I didn't kill my husband, Miss Baylor. I swear I didn't.

KAREN

That's what we're going to tell the grand jury when this case goes to trial.

PAULA

Oh boy. I am so nervous. What's going to happen now?

KAREN

We have to go to the courthouse for your arraignment hearing. Now, I must warn

you: The man who is going to prosecute the case is going to be at the hearing as well.

The two ladies start to walk toward Karen's car.

PAULA

What's this prosecutor like?

KAREN

He's really tough. He works for a rival law firm of the one i work for. He's not the nicest lawyer when he enters a courtroom.

Paula looks concerned and worried and when Karen looks at Paula with a look of concern on her face.

Karen looks at Paula with a calm, reassuring look and she speaks in the same manner.

KAREN (CONT'D)

Don't worry, Paula. Let me handle your defense and the prosecutor.

As they separate, Paula walks toward the passenger's side of Karen's car and Karen walks onto the street over to the driver's side of her car.

PAULA

Are you sure about this?

KAREN

Yes, I'm sure. We'll do fine.

As the ladies OPEN their car doors, they get in the car and CLOSE their doors once they are inside.

EXT. KAREN'S CAR - DAY

The two ladies put on their seat belts. As Karen puts her key in the ignition and turns the key, the CAR'S ENGINE TURNS OVER.

Karen drives the car out of her parking space and drives off.

EXT./ESTAB. JUAN AND MILDRED'S HOUSE - DAY

A car drives past the house and seconds later, another car drives past the house.

INT. THE LIVING ROOM - DAY

On the television screen, Missy Elliot's "Work It" video is seen and heard on it and as the video continues:

Mildred sits on the couch moving her body to the music in the video. Juan enters and sits quietly next to Mildred on the couch. He watches Mildred move her body to the music with a smile on his face.

As Mildred is oblivious to Juan sitting next to her, Juan bobs his head to the music in sync with Mildred's body movements.

When Mildred looks toward Juan, she lets out a little gasp of shock, because she didn't know Juan was next to her. As she puts her hand on her heart, she breathes heavily and Juan lets out a chuckle as he faces Mildred.

MILDRED

Aye, Juan. You scared the shit outta me. Whew!

JUAN

I guess you took Missy Elliot's advice. You sure were workin' it.

Mildred lovingly punches Juan on his arm. She smiles and giggles as Juan continues chuckling.

As Mildred controls her giggling and gets serious:

MILDRED

Juan, mi amor. May I ask you a question?

JUAN

Si, mi amor. Que es la pregunta?

MILDRED

Okay. Here's the question: You're gonna be DJ-ing at the club tonight at eight, right?

JUAN

Right.

MILDRED

I was wondering if I could come watch you perform tonight. You know, like be your supportive girlfriend and stuff like that.

Juan, who is touched that his girlfriend wants to be with him and support him, puts a loving arm around Mildred's shoulders and she moves over toward him and she puts an arm around Juan's waist.

Mildred rests her head on Juan's left shoulder.

JUAN

Wow. So...you're sayin' that you want to be my fly girl at the club tonight?

MILDRED

Yeah...something like that.

JUAN

(in Spanish with English subtitles)

Mildred...I don't know if you know this...but you'll always be my fly girl. You've been my fly girl when you agreed to go out with me five years ago. Remember?

MILDRED

(in Spanish with English subtitles)

Yes, I do. When I agreed to go out with you, you were so happy and I was happy that you were happy.

Silence is heard between the couple as they both continue to cuddle with each other on the couch. The silence is broken when Juan speaks in English.

JUAN
You know, Millie. If you want to accompany me at the club tonight to watch my show, I don't have any objections.

MILDRED
(she looks at Juan with happiness)
Really? Do you mean it?

JUAN
Oh yeah. I mean it. I would love to have you there. As a matter of fact, it wouldn't be a party without you there.

MILDRED
Oh, Juan. That is so sweet. You're s good man and I'm so glad to be your girlfriend.

JUAN
And I'm glad to be your boyfriend. You're sweet. You're sexy. And...
(he tweaks Mildred's nose and the couple smile at each other)
...you're so darn cute. I love you.

MILDRED
(giggles)
And I love you, too.

As they continue to smile at each other, they give each other a passionate kiss.

On the television screen, Missy Elliot's "Work It" video has ended.

FADE TO BLACK.

EXT./ESTAB. - JONATHAN'S HOUSE - DAY

A saxophone solo playing a pop song is heard. A car drives past the house. Seconds later, another car drives past the house and finally, a couple walks past it.

INT. JONATHAN'S LIVING ROOM - DAY

Jonathan practices his saxophone as he stands. All goes well until he plays a note off-key and as Jonathan takes the mouthpiece out of his mouth:

JONATHAN

Aw, shit. I can never seem to get that note right.

He puts his saxophone down on his couch and walks toward his kitchen, but before he gets there, his telephone RINGS.

Jonathan walks over to his telephone, which is next to his computer. As he picks up the receiver on the third ring and puts it on his ear:

JONATHAN (CONT'D)

Yes?

MAN (O.C.)

(phone-voiced)

Jonathan?

JONATHAN

Harry, is that you?

INT. HARRY LIVINGSTON'S LIVING ROOM - DAY

HARRY LIVINGSTON, a Caucasian man in his early 40s, who is a professional music arranger, sits on his couch with the receiver of his cordless phone on his right ear.

HARRY

Yeah, it's me. Listen, you know our piano player has got the flu and she won't be able to perform our songs that we are going to record tonight, right?

JONATHAN (O.C.)

(phone-voiced)

Yeah, I know.

HARRY

Well, I'm calling to ask if you know if you know anyone who plays the piano. Do you know anyone?

INT. JONATHAN'S LIVING ROOM - DAY - INTERCUT TELEPHONE
CONVERSATION

Jonathan is shocked at the fact that Harry has made that statement. He sports a smile in silence.

HARRY (O.C.)
Jonathan? Jonathan, are you still
there? Jonathan?

JONATHAN
I'm still here. Uh, I know someone
who can play the piano. Listen,
Harry, do you think that you can
come over to my house? We can talk
about this in a little more detail.

HARRY (O.C.)
(phone-voiced)
Sure. Just let me get dressed and I
shall be right over in about
fifteen minutes.

JONATHAN
Okay. I will still be here when you
get here.

HARRY
No problem. I'll see you soon.

JONATHAN
Okay.

Harry hangs up his phone by pressing a button and a BEEP is heard and he drops his hand with the phone in it on the couch. He is happy that Jonathan may have found a replacement piano player and he is eager to find out who this mystery person is.

Jonathan, on the other hand, walks back over to his couch with his cordless phone in his hand. As he takes a seat on it, he puts his cordless phone on the couch and he sports a big, silent grin because he knows who can be the replacement piano player: Dana.

EXT./ESTAB. - THE LIBRARY - DAY

People walk and vehicles drive past the building.

GREG (O.C.)
Guys, how many copies are we gonna
make?

INT. THE LIBRARY - DAY

Greg, Frank and Jerry stand next to the copier machine. They speak in low but audible voices so they won't disturb the other people in the library.

FRANK

I think we should make five copies.

JERRY

How about ten?

GREG

Why don't we just make three?

FRANK/JERRY

Three?

GREG

I think three is enough. We're advertising to hire a skateboarder; not antiques at a flea market.

JERRY

Guys, do you think anyone will want to join us?

FRANK

We won't know until we hang the flyers up and we can't hang up the flyers until we make the copies.

GREG

Well...let's make the copies.

Frank, who has the original flyer in his hand, lifts the top of the copier, puts the original flyer face down and finally, he closes the top of the copier.

THE CHANGE SLOT

Frank's hand puts the change in the slot. And then:

THE NUMBER KEYPAD

Frank's pointer finger presses the number five and he, Greg and Jerry watch the copier make the copies.

