

Eli Webb
by
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Producers: Mark Gill, Brooklyn Weaver

Registered WGA
Revised Script
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FADE IN:

EXT. ORANGE COUNTY CA, 5 FREEWAY - MORNING RUSH HOUR

It is a hot early September morning and the freeway is a snarled parking lot, full to capacity with immobile, verge of violence, pissed off drivers.

INT. KENDRA HOLLOWAY'S CAR, 5 FREEWAY - CONTINUOUS

KENDRA HOLLOWAY(25), pretty, conservative hair cut, is behind the wheel of her five year old Ford Bronco. Her son, CONNER(7), is strapped into his booster seat in back.

On Kendra's car radio, we can hear, "THE ELI WEBB SHOW," with its razor tongued conservative talk show Host, ELI WEBB.

ELI (O.C.)
Welcome back to the program. Let's take a few calls. We have, Dale, from Garden Grove. Go ahead, Dale, you're on, The Eli Webb Show.

The soft, sheepish voice of DALE(30's), can be heard calling into the show. He is clearly intimidated by Eli and expecting to get his ass verbally handed to him.

DALE (O.C.)
Oh, ah, yes, ah, Eli...?

ELI (O.C.)
Time is money, Dale. What do you have to say?

DALE (O.C.)
Oh, right. Well, as the child of a single mother, I don't feel it's fair of you to characterize all single mothers as irresponsible-

ELI (O.C.)
How many times have you been in rehab, Dale?

DALE (O.C.)
Huh?

ELI (O.C.)
Drug Rehabilitation clinics. How many times have you been a patient in one?

DALE (O.C.)
I don't see how that's relevant-

ELI (O.C.)
That means many times. How many days a week are you consensually sodomized by a man whose name you don't know?

DALE (O.C.)
I'm not gay.

ELI (O.C.)
Maybe not on a regular basis, but you dabble in the stronger sex, don't ya, Dale?

Kendra contorts her face as she listens, clearly annoyed by Eli but unable to bring herself to change the station.

DALE (O.C.)
No.

ELI (O.C.)
Liar liar, bisexual junky on fire. You indulge in illegal drugs and masculine strangers and countless other immoralities because you have no compass, Dale.

DALE (O.C.)
You don't know me-

ELI (O.C.)
Like so many other wastes of life, inhabiting our nation's prisons and bath houses and meth labs, you have no compass because you had no Father and most of the blame for that falls on your mother.

DALE (O.C.)
Hold on-

ELI (O.C.)
Oh, I know the whole sob story: your Dad abandoned her when she was pregnant or skipped town when you were a toddler and I'm not saying he's not a slime ball but most of the blame is still your mother's because, SHE SHOULDN'T HAVE HAD SEX WITH HIM!!!

Before Dale can get out a syllable in response, Eli disconnects the call. Kendra's annoyance becomes anger.

ELI (O.C.) (CONT'D)
Thank you for your call, Dale, from
Garden Grove. We're going to take
a short commercial break and be
right back on, The Eli Webb Show,
Orange County's only source of
reason in a world gone completely
insane.

INT. OFFICE, PARACOM ENTERTAINMENT, CONFERENCE ROOM - DAY

It is a large, plush conference room in the middle of a
large, plush office on the top of a tall building in Century
City. The view from the enormous picture window stretches
all the way to Catalina.

High powered, impeccably dressed Paracom Executives,
DREW(40's), MARGARET(40's) and WARREN(50's) sit on one side
of the gigantic mahogany table across from ELI WEBB(40's),
equal parts intellectual and Used Cars Salesman, and his
Agent, DAVIS(30's), Armani suit and matching glasses.

The Executives look at Eli knowing that they hold all the
cards. Eli smiles nervously, needing badly to impress.

WARREN
Our plan is to syndicate The Eli
Webb Show in every major US market.

MARGARET
With Ad revenue participation, you
could be looking at an annual take
well into eight figures.

Eli sneaks a subtle peak at Margaret's pronounced cleavage
and she totally busts him on it.

DREW
Throw in the book deal with our
subsidiary and we're talking nine
figures.

DAVIS
That sounds more than fair.

ELI
Did you want me to moderate my
views for a national audience?

WARREN
No.

MARGARET

Heck no.

DREW

Hell no.

WARREN

We want the, fire breathing Eli Webb.

MARGARET

The, burn, slash, humiliate, Eli Webb.

DREW

The, obliterate all liberals and eat their children, Eli Webb.

Eli cringes slightly at that image.

WARREN

More importantly, that's what America wants.

MARGARET

Anger.

DREW

Domination.

ELI

No problem. I can do that.

(beat)

Been doin' it for years.

Warren leans in closer to Eli and speaks in a somewhat softer tone.

WARREN

It's come to our attention that there are certain parts of your...

(cautious beat)

Private life, that may not be consistent with your, on air, personality.

(more cautious beat)

We would need to know that these, influences, will be kept out of the public eye.

MARGARET

Otherwise, our position could be put in question.

DREW

And by extension, your position.

Eli swallows hard, knowing that he has to do and say exactly what they want to see and hear.

ELI

I practice what I preach.

EXT. THE BARTON ELEMENTARY SCHOOL - DAY

It is the first day of school at the highly exclusive private elementary school that looks like it required more money to build than most colleges. A procession of heavily pampered children are being led out of Range Rovers by Latina Nannies and up to their expansive classrooms.

Kendra is crouched down at the entrance to the first grade classroom, talking to her son, Conner who's not sold on the whole concept of school. Kendra is trying to lovingly coax Conner inside while Conner is fighting like a Gladiator to keep from crying.

CONNER

Why can't I stay home with you,
Mom?

KENDRA

Because you're a big boy. Big boys
go to school.

CONNER

I'm not a big boy. I'm little.
Tiny even.

KENDRA

You loved Kindergarten. You'll
love first grade.

CONNER

Kindergarten was no pressure.
First grade is war.

KENDRA

It hasn't even started yet.

CONNER

You could home school me.

KENDRA

Home schooled children grow up to
have deep seeded emotional
problems.

CONNER
Our neighbor Carly is home
schooled.

KENDRA
And she chews crayons.

CONNER
If you home school me, I promise I
won't chew crayons.

Conner feels a tear start to form around his eye and quickly
wipes it away.

KENDRA
That's a very generous offer, big
guy but you're going to school
because you will flourish in school
and grow into a brilliant, free
thinking, self assured young man.

CONNER
Talk about pressure.

Kendra brings her face an inch away from Conner's face and
smiles with a warmth and confidence that makes Conner's fear
melt away. Their bond is deep and undeniable.

KENDRA
No one on earth knows you better
than I do and do you know why?

CONNER
Why?

KENDRA
Because you came from my body.
We're connected. You are always
right here-

She points to her heart.

KENDRA (CONT'D)
And I am always right here-

She points to Conner's heart.

KENDRA (CONT'D)
If you're ever sad or lonely or in
trouble, I will know and I'll be
there to help you through it.

CONNER
Forever?

KENDRA
And a day.

Conner takes a deep breath, looking inside the classroom and considering his options.

CONNER
Okay. I'll tough it out.

KENDRA
That's my boy.

Conner starts to walk inside.

KENDRA (CONT'D)
Conner.

He turns around and faces his mother.

KENDRA (CONT'D)
I love you.

CONNER
We're being watched here.

Conner quickly turns back around and joins the class. Kendra beams with pride, fights back a tear herself and turns around and walks towards the parking lot.

C.U. BIG SCREEN TELEVISION

It is a cooking show with celebrity Chef, TORI HANSON-
WEBB(30's), very pretty, robotically jovial, demonstrating how
to make key lime pie for an enraptured studio audience.
Tori's colorful apron reads, "COOKING WITH TORI."

TORI
Now you want to grate some of the
lime peel into the key lime pie to
really give it that pop. You know
what I'm talking about when I say,
pop, don't ya?

The audience members all yell, "YES" in perfect unison.

PULL BACK TO:

INT. PLUSH DANA POINT HOME, LIVING ROOM - DAY

Sitting five feet in front of the enormous television is Tori Hanson-Webb, watching her own performance with strong focus.

TORI
Lower angle. I need a lower angle.
(beat)
What do you think, honey?

Tori turns towards the kitchen where her husband, Eli Webb, is standing on the marble floor, eating potato chips off the granite counter top and drinking an imported beer.

TORI (CONT'D)
Eli...?

ELI
Yeah?

TORI
You're the marketing genius. Do you think I need a lower camera angle?

Eli responds without even looking up, as if by pure instinct.

ELI
Stay with the middle shot. You want your audience to feel your accessible.

Tori smiles. He was listening and she's impressed by his insight.

The front door opens and in walk Eli and Tori's son, REAGAN(7), noticeably quiet, painfully shy, with his Nanny, LETICIA(35), thick Mexican accent. Eli sees his son and smiles too widely at him.

ELI (CONT'D)
Hey, Reagan. How was the first day of school?

REAGAN
Fine.

TORI
(without looking up)
Hi, Reagan.

REAGAN
Hi.

Reagan walks through the kitchen with his head down, making no eye contact with either of his parents.

ELI

Want to shoot some hoops with me?

LETICIA

We have our Spanish lesson now,
Mister Eli.

Reagan starts to walk upstairs with his head still down.

ELI

Oh. Right. How about in an hour?