FRANK

I still think five copies is enough.

GREG/JERRY

Five copies it is.

FRANK

Cool.

THE COPY TRAY

The copier spits out five copies of the flyer and after the last copy spits out:

The boys react happily to the copies of the flyer. Frank takes the five copies from the copy tray and hands them to Jerry, who kindly takes them from him and as Frank lifts the top of the copier and takes the original flyer out and finally, he closes the top of the copier.

FRANK (CONT'D)

Now, that that's all done, let's go hang these flyers up and see what happens.

The boys leave the library.

EXT./ESTAB. THE RIALTO RESTAURANT - DAY

People walk past the restaurant and TRAFFIC SOUNDS are heard.

SUPER: "MEANWHILE, AT THE REATURANT WHERE JENNIFER WORKS..."

INT. THE RESTAURANT - DAY

As the kitchen doors open, Jennifer, who has a tray in her hand and a plate of food and a glass of orange juice on it, walks over to the people at the tables.

A SLIM MALE CUSTOMER, in his late 30s, sits alone at a table. He is dressed in a three piece suit.

Jennifer comes over to the Slim Male Customer and she takes the plate of food off the tray and right on the table and finally, she puts the glass of orange juice next to the plate.

JENNIFER

Here you go, sir. A stack of buttermilk pancakes topped with butter, a couple of fried eggs, four strips of bacon and a glass of orange juice.

(she sighs happily)

The syrup is right on the side of the table. It's been my pleasure to serve you and enjoy your meal.

SLIM MALE CUSTOMER

Thank you. I will enjoy this food.
It looks really delicious. Give my
compliments to the cook.

JENNIFER

I will.

As the Slim Male Customer picks up his knife and fork,
Jennifer leaves him at his table.

PEGGY JACKSON, a Caucasian female, who is in her late 40s,
and is from New York and Jennifer's co-worker, sits on one of
the stools in front of the table and the row of stools in
front of it. Jennifer takes a seat next to Peggy.

PEGGY

(in a New York accent)
So, how's it goin'?

JENNIFER

How's it goin'? I wasn't in my
uniform five minutes and Rialto
already had me serving food.

PEGGY

Well, Rialto is the manager and it
is his restaurant and what he says
pretty much goes.

(compares what she has
been going through to
Jennifer)

You think you've had it bad? Try
waiting on a couple with two
screaming kids. When I served them
their food, one of those little
brats said...

(imitates a little girl)
..."Mommy, my peas are touching my
mashed potatoes."

Peggy and Jennifer continue to sit on their stools and they
face each other.

JENNIFER

When was this?

PEGGY

Two days ago. That was when you had
the day off.

JENNIFER

(nods her head)
Oh.

PEGGY

How are you and your husband
gettin' along?

JENNIFER

We're gettin' along great. We've
been happily married for six years.

PEGGY

(smiles happily)

Oh my goodness. Do you know how
lucky you are?

(frowns)

I'm forty-six years old and I'm
still single.

JENNIFER

Don't worry. You'll find a man
someday. You're beautiful. You're
upbeat and headstrong.

PEGGY

My last boyfriend, Trevor MacNeil,
had broken my heart...and do you
want to know the reason why he
dumped me?

JENNIFER

What was the reason?

PEGGY

He said...

(imitates ex-boyfriend)

..."I don't want to be with you
anymore because you are too whiny."

(back to her own voice)

I can't believe he said that.

(she whines)

Tell me the truth: Am I too whiny?

Jennifer looks at Peggy with wide eyes and silence. The
reason: She truly doesn't have the heart to tell her friend
that she is too whiny, so she makes up a small fib to spare
Peggy's feelings.

JENNIFER

You? Whiny? Hell no. You are
totally cool.

PEGGY

You're damn right, 'cause I never
whine.

Peggy and Jennifer look at each other and Jennifer lets out a giggle as Peggy looks at Jennifer, perturbed.

PEGGY (CONT'D)
What's so funny?

EXT./ESTAB. AN ARCADE - DAY

People walk past the building and TRAFFIC SOUNDS are heard.

SUPER: "MEANWHILE, AT THE LOCAL ARCADE..."

INT. THE ARCADE - DAY

Ted and Peter are playing adjacent video games and they are having a conversation. Ted is playing PacMan and Paul is playing Donkey Kong. INDISTINCT VOICES are heard throughout the arcade.

TED
What are you gonna say when Chris calls?

PETER
I'm not sure. If he does call, I hope I don't freeze up and lose my power of speech. I mean, this is LivePlanet we're talking about.

TED
I know what you mean, man. I'm so fuckin' psyched about this deal. This is our one chance to make it in Hollywood.

PETER
Hey, I've got an idea. If this project goes well, why don't we write a movie together?

TED
How is that possible? We're playwrights. We write for the theater.

PETER
We can write for Hollywood. Our play is going to be made into a movie...courtesy of LivePlanet. Shit, if this does go over big, who knows what could be in store for us in the future? We could be famous!

(MORE)

PETER (CONT'D)

We could be stars! We could be,
dare I say--.

TED

Dare! Dare!

PETER

Rich! Think of it. Remember the
success of "Good Will Hunting"?

TED

Yeah...and if I remember correctly,
that movie was written by two
Hollywood actors.

(looks concerned)

What were their names again?

Uh...Ben Affleck and Matt...Damon,
or something or other.

(clears throat)

Anyway, those two guys are
Hollywood actors who also work for
LivePlanet. We're not Hollywood
actors. We're two playwrights from
Paterson, New Jersey.

PETER

I think we can be just as
successful as Affleck and Damon. If
not, more successful.

TED

Chill out, Paul. You're already got
our project in Hollywood before it
has gotten the greenlight.

PETER

I'm sorry, man, but I'm so psyched
about this whole deal.

TED

You sure you didn't put something
in you coffee to make you this
crazy, Peter?

PETER

Nah, man. I'm crazy about this
Miramax deal.

As they continue playing their video games:

TED

What time is it?

As the intermission on Peter's video game plays, Peter quickly looks at his watch on his right wrist.

PETER
It's eleven fifteen. At twelve thirty, let's go back to my house.

TED
Cool.

The both of them go back to playing their video games.

FADE TO BLACK.

EXT./ESTAB. BRENDA'S HOUSE - DAY

A car drives past the house.

BRENDA (O.C.)
What are we gonna do, girls?

INT. BRENDA'S KITCHEN - DAY

The girl sit in the same chairs at the table.

BRENDA
It's nowhere near eight o'clock.
I'm getting so bored.

PAULINE
So am I. No offense, Brenda, but sitting around the house, is totally bummin' me out.

BRENDA
Where do you wanna go?

PAULINE
You know, I don't have any idea.
I'm like, totally clueless.

CHRISTINA
I have an idea on where we could go.

BRENDA/PAULINE
Where?

CHRISTINA
Why don't we go to the mall?
Remember this morning we agreed to get new outfits to go to the club?

Pauline takes hr final sip of her coffee. She listens to Christina as she sips.

CHRISTINA (O.S.) (CONT'D)
Why don't we get our new outfits at the mall?

PAULINE
(she puts her empty mug on the table in front of her)
Christina, you are such a genius! I also forgot that we also like going to the mall.

Brenda puts her empty mug on the table in front of her.

BRENDA
That's a great idea, Christina. I wish I had thought of that. Pauline's right. You are a genius.

CHRISTINA
Thanks for the compliment, girls.

BRENDA/PAULINE
No problem.

As Christina puts her empty mug on the table:

CHRISTINA
Why don't we go to the mall at two and meet back at Brenda's house after?

BRENDA/PAULINE
Cool!

As Brenda looks at the watch on her right wrist:

BRENDA (CONT'D)
It's eleven thirty-five. You gals want to go to the mall with me at two o'clock?

PAULINE/CHRISTINA (O.S.)
Sure.

BRENDA
Two o'clock it is.

PAULINE
Wait a minute. What can we do until then?

BRENDA
I've got it! Why don't we do what
we've done when we were actual
teenagers?

CHRISTINA
You mean--?

BRENDA
Uh-huh.

PAULINE
You want us to play our favorite
game in the whole wide world?

BRENDA
Yep. Let's play--

BRENDA/CHRISTINA/PAULINE (CONT'D)
Fashion show!

The girls squeal and giggle in sheer happiness and when the
girls calm down:

BRENDA (CONT'D)
Girls, why don't you go to your
houses and pick out some outfits
and come back here and we can go up
to my room and model the outfits
that we have together?

CHRISTINA/PAULINE
Cool idea!

The girls squeal and giggle again.

EXT./ESTAB. THE COURTHOUSE - DAY

SUPER: "County Courthouse"

People walk past the building and vehicles drive past it.
People also enter and/or leave the courthouse via the steps.

COURT CLERK (O.C.)
Docket Number Eight-Six-Seven-
Three-Five. People versus Paula
Marie Denton.

INT. THE COURTROOM - DAY

The COURT CLERK, an African American male in his mid-40s, holds the police report in his hand, walks over to JESSICA GOLDBERG, a Caucasian woman in her mid 50s, who is also the judge and hands the report to her.

COURT CLERK

The charge is Murder In The Second Degree.

As the Court Clerk leaves the judge, she holds the report and puts on her reading glasses and as she reads the report:

JUDGE GOLDBERG

(to Karen)

How does your client plead, Counselor?

Karen whispers in Paula's ear and as the whispering ends, both ladies face the judge.

PAULA

Not guilty, Your Honor.

Judge Goldberg continues looking over the police report.

JUDGE GOLDBERG

People on bail?

JAMES FOLEY, an African American male, who is in his late 40s, is a tough-as-nails attorney from a rival law firm of Karen's.

JAMES

Your Honor, due to the seriousness of the charge against Mrs. Denton, the People consider her a flight risk and request that the defendant be remanded.

Judge Goldberg puts down the police report on her desk, takes off her reading glasses and picks up her gavel.

JUDGE GOLDBERG

Duly noted. Next case.

As she POUNDS her gavel once:

Chatter from the Court Clerk announcing the next case on the docket is heard.

James walks over to his table and sorts out his legal briefs and he finishes sorting them in his open briefcase, he CLOSES it and takes it by the handle and leaves the courtroom.

INT. THE HALLWAY - DAY

As James enters the hallway and begins walking:

KAREN (O.S.)
James! Wait up!

As he turns and faces the person who called his name:

Paula and Karen, who has her briefcase in her hand, walk toward James and the three start walking together.

KAREN (CONT'D)
Don't you think you went a little overboard with the bail?

JAMES
Karen, your client has been accused of killing her husband in cold blood. And why are you so concerned about the amount of bail? Would you rather she be held without it?

KAREN
No, but I want to say that my client didn't murder her husband.

James looks toward the ladies as he and the ladies walk.

KAREN (O.S.) (CONT'D)
I mean, look at her. Does she look like a killer?

JAMES
Well, considering the evidence against her--

The lawyers and Paula stop walking and face each other.

KAREN
She lost her husband for God's sake. Don't you have any sympathy for her at all?

JAMES

Yes, I do. My heart goes out to any woman who loses her husband, but when the woman in question kills her husband for the sole purpose of gaining a large compensation from her husband's death, I want that woman thrown in jail for the rest of her life. See you in court.

As James leaves the hall and leaves the women in the hallway:

PAULA

What's going to happen now?

KAREN

We're gonna go to James' law firm, walk right into his office and try to talk some sense into his head and try to talk him out of this nonsense. Let's go.

Now, the women leave the building.

EXT./ESTAB. JUAN AND MILDRED'S HOUSE - DAY

People walk past the house and a car drives past it and seconds later, another car drives past the house.

JUAN (O.C.)

Millie?

MILDRED (O.C.)

What is it, Juan?

INT. JUAN AND MILDRED'S LIVING ROOM - DAY

They still sit together on the couch.

JUAN

Remember when I said that I had something to ask you and then, I said it can wait until tomorrow?

MILDRED

Yes. I remember you saying that.

JUAN

Well, I don't think it can wait until tomorrow. I want to ask you the question now.

MILDRED

What is the question, Juan?

As Juan stands up, he signals Mildred to do the same. When she does stand up, Juan reaches into his jeans pocket, he pulls out a small box, opens it and shows Mildred the object inside it.

Inside the small box in Juan's hand, an expensive diamond ring is seen.

BACK TO SCENE

Juan gets down on one knee, takes Mildred's hand into his while he holds the box with the ring inside it with the other. Mildred, who is surprised at the sight of the ring, starts to cry tears of joy.

JUAN

Mildred Violet Rodriguez, we have been together for five years. When I asked you to go out with me, I couldn't believe it when you said yes.

Mildred smiles at Juan as she looks down at him.

JUAN (O.S.) (CONT'D)

You have made me the most happiest person in Paterson and we had agreed to be together for the rest of our lives and we have been together successfully for five years.

Juan looks up at Mildred.

JUAN (CONT'D)

And I was wondering if you, Mildred Viola Rodriguez, will consent to becoming my wife.

As soon as Mildred heard the words "becoming my wife", those three words ECHO REPEATEDLY. She looks down at Juan with a shocked look on her face.

Juan still looks up at Mildred as he still holds her hand in his and holds the small box with the ring in it in the other.

Mildred continues to look down at Juan and she thinks about a time in her past and the words "becoming my wife" ECHOES REPEATEDLY again.

EXT./ESTAB. - A HOUSE IN A NEIGHBORHOOD - NIGHT (FLASHBACK)

A CRICKET CHIRPS and a DOG BARKING is heard. A car drives past the house and seconds later, another car passes the house.

SUPER: "MIGUEL AND MILDRED SANTIAGO'S HOUSE - SUMMER 2013"

INT. THE LIVING ROOM - NIGHT

Mildred, who is 34, sits on the couch watching television.

On the television screen, an episode of "Modern Family" is seen.

BACK TO SCENE

As Mildred watches the show, she laughs at the comedy. As the front door OPENS, MIGUEL SANTIAGO, a Latino male, who is also 34 and is Mildred's fiancée, comes into the house and as he CLOSES the door behind him, he looks downright angry as he looks toward his fiancée.

MIGUEL

Mildred!

As Mildred looks behind her and sees Miguel, she gasps in shock and surprise. She is also afraid that something she did, or in this case, didn't do, had gotten Miguel upset.

The couple have a conversation in Spanish.

MIGUEL (CONT'D)

(in Spanish with English subtitles)

What the fuck is goin' on here?

MILDRED

(in Spanish with English subtitles)

What do you want, Miguel? Why are you so angry?

At this point, Mildred is scared. Miguel walks around the couch and stands next to the television as he looks at his fiancée. They are still having their conversation in Spanish.

MIGUEL

(in Spanish with English subtitles)

(MORE)

MIGUEL (CONT'D)

I am angry, because I come home from a hard fuckin' days work and I find you sittin' on your ass in front of the television doing nothing!

Mildred is a little angry herself.

MILDRED

(in Spanish with English subtitles)

I have done a lot. I've washed the dishes, I've mopped the floor in the kitchen, I've vacuumed the carpets in the bedroom and the living room and I've cleaned the entire bathroom, so don't come into this house sayin' that I didn't do anything!

MIGUEL

(in Spanish with English subtitles)

You did all those things, did you?
(scoffs)
Well...tell me this: Did you make dinner?

Now, Mildred stands up from her seat on the couch.

MILDRED

(in Spanish with English subtitles)

Do you have fuckin' wax in your ears? I need a break! I have been on my fuckin' feet all day!