LETICIA

His Piano teacher will be here.

ELI

Oh. Right. Maybe tonight we can
play the new XBox I got ya?

REAGAN

I don't like video games.

Reagan walks up the stairs and out of frame. Leticia follows behind him. Eli looks at Tori in disbelief.

ELI

Our son doesn't like video games.

TORI

Next time, you might want to try
talking to him for five minutes
before you buy his present.

ELI

(to himself:)

What the fuck kind of seven year
old boy doesn't like video games?

INT. BEDROOM - NIGHT

The bedroom is pitch dark except for a shaft of light from the window, shining on the bed and the face of, Kendra Holloway who looks bored out of her mind. She is in the middle of having sex with her husband, TREVOR HOLLOWAY(30), clean cut, equally bored.

Kendra lies on her back and if it weren't for her blinking eyes, you would think she was a corpse. Trevor is slowly pumping away on top of Kendra, too embarrassed and uncomfortable to look her in the eye or attempt to kiss her.

After a few seconds, Trevor lets out a moan as he climaxes. Kendra gives a brief look of relief while Trevor rolls off of her, still unable to meet her eyes.

TREVOR
Thanks, honey.

KENDRA
No problem.

Kendra turns away from her husband and closes her eyes, preparing for sleep.

EXT. ORANGE COUNTY CA, 5 FREEWAY - MORNING RUSH HOUR

The cars are once again proceeding at a sloth's pace down the freeway.

INT. TREVOR HOLLOWAY'S CAR, 5 FREEWAY - CONTINUOUS

Trevor is behind the wheel of his Ford F150 with, "Holloway Pools" written on the outside of the driver's side door. Playing on Trevor's car radio is, "The Eli Webb Show."

ELI (O.C.)
(whiner voice:)
"Oh, global warming. Global warming. Our planet is dying."
(angry voice:)
I swear, if I hear one more mealy mouthed, unshaven, grow your own, Berkley Professor, cry and moan about, global warming, I'm going to drive my Lincoln Navigator right over his free range, organic ass!

Just like Kendra, Trevor is irritated by Eli Webb but unable to bring himself to change the station.

EXT. IRVINE CA, HOLLOWAY POOLS - DAY - ESTABLISHING

It is a modest office front in a small strip mall.

INT. HOLLOWAY POOLS, TREVOR'S OFFICE - CONTINUOUS

Trevor sits behind his cluttered desk inside his cramped office with pictures all over the walls of the variety of pools his company has in construction. There is a posed family photograph on the desk of Trevor, Kendra and Conner, huddled closely together and smiling like the ideal white bread American family.

Sitting in the chair across from Trevor's desk is, BRITTANY(22), far from beautiful but skillfully milks every last drop of her sex appeal. Trevor looks over Brittany's job application in confusion because it appears to be blank.

TREVOR

Okay, Brittany; do you have any secretarial experience?

BRITTANY

Nope.

TREVOR

Have you ever worked in an office before?

BRITTANY

Nope.

TREVOR

Have you ever worked for a Pool contractor before?

BRITTANY

Nope.

TREVOR

Are you qualified with Microsoft Office software?

BRITTANY

I have no idea what that is.

TREVOR

What work experience do you have?

BRITTANY

Deja Vu, in Carson.

Trevor sighs deeply, wrestling his impatience.

TREVOR

The ad I placed for a Secretary asked for only people with office experience.

BRITTANY

I suck cock better than anyone who ever lived.

Trevor draws back in shock but then thinks about it for a second. A long, silent beat passes.

TREVOR
I'll need you to prove that.

INT. KATY SLATE'S BAR - DAY

It's the kind of small, run down, anonymous bar that caters to cirrhosis sufferers. The half dozen half dead patrons appear chemically fused with the cheap furniture.

Drinking Scotch alone at a small table is, BILLY(40's), bald, unclean, considers the bar his home office. He is watching a baseball game on the television above the bartender's head.

JONAH(35), happy go lucky, moderately successful Bookie, walks over and sits down with Billy. The nearly comatose Waitress brings over Jonah's usual shot of tequila and plunks it down on the table, spilling a third of it in the process.

JONAH
Billy.

BILLY
Jonah.

JONAH
Didn't I tell you that only Special Olympians bet on baseball? Makes football look predictable.

Billy pulls an envelope out of his jacket pocket and slides it over to Jonah. Jonah looks surprised and peaks inside the envelope, very impressed by what he sees.

Jonah (cont'd)
Paid in full. I'll be a monkey's fuck buddy.

BILLY
Five games I want to bet this week.

Jonah puts the envelope of money in his jacket and takes out a note pad and pencil.

JONAH
Or you could just toss the money down a storm drain.

BILLY
Phillies over the Giants-

Jonah marks down each bet in his note pad as Billy says it.