MIGUEL

(in Spanish with English subtitles)

You don't think I haven't been on my feet all day? I've been workin' a twelve hour shift and the only break I've had was a thirty minute lunch break!

MILDRED

You think I have it easy around here? At least you get paid for doing your job. When I do mine, the only thing I get from you is a bad attitude. I don't even get a fuckin' "Thank you" from you!

MIGUEL

(in Spanish with English
subtitles)

And what the fuck is that supposed
to mean?

MILDRED

(in Spanish with English
subtitles)

It means that this bad attitude of
yours is getting a little tired.
Any time a situation doesn't go
your way, you get angry.

MIGUEL

(in Spanish with English
subtitles)

When things aren't taken care of in
my house, you're damn right I get
angry.

MILDRED

(in Spanish with English
subtitles)

Well, this anger of yours is
ruining our relationship. You're
always angry. Your anger makes me
afraid of you. I think you need
anger management.

MIGUEL

(in English)

How many times do I have to tell
you? I don't need any fuckin' anger
management!

MILDRED

(also in English)

Yes, you do, Miguel. I can't live
like this anymore. Your anger is
scaring the shit out of me.

As Miguel turns his back toward his wife:

MIGUEL

What do you want me to do?

MILDRED

Get help. Go to an anger management
class.

As Miguel looks at his wife calmly:

MIGUEL

I can control my anger.

MILDRED

No, you can't. I've been puttin' up with this bad attitude of yours for too long. You say you're gonna change, but I haven't seen any changes yet.

MIGUEL

So, what are you sayin'? Are you sayin' that I can't change?

MILDRED (O.S.)

No...

Mildred has her arms folded across her chest and she has an angry look on her face.

MILDRED (CONT'D)

...I'm sayin' talk is cheap. If you're gonna change, do it, because if you don't, I won't hesitate to divorce your bad ass and your bad attitude.

Miguel smirks as he looks at his angry wife in disbelief.

MIGUEL

You're fuckin' kidding me, right?

The couple look at each other with angry looks on their faces.

MILDRED

Does it sound like I'm fuckin' kidding?

Miguel feels a little steamed right now, but he holds his anger in, which isn't a good idea.

MIGUEL

Okay. I'll do it.

MILDRED

Good. I hope you'll be successful.

They look at each other in silence.

INT. JUAN AND MILDRED'S LIVING ROOM - DAY (PRESENT DAY)

Mildred now has a worried look on her face as she looks down at Juan.

Juan still holds Mildred's hand in his and the small box with the ring in it in the other. He still smiles at her.

JUAN

What do you say, Millie? Will you marry me?

The couple look at each other with their facial expressions and Mildred slowly takes her hand back and she starts crying tears of sadness.

MILDRED

I-I can't. I can't marry you. I'm sorry, Juan. I just can't.

She leaves the living room and runs into the bedroom. Juan gets up off the floor and stands up straight. He really looks concerned.

JUAN

What the fuck?

Juan stands in place and tries to figure out what is wrong with his fiancée but he shrugs his shoulders, because he doesn't have a clue.

EXT./ESTAB. JONATHAN'S HOUSE - DAY

SUPER: "12:20 P.M."

A car drives past the house and then, a black BMW parks right in front of it. As the car's MOTOR SHUTS OFF, Harry takes off his seat belt and OPENS the car door and finally, he CLOSES it.

He ACTIVATES the car alarm and next, he walks up the steps of Jonathan's house and stands in front of the door on the porch.

Harry presses the doorbell and it RINGS ONCE.

INT. JONATHAN'S LIVING ROOM - DAY

As Jonathan gets up from his seat on the couch, he walks over to the front door and OPENS it. As Harry enters the house:

HARRY
Hey, Jonathan.

JONATHAN
Harry, it's twenty minutes after twelve. You're kinda early.

HARRY
Yeah. I just wanted to talk to you a little more about your friend. Is she really good at playing the piano?

Jonathan CLOSES his front door and he and Harry walk to the middle of the living room.

JONATHAN
Yes, she really is good at it. Her name is Dana Patterson. I have been to her house and she plays the piano really well.

HARRY
Where will she be playing?

JONATHAN
At Duffy's Bar and Grill. Do you know where it is?

HARRY
Yes, I do.

Jonathan is really happy at this point.

JONATHAN
I'm tellin' you, Harry, Dana is a whiz at playing the piano.

Harry holds up one finger and he points it to Jonathan.

HARRY
Well, if she's as good as you say she is, she's gonna be a very important part of our orchestra.

JONATHAN
How long has Rose had the flu?

HARRY (O.S.)
She's had it for about two days.

HARRY (CONT'D)
Don't worry, though. She's not going to be replaced.

(MORE)

HARRY (CONT'D)

We just need someone to fill in for Rose until she's well enough to rejoin the orchestra.

Jonathan looks at Harry with a shocked and concerned look on his face.

JONATHAN

When Rose does return, what will happen to Dana?

HARRY

She'll still be a part of the orchestra. What we will do is rotate. If one can't make the gig, we'll have the other to fill in. Or maybe we can get Dana to play the electric piano instead.

JONATHAN

(smiling)

Cool.

EXT./ESTAB. - JERRY'S HOUSE - DAY

A car drives past the house and seconds later, a couple, holding hands, walk past the house.

JERRY (O.C.)

Do you think anyone will call us?

INT. JERRY'S LIVING ROOM - DAY

Jerry, Frank and Greg stand around the room waiting for the phone to ring.

FRANK

Chill out, man. The phone will ring. There are a lot of skateboarders in New Jersey besides us.

The phone finally RINGS.

FRANK (CONT'D)

See?

On the third ring, Jerry picks up the receiver and puts it to his ear.

JERRY

Yes?

GIRL'S VOICE (O.C.)
 (phone-voiced)
 Is this five-five-five-one-eight-five-six?

JERRY
 Yes, it is...and this is Jerry Thomas.

GIRL'S VOICE (O.C.)
 (phone-voiced)
 Are you Jerry Thomas, the professional skateboarder?

EXT. ESATB. A PAY PHONE - DAY - INTERCUT TELEPHONE CONVERSATION

D.J. MANCUSO, a Caucasian tomboyish female, who is in her late 30s, who wears a skateboard helmet and knee pads, is outside on a pay phone in the city.

She also has one foot on her skateboard, which is on the ground. She has the flyer in her right hand.

JERRY (O.C.)
 (phone-voiced)
 Yes, that's me. Who is this?

D.J.
 I'm D.J. Mancuso. I am a skateboarder, as well. I have called you to ask if I could join your skateboarding group.

JERRY
 Do you really want to do that?

D.J.
 I sure do. I would also like to show you some tricks that I have learned.

JERRY
 Okay. Meet us at the skating park at one p.m.

D.J. (O.C.)
 (phone-voiced)
 Okay. Will do.

D.J. (CONT'D)
 I'll see you at the park at one.

JERRY
Okay. See you soon.

D.J.
Likewise.

As D.J. hangs up the receiver of the pay phone, she pushes up her breasts, which are in a sports bra and she takes off on her skateboard, but she didn't tell Jerry that she was a girl.

INT. JERRY'S LIVING ROOM - DAY

Jerry, Greg and Frank are in their place in the living room. They don't know that D.J. is a girl. They think that she is a male. Jerry hangs up his cordless phone and puts it on the couch.

GREG
Who was that on the phone?

JERRY
It was a person named D.J. He said that he wants to join our group. I told him to meet us at the skating park.

FRANK
That's awesome! We have a fourth person in our group!

The boys cheer about the fact that they have a fourth person for their group. Oh, if they only knew.

EXT./ESTAB. THE BARONE'S HOUSE - DAY

A car drives past the house and a couple, holding hands, walk past the house.

INT. THE BARONE'S LIVING ROOM - DAY

Al sits on the couch watching television. The phone RINGS and on the third ring, Al picks up the receiver and puts it on his ear.

AL
This is the Barone residence. Who may I say is speaking?

WOMAN (O.C.)
 (phone-voiced)
 Al?

AL
 Who is this?

INT. CARLA CONNORS' LIVING ROOM - DAY

CARLA CONNORS, a Caucasian female, who is in her late 40s, who is also clad in her underwear, lays on her couch while talking on the phone with Al.

CARLA
 It's Carla. Carla Connors. You know, your ex-girlfriend from high school. You remember me, don't you?

AL AND CARLA - INTERCUT TELEPHONE CONVERSATION

AL (O.C.)
 (phone-voiced)
 Carla Connors? The same Carla Connors from Eastside High School?

CARLA
 Yes, that's me.

AL
 (smiles)
 Holy shit! How are you?

CARLA
 I'm doing fine.

AL (O.C.)
 (phone-voiced)
 What have you been doing since graduation?

CARLA
 (she sits up)
 I've gone to Temple University and majored in communications and my husband at the time had a son and two months later, we got a divorce and got joint custody.

AL
 Oh. I see. How old is your son?

CARLA (O.C.)
 (phone-voiced)
 He's three years old. My ex has custody of him. My son's name is David. What have you been up to since graduation?

AL
 Well, I went to Columbia University and I majored in English and when I graduated, I became a teacher at Eastside High.

CARLA
 That's wonderful! Listen, the reason why I called was because I'm still here in Philadelphia and I was wondering if I can come visit you and reminisce.

Al is shocked that Carla asked him that question. After a long, silent pause is heard from Al:

CARLA (O.C.) (CONT'D)
 (phone-voiced)
 Al? Are you still there? Al?

AL
 Yes, I'm here. Continue.

CARLA
 Is it okay if I come visit you?

AL
 Uh...yeah. Yeah. You can come visit me.

CARLA
 Cool! I will see you soon. Take care.

AL
 Yeah. You too.

Carla hangs up her phone and goes into her bedroom and gets dressed.

Al hangs up his phone, still shocked. He shakes the thought out of his head, picks up the remote control off the couch beside him and turns the television on.

The theme to "The Young and the Restless" is heard. Al watches the television ever so carefully.

BEGIN DREAM SEQUENCE

On the screen, Al sits on his couch in the same clothes watching television. The image on the screen turns into a real image.

The doorbell RINGS ONCE. Al gets up and walks over to the door. When he OPENS the door, he is surprised to see...

CARLA!

She stands on his porch wearing a beige overcoat and black heels. She smiles at Al and Al looks at Carla with shock.

CARLA

Al.

AL

Carla.

CARLA

I'm here.

AL

You sure are.

CARLA

May I come in?

AL

Sure. Sure. Come on in.

As Al opens the door wider, Carla comes inside and then, Al CLOSES the door and the two walk in the middle of the living room.

CARLA

I'm glad to finally see you after ten years.

AL

Same here. I have been wondering what has been going on with you since we broke up.

CARLA

Well, like I said on the phone, I got married, had a son, got divorced and I live in Philadelphia.

(she lets out a happy sigh)

(MORE)

CARLA (CONT'D)

I also wanted to come by and tell you something I have been wanting to say for a long time, but I never had the courage to tell you.

AL

What is it?

CARLA

When we were together, I was really happy and I was really sad when we broke up. I was wondering...if we could get back together again and start over.

Al is surprised at this point. He has a "What the hell is she talking about?" look on his face as he looks at Carla and she looks at him.

AL

Carla, you do realize that I'm married. I have been happily married for six years.

CARLA

I figured you would say that. Well, maybe this will help you change your mind.

As Carla takes off her overcoat and drops it on the floor behind her, she reveals the black bra and matching panties she is wearing.

Al looks at Carla with wide eyes.

AL

Carla, you shouldn't do this. I'm married. If I wasn't, I would take you back in a heartbeat, but I can't take you back.

CARLA

Are you sure? I can take off the bra if you want me to. Just say the word.

AL

I don't think that would be a good idea.

CARLA

Why not?
(she walks sensually
toward him)
(MORE)

CARLA (CONT'D)

Are you saying that you don't like me?

As Carla puts her hands on Al's shoulders, Al looks at her with nervousness as she puts his hands on the sides of her waist.

AL

No, I'm not saying that at all. You are a wonderful woman and any guy would be lucky, I mean, jackpot lucky, to have you, but I'm spoken for.

CARLA

You look so cute when you are nervous. I wish I had never let you go.

EXT. THE PORCH - DAY

Jennifer, who is wearing her waitress' outfit, OPENS the door, comes inside the house and CLOSES the door.

INT. THE LIVING ROOM - DAY

When Jennifer walks into the room, she gasps loudly because she sees:

AL AND CARLA KISSING EACH OTHER!

BACK TO JENNIFER

JENNIFER

What the hell is going on here?

Al and Carla stop kissing and look toward Jennifer, who is now totally pissed off.

AL

Jennifer! What are you doing home so early?

JENNIFER

I was called in to work half a day. Who the hell is this woman?

AL

This is my ex-girlfriend, Carla Connors. She just came by to visit.

JENNIFER

In her fuckin' underwear?!

CARLA

(to Jennifer)

This isn't what it looks like. I just--.

JENNIFER

Shut the fuck up, you slut! Just shut up!

(to Al)

How the hell could you cheat on me? I thought you were a faithful man. We had six years of marriage together. Answer me!!

AL

I'm sorry. I don't know what to say.

JENNIFER

You don't know what to say? I have invested six years of my life being married to you, you cheat on me with this woman and all you can say is "I don't know what to say?!"

AL

I really didn't mean to cheat on you, Jen. I just got caught up in the moment. I really didn't mean to hurt you. I really didn't.

JENNIFER

Well, I hate to say this, but you did hurt me. When I married you, I gave you my love, my honor and my trust...and you took that all away from me by cheating on me with this bitch.

JENNIFER (O.S.) (CONT'D)

(re: Al and Carla)

Well, seeing that you took that all away...

JENNIFER (CONT'D)

...I am going to make damn sure that I get it all back.

She takes out a Bulldog Forty-Four Special, with a silencer on the barrel, out of her apron pocket.

Al and Carla are shocked at the sight of the gun and they are a little afraid of it.

AL

Jennifer, you're not going to use that on yourself, are you? I mean, it isn't your fault that I cheated. It's mine. I cheated and broke your heart and misused your trust.

JENNIFER

You thought I was going to use this on myself? Boy, were you wrong. You're right, though. It is your fault that you cheated and it is your fault that you broke my heart and misused my trust.

AL

Then, why do you have that gun?

JENNIFER

I'm going to kill you and your whore so this will never happen to me again.

She aims the gun at Al and Carla.

Al and Jennifer are scared at this point.

BACK TO JENNIFER

She continues to aim the gun at her enemies with an evil grin.

JENNIFER (CONT'D)

(to Al and Carla)

Say goodnight, Gracie.

THE GUN IN JENNIFER'S HAND

Her finger clutches the trigger and as Jennifer pulls the trigger twice and two GUNSHOTS are heard:

END OF DREAM SEQUENCE

The real Al quickly wakes up and he dreamt that he, Carla and Jennifer were characters on television, He has a bit of sweat on his forehead and he checks his T-shirt clad chest for bullet holes. Whew! Thank God there weren't any. He lets out a deep sigh of relief.

AL

Oh shit! What the fuck did I do?

He lets out another deep sigh. This time it was a sigh of unhappiness.

EXT./ESTAB. PETER'S HOUSE - DAY

A car drives past the house. Peter and Ted walk toward the house on the sidewalk. When they get to the house, they walk up the stairs single file and finally, they stand in front of the front door on the porch.

SUPER: "12:30 P.M."

INT. PETER'S LIVING ROOM - DAY

The sound of a key being put into the lock of the doorknob and the key unlocking the door is heard. As the DOOR OPENS, Peter and Ted come inside the house.

Peter slowly takes the key out of the doorknob and puts his keys in his jeans pocket and CLOSES the door and locks it from the inside.

Ted walks over to the couch and takes his seat on it and Peter walks over to the couch and takes a seat next to Ted.

TED

Well, it's twelve thirty. What shall we do until one?

PETER

I don't know. Would you like to have a bottled water?

TED

Sure. I'm feeling a little thirsty.

PETER

Cool. I'll go and get us one.

Peter gets up from his seat and walks toward the entrance to the kitchen.

INT. PETER'S KITCHEN - DAY

Peter enters the kitchen and as he walks over to the refrigerator, he bends down and takes out two bottles of water from the package of bottled water and goes back into the living room.

INT. PETER'S LIVING ROOM - DAY

Peter enters the living room with the bottles of water in his hands and walks over to the couch and takes his seat next to Ted and as he hands him a bottle of water:

TED
(as he takes the bottle
from Peter)
Thanks.

PETER
No problem.

The two men open their bottles of water and take a sip simultaneously. As they put the bottle caps and their water on the coffee table in front of them:

PETER (CONT'D)
I can't wait to get the call from
Chris Moore at one.

TED
I can't wait, either. This is gonna
be so cool!

PETER
It sure will be.

The two bottles of water on the coffee table is seen.

DISSOLVE TO:

INT. PETER'S LIVING ROOM - DAY

Two empty water bottles are seen next to each other on the coasters on the coffee table. They are sitting next to two other empty water bottles which are also on coasters. It is obvious that Peter and Ted had two more bottles of water while waiting for their important call.

SUPER: "12:45 P.M."

PULL BACK AND REVEAL Ted and Peter still sitting on the couch waiting for the phone to ring. As they wait:

TED
May I use your bathroom?

PETER
Sure. You know where it is.

Ted gets up from his seat and walks to the bathroom.

DISSOLVE TO:

INT. PETER'S LIVING ROOM - DAY

As Ted comes back into the living room and takes his seat on the couch:

SUPER: "12:50 P.M."

Seconds later, Peter gets up from his seat and he goes to the bathroom.

DISSOLVE TO:

INT. PETER'S LIVING ROOM - DAY

AS Peter comes back into the living room and takes his seat on the couch.

SUPER: "12:55 P.M."

The two gentlemen wait for the phone to ring. As they wait, Peter starts to twiddle his thumbs on his lap and Ted has his hands on his thighs and plays a beat as he hits them with his hands.

DISSOLVE TO:

INT. PETER'S LIVING ROOM - DAY

The two gentlemen wait in patient silence.

SUPER: "1:00 P.M."

The PHONE RINGS and excites the two playwrights. Peter gets up from his seat and so does Ted. They both walk over to the phone.

Peter answers the phone on the third ring. He pushes the speakerphone button on the base of the cordless phone.

PETER

Yes?

CHRIS (O.C.)

(phone-voiced)

Hello, Peter? Peter Albertson?

PETER

Yes, this is Peter Albertson.

CHRIS (O.C.)
 (phone-voiced)
 This is Chris Moore from
 LivePlanet. Is Ted Sterling with
 you?

TED
 Yes, Chris. I'm here.

CHRIS (O.C.)
 (phone-voiced)
 Great! I want to tell you both that
 I loved the script of your play.

PETER/TED
 Thanks!

CHRIS (O.C.)
 (phone-voiced)
 You're welcome. I was wondering if
 you guys could write the screenplay
 based on your play.

Ted and Peter jump up in happiness in silence. They are happy
 to hear from Chris and when they stop jumping:

CHRIS (O.C.) (CONT'D)
 (phone-voiced)
 And we were wondering if you can do
 that and take a trip down to our
 studios and we can talk about the
 script.

PETER/TED
 We can do that.

CHRIS (O.C.)
 (phone-voiced)
 That's cool. We'll be looking
 forward to seeing you two and the
 script.

PETER/TED
 Cool! We will get to work on it
 now!

CHRIS (O.C.)
 (phone-voiced)
 Great! I will talk to you guys as
 soon as we get the script.

PETER

That'll be wonderful, Chris! We will get to work on the script right away!

CHRIS (O.C.)

(phone-voiced)

Awesome. Take care and good luck.

PETER/TED

Take care, Chris!

As Chris hangs up his phone, Peter presses the speakerphone button on the base of his cordless phone. The two playwrights happily jump up and down because of the good news they have gotten from Chris.

PETER (CONT'D)

I can't believe this, Ted! We are gonna write a screenplay based on our script!

TED

This is awesome! Let's go to my house and start writing it I have a copy of the play there.

PETER

Let's go.

Ted and Peter walk toward the front door and Ted unlocks the lock on the doorknob, OPENS the door and walks out onto the porch and Peter locks the lock on the doorknob and finally, he walks out onto the porch and CLOSES the door.

EXT. PETER'S PORCH - DAY

Ted and Peter stand on the porch and they walk down the steps and proceed to Ted's house.

FADE TO BLACK.

EXT./ESTAB. BRENDA'S HOUSE - DAY

Brenda, Christina and Pauline have bags in their hands as they walk toward the steps of Brenda's house. In single file, they go up the steps and end up on the porch.

Brenda takes the string from around her neck and uses the key to unlock the door and when the door is unlocked and opened:

INT. BRENDA'S LIVING ROOM - DAY

The girls walk into the house with their bags in their hands and Pauline CLOSES the door behind her and turns the lock on the doorknob.

SUPER: "2:00 P.M."

As Brenda faces Christina and Pauline:

BRENDA
Okay, girls. Follow me upstairs to
the bedroom.

Brenda walks toward the flight of stairs leading up to her bedroom and Christina and Pauline follow right behind her and all three girls walk up the stairs and walk toward Brenda's bedroom door.

INT. BRENDA'S BEDROOM - DAY

As the door OPENS, the three girls, with their bags in their hands, enter the room and Pauline CLOSES the door behind her and the girls put their bags on Brenda's bed.

CHRISTINA
Well, girls. We have brought the
outfits we are going to wear to the
club tonight. Shall we try them on?

PAULINE/BRENDA
Sure. Let's do it.

SERIES OF SHOTS - THE GIRLS PUT ON THEIR OUTFITS

-- The girls are in their bras and panties.

-- Brenda and Pauline put on their black stockings and Christina puts on her black Capri pants.

-- Brenda and Pauline put on their miniskirts and blouses and Christina puts on her blouse.

-- The girls put on their black high heels.

The girls stand side by side in Brenda's full length mirror in their outfits with smiles on their faces and a hand on their hips.

THE GIRLS' REFLECTION

CHRISTINA
Girls, we look great, don't we?

PAULINE/BRENDA

We sure do.

CHRISTINA

We are gonna look great at the club tonight.

BRENDA

You got that right, Christina.

PAULINE

Watch out all you handsome guys of Paterson, New Jersey, 'cause here we come.

EXT./ESTAB. A BUILDING IN THE CITY - DAY

TRAFFIC SOUNDS are heard and people walk past the building.

James sits in his chair behind his desk. RACHEL MATHERS, a Cuban woman, who is in her mid-40s and is James' colleague, enters and stands in front of James' desk. He is shocked that she came into his office.

JAMES

Rachel. What's up?

RACHEL

I just came in to tell you that a Karen Baylor is here to see you.

JAMES

Really?

(Rachel nods her head)

Send her in.

RACHEL

Will do.

She leaves James' office and seconds later, Karen and Paula enter the office and stand in front of James' desk and look at him with unhappy faces and as James looks up at the women:

JAMES

Karen. Mrs. Denton. What brings you here?

KAREN

We're here to talk you out of this insane trial because my client didn't kill her husband.

JAMES

(he stands up and walks
toward the ladies)

Karen, you have got to be kidding
me. I just went to the precinct and
got damning evidence against your
client.

KAREN

Oh really?

JAMES

Yes, and you will see it when we go
to trial.

KAREN

You're acting like we are going to
trial. This evidence you have will
not convict my client.

JAMES

We'll see. Your client is so
guilty, she should be put in jail
right now.

KAREN

Yes. We'll see when we see Judge
Connors in her chambers tomorrow.
I'm telling you: My client is not
guilty.

JAMES

Well...we'll see tomorrow, won't
we?

The ladies and James look at each other in silence.

EXT./ESTAB. JUAN AND MILDRED'S HOUSE - DAY

A car drives past the house and people walk past the house on
the sidewalk.

INT. JUAN AND MILDRED'S BEDROOM - DAY

Mildred lays on the bed in the fetal position and Juan comes
in and looks toward his fiancée and sees that she is unhappy.

JUAN

Millie, what's the matter? You left
when I asked you to marry me. Is
there anything wrong?

MILDRED

I'm okay, Juan. I just had a flashback to a horrible event in my past.

Juan climbs on the bed and lays behind Mildred and comforts her by rubbing her forearm.

JUAN

Would you mind telling me what it is? I will try to help you get through it.

Mildred sits up while Juan continues to lay on his side facing his fiancée.

MILDRED

Okay. I'll try.

(she wipes the tears off her face)

Do you remember my abusive ex-husband?

(re: Juan as he listens to Mildred)

Well...when you asked me to marry you, the past came back to haunt me, because he said that he would love and take care of me once we had gotten married, but when we got married, he became really abusive.

(re: Mildred)

I suggested he go to anger management classes and he agreed, but the truth of the matter is, he lied to me and never went.

JUAN

Holy shit! That's messed up.

MILDRED

You're right. That was messed up...and what he did to me when he got home from work the next night was even more messed up.

EXT./ESTAB. MIGUEL AND MILDRED'S HOUSE (FLASHBACK)

A CRICKET CHIRPS and a DOG BARKING is heard. A car drives past the house. Seconds later, another car drives past the house.

SUPER: "MIGUEL AND MILDRED SANTIAGO'S HOUSE - SUMMER 2013 - THE NEXT NIGHT"

INT. THE LIVING ROOM - NIGHT

Mildred sits on the couch and watches television.

On the television, an episode of "Married...With Children" is seen.

BACK TO SCENE

As Mildred watches the show, she laughs at the comedy. The front door OPENS and Miguel comes into the house and CLOSES the door behind him and again, he looks downright angry. In fact, he looks angrier than he did the night before.

Mildred looks behind her and sees Miguel and his angry face. She gasps in shock and surprise because she has a feeling that they are going to go through the same thing they went through the night before.

MIGUEL

Mildred, have you forgotten what I've told you last night?

MILDRED

I cleaned up the entire house. I need a break! I am tired of you not appreciating what I do in this house! Did you go to anger management like I asked you to do?

MIGUEL

I told you before I don't need no fuckin' anger management! I can control my anger!

Miguel walks over to Mildred as she gets up from her seat on the couch and she turns off the television via the remote control.

MILDRED

Yeah, right. For someone who can control their anger, you seem to lose your temper quite a lot.

MIGUEL

Dammit, I said I can control my anger.

MILDRED

You didn't go to anger management like I asked you to. So, how the fuck can you control your anger without it?

MIGUEL

Don't fuckin' get on my nerves,
woman. I said I can control my
anger.

MILDRED

Don't tell me what to do. I said
you can't control your anger
without anger management.

Out of anger, Miguel slaps Mildred hard and she falls on the couch. Mildred puts her hand on the side of her face that was slapped as she looks at Miguel with an angry look. Miguel, on the other hand, looks at Mildred with an apologetic look.

MILDRED (CONT'D)

That does it! I want you out of
this house now!!

MIGUEL

Millie, I'm sorry. I didn't mean
to--.

MILDRED

Get the fuck out!!

Miguel walks over to Mildred and tries to help her stand up, but when Mildred refuses his advances:

MILDRED (CONT'D)

Get off of me! Just get the fuck
out!!

Miguel leaves Mildred where she is and does what she tells him to do. When he leaves the house, Mildred begins to cry.

INT. JUAN AND MILDRED'S BEDROOM - DAY (PRESENT DAY)

Mildred still sits on the bed and Juan is still in the same position next to Mildred.

MILDRED

When Miguel left the house, I
called the cops and charged him
with domestic abuse. When he came
back home, he tried to apologize,
but i didn't accept it. Then, the
cops came to the house and arrested
him and he has been in jail ever
since. During the trial, he was
court ordered to go to anger
management classes when he gets
out.

JUAN

That explains why you didn't want
to marry me.

As Mildred faces Juan:

MILDRED

I do want to marry you, Juan, but
the reason why I said I couldn't
was because of my relationship with
my ex-husband.

JUAN

I understand.
(he takes the ring out of
his pocket and puts it on
Mildred's ring finger)
Would you like to marry me now?

MILDRED

I sure would, sweetie.

The couple give each other a passionate kiss.

EXT./ESTAB. BUFFY'S BAR AND GRILL - DAY

Cars are parked in front of the bar.

SUPER: "5:00 P.M. - MEANWHILE, AT DUFFY'S BAR AND GRILL..."

INT. BUFFY'S BAR AND GRILL - DAY

Patrons are sitting at the many tables and there is a piano
and a microphone stand with a microphone in it is on the
stage in front of them.

DUFFY MONROE, a Caucasian man, who is in his late 40s and is
the owner of Duffy's, comes out on stage and stands behind
the microphone stand and speaks into the microphone.

DUFFY

Ladies and gentlemen. We here at
Duffy's have a treat for you. We
have a terrific piano player here
to play some music for your
listening pleasure. Let's give a
hand for Dana Patterson!

As Duffy leaves the stage and the audience applauds, Dana
comes onto the stage and sits on the piano bench behind the
piano. As the applause stops:

DANA

I appreciate your applause, ladies and gentlemen. Again, my name is Dana Patterson and I play the piano. I have been playing it ever since I was little. I would like to play Listz's "Hungarian Rhapsody #2" for you. I hope you like it.

Dana begins to play the music on the piano.

DANA'S FINGERS

She plays the piano with relative ease.

DISSOLVE TO:

INT. DUFFY'S - MOMENTS LATER

SUPER: "TWO HOURS LATER"

Dana is now playing the end of Chopin's "Minute Waltz" on the piano. When the music ends:

The audience applauds as well as Harry and Jonathan. As the audience gets up out of their seats and leave the bar, Harry and Jonathan get up out of their seats and walk over to Dana, who is still at the piano. As she gets up from the piano bench:

JONATHAN

That was amazing, Dana.

DANA

I appreciate your compliment, Jonathan.

JONATHAN

I'd like to introduce you to my friend, Harry Livingston. He is a music arranger. This is the man who I told you about back at your house.

As Dana and Harry shake hands:

DANA

Pleased to meet you, Harry.

HARRY

Likewise, Dana.
(they stop shaking hands)
(MORE)

HARRY (CONT'D)
 Dana, how would you like to be in
 an orchestra?

Dana is shocked at Harry's offer.

DANA
 You want me to be in your
 orchestra?

HARRY
 Yes. You can play the piano. Our
 original piano player is sick with
 the flu and I was wondering if you
 could fill in for her until she
 comes back.

DANA
 Wow! I can't believe this! I am
 getting an opportunity to be in an
 orchestra from New Jersey!
 (she and Harry shake hands
 again)
 I'm so glad that you have made my
 dream of playing music come true!

HARRY
 (he and Dana stop shaking
 hands)
 No problem, Dana. I hope to see you
 at the recording studio in two
 weeks.

DANA
 I'll be there.

JONATHAN
 I will help her play the music that
 we are playing, Harry.

HARRY
 That's wonderful, Jonathan. I'm
 proud of you.
 (he and Jonathan shake
 hands)
 Well, it has been great meeting you
 two.
 (he and Dana shake hands)
 I hope to see the both of you at
 the studio. Take care and have a
 good day.

As Harry leaves the two musicians alone:

JONATHAN/DANA
 (they wave to Harry)
 You too, Harry!

As Dana put her raised hand on Jonathan's shoulder:

DANA (CONT'D)
 I can't believe it! I'm so glad you
 brought Harry to my gig.

JONATHAN
 I'm glad, as well. He got to see
 how great a piano player you are.
 Let's go to my house and start
 practicing some pop songs.

As Duffy comes toward the two musicians:

DUFFY
 Dana, you have done a great job on
 the piano. I want to give you your
 pay.
 (he gives Dana her
 payment)
 Here you go. Three hundred dollars.

As Dana takes the money from Duffy and looks at it with a
 shocked look on her face:

DANA
 Oh shit! I'm shocked! I thought I
 was gonna get two hundred dollars!

DUFFY
 I thought I'd give you an extra
 hundred for being such a good piano
 player.

Dana is so happy at this point, she gives Duffy a big hug.

DANA
 I'm so happy!

DUFFY
 (hugs Dana back)
 I'm so happy for you, Dana.

As they let each other go, Dana picks up her purse, takes out
 her wallet and puts her money in it.

As Duffy leaves, Dana puts her wallet back into her purse and
 zips it closed:

DANA
Come on, Jonathan. Let's go learn
to play pop songs.

JONATHAN
Okay. Let's go.

As they leave the stage and out of the bar:

EXT./ESTAB. - JERRY'S HOUSE - DAY

A car drives past the house.

JERRY (O.C.)
Wow! I can't believe it! We've got
another person to skateboard with
us!

INT. JERRY'S LIVING ROOM - DAY

Jerry, Greg and Frank are together in the living room.

FRANK
You're right, Jer. I can't believe
it, either.

GREG
Why don't we all go over to the
skating park and practice our
routines while we wait for D.J.?

JERRY/FRANK
Great idea!

Jerry picks up his house keys from off his coffee table, puts them in his shorts pocket and he picks up his skateboard and he, Greg and Frank, with their skateboards in their hands, walk toward the door.

Greg OPENS the door and he and Frank leave the house and Jerry turns the lock on the doorknob and CLOSES the door.

EXT. THE PORCH - DAY

The three guys are on the porch holding their skateboards and wearing their knee pads and helmets. As they head down the stairs, in single file, they put their skateboards on the ground and begin to ride them to the skate park.

DISSOLVE TO:

EXT./ESTAB. THE SKATE PARK - DAY

Cars drive past the parka and it is filled with young boys on skateboards and the young boys are Greg, Frank and Jerry.

INT. THE SKATE PARK - DAY

Jerry is performing his routine on the ramp and Greg and Frank are watching him perform.

D.J. comes into the park, with her skateboard in her right hand and goes over to where the guys are.

As Jerry finishes his routine, D.J. Stops right by them.

D.J.

Excuse me. Is one of you, Jerry Thomas?

JERRY

I'm Jerry Thomas.

D.J.

I'm D.J. Mancuso, the person you spoke to on the phone earlier? I'm here to join your skateboarding group.

JERRY

Okay. These are my friends: Frank Colby and Greg Bundy.

D.J.

Pleased to meet you guys.

FRANK/GREG

Same here.

JERRY

Okay, D.J. Let's see what you got.

D.J.

Okay.

As she puts her skateboard down on the top of the ramp and puts her foot on it and pushes herself and the skateboard down the ramp, she does a few tricks and surprises the guys.

JERRY/GREG/FRANK

Holy shit!

As D.J. Finishes her routine, she stops on the top of the ramp and stands next to Jerry.

D.J.
 (to the boys)
 How was that?

The boys tell D.J. That her routine was great in their own way.

D.J. (CONT'D)
 I appreciate your compliments.

As she takes off her helmet, she reveals her hair done up in a bun. She takes the bun out of her hair and lets her hair fall to her shoulders. She reveals that she is a girl, much to the chagrin of the boys, who are shocked at this point.

JERRY
 Holy shit! You're a girl!

D.J. smiles at the boys as she holds her helmet in her right hand.

D.J.
 That's right. I'm a girl. My name is Donna Jo Mancuso; D.J. for short.

The three guys look at each other with shocked looks on their faces and they look back at D.J.

EXT./ESTAB. THE RIALTO RESTAURANT - DAY

Peggy and Jennifer are sitting on two stools in the row of stools. They have another conversation.

PEGGY
 I'll be lad when this shift is over.

JENNIFER
 Same here. I can't wait to go home to my husband. I'm sure he is thinking about me.

EXT./ESTAB. THE BARONE'S HOUSE - DAY

In the quiet of the afternoon, a DOG BARKS.

INT. THE BARONE'S LIVING ROOM - DAY

Al still sits on the couch looking worried. He hopes that Jennifer comes home soon.

The DOORBELL RINGS ONCE. Al gets up and answers the door.

When he OPENS the door, he is shocked to see:

CARLA STANDING ON THE FRONT PORCH!

CARLA

Al, I'm here. May I come in?

Al looks at Carla with a shocked frown on his face.

EXT./ESTAB. TED'S HOUSE - DAY

A car drives past the house and seconds later, another car drives past the house.

TED (O.C.)

I can't believe that we are writing
a screenplay based on our play!

INT. TED'S LIVING ROOM - DAY

Ted sits in front of his desktop computer and he is writing a scene of the screenplay. Peter looks on as Ted writes his scene.

PETER

And I'm happy we're taking turns
writing it. When did you get the
screenwriting software?

TED

Last month. We used it to write the
play, remember?

PETER

We did? Oh, shit! I thought we just
wrote it using Microsoft Word. I
forgot we used the screenwriting
software.

TED

It's awesome that we are going to
write the script for Chris Moore,
the famous movie producer!

PETER

I still can't believe he has seen
our play on Broadway.

TED
 (he stops typing and looks
 up at Peter)
 Me either...and it was him seeing
 the play on Broadway that gave us
 the opportunity to write a
 screenplay based on it!

The two playwrights give each other a high five and Ted goes back to writing his scene in the screenplay.

EXT./ESTAB. THE CITY STREETS - DAY

The city is really animated.

ALANIS MORISSETTE, the street musician, sits on a stool next to a guitarist, who is sitting on a stool next to her. Next to Alanis' guitarist's stool, is an open guitar case. She is about to sing an acoustic song of hers.

As she sings:

INT. BRENDA'S BEDROOM - DAY

Christina, Pauline and Brenda are in different outfits looking at themselves and smiling at each other in MOS.

INT. KAREN BAYLOR'S OFFICE - DAY

Karen and Joan are talking to each other MOS.

INT. JUAN AND MILDRED'S BEDROOM - DAY

Juan and Mildred lay on their bed and talk to each other MOS. Juan tickles Mildred and Mildred giggles as he does so.

INT. DANA'S LIVING ROOM - DAY

Dana and Jonathan are playing music MOS. Dana plays her piano and Jonathan plays his saxophone.

EXT. THE SKATE PARK - DAY

Frank, Greg and Jerry look at D.J. with shock and D.J. looks at the boys with silent concern.

INT. THE BARONE'S LIVING ROOM - DAY

Carla and Al are sitting on the couch and they are talking to each other MOS.

INT. TED'S LIVING ROOM - DAY

Peter is sitting in front of the computer writing his scene in the screenplay he and Ted are writing and they talk to each other MOS.

EXT. CITY STREETS - DAY

Alanis is still singing her acoustic song and people, who walk past her, drop money into the open guitar case.

FADE OUT.

SUPER: 'COMING SOON: "GENERATION X: VOLUME 2".

ROLL CREDITS.

FADE OUT.