Billy (cont'd)
Brewers over the Cardinals. Angels
over the Blue Jays. Tigers over
the A's. Indians over the Orioles.

JONAH
Dimes?

BILLY
Quarters.

Jonah's eyes get really big when he hears the size of the bet. He puts his note pad back into his jacket and downs his shot of tequila.

JONAH
You gonna tell me how you've come
to your sudden and uncharacteristic
wealth?

BILLY
No.

INT. KENDRA AND TREVOR'S BEDROOM - NIGHT

The television in the bedroom has, "Cooking With Tori," on. Tori is placing sliced apples inside an uncooked apple pie very carefully and smiling in her big fake TV smile.

TORI
If you space the apples too closely
together they will bulge into each
other when they're cooked. And we
can't have that now, can we?

Trevor, with a very guilty look on his face, is getting dressed into sweat pants and a T-shirt with his back to Kendra who's lying in bed and leafing through a magazine.

KENDRA
Did you hire a secretary today?

Trevor's look of guilt multiplies by ten. He's very careful to keep his back to Kendra.

TREVOR
Huh?

KENDRA
A secretary. You were interviewing
candidates today.

Trevor swallows hard and treads lightly.

TREVOR
Oh. Ah, yeah. I hired one.
(beat)
Brittany.

KENDRA
What's she like?

TREVOR
Old. Fat.

KENDRA
I don't care what she looks like.
What kind of experience does she
have?

TREVOR
Lots. Worked for a pool contractor
for ten years. In Arizona. Before
she moved here. With her husband.

KENDRA
That's great.

TREVOR
Yeah. I think she's going to work
out.

EXT. HUNTINGTON BEACH PIER - DAY

Eli, wearing big sunglasses and hat pulled low over his head, sits morosely on a bench in the middle of the pier. Seagulls fly over his head and roller bladers whiz past his bench. He checks out a hot female roller blader a little too long.

After a moment, Billy, baseball gambler from Katy Slate's bar, sits down next to Eli, holding a paper bag. Eli looks at Billy and bristles with hostility.

BILLY
How ya doin', Eli?

ELI
Let's make this quick. Being near
you gives me a rash.

BILLY
That's funny. The conservative
pundit thing doesn't work out you
should audition at the Improv.

ELI

You've been paid. I understood
that to be the last I'd ever hear
from you.

BILLY

I've become aware of new
information.

ELI

What kind of information?

BILLY

About your daughter.

ELI

Okay...?

BILLY

Your illegitimate daughter, Kendra.
Just in case you'd forgotten about
her.

Billy reaches into the paper bag, pulls out a photograph of
Kendra as a one year old and shows it to Eli. Billy clearly
enjoys torturing Eli.

ELI

You showed that to me last time.

BILLY

Kendra Wilkerson. Whose single
Mother, Helen Wilkerson, you de-
flowered, impregnated and dumped
twenty five years ago without even
a thank you note.

Billy takes out a twenty five year old photograph of, HELEN
WILKERSON(18), pretty, happy, smiling, and shows it to Eli
who is becoming very annoyed at going over all of this a
second time.

ELI

What's the new information?

BILLY

Your baby girl, Kendra, grew up to
have a successful career in film...

Billy pulls out a video tape and puts it right in Eli's face.
The glossy box cover reads, "DIRTY DEEDS," with title in
large print.

Billy (cont'd)
Adult film.

The Porn Actress on the box cover IS KENDRA HOLLOWAY, at eighteen years old, with flowing bleached platinum blonde hair and double D breast implants. She is wearing a miniscule dress and a, I'm raring to rip somebody's clothes off, look in her eye.

Under the title, "DIRTY DEEDS," the cover reads, "STARRING, NINA NAUGHTY."

Billy (cont'd)
Her porn name was, Nina Naughty, which I must say I find kind of catchy. I'm told she had an open back door policy but, of course, I myself haven't seen any of her work, so I couldn't say for sure.

ELI
You're full a shit. This is a fucking shake down.

BILLY
Fine. Don't believe me. Look it up for yourself. The internet's a vast and wondrous universe.

Billy puts the video and pictures back in the paper bag and stands up.

Billy (cont'd)
I've got five different tabloids on speed dial. A hundred thousand cash, tomorrow noon, or you and the cum chugging fruit of your loins will be on display on every supermarket counter in America.

Billy turns and walks away. Eli watches him leave like it requires every ounce of his strength to keep from jumping off the bench and beating Billy to death with his shoe.

INT. ELI'S HOME OFFICE - NIGHT

Eli makes sure the office door is locked and then sits down at his computer. He gets up the Google screen and types, "Nina Naughty" into the search box.

After a couple seconds, three hundred sites pop up. The first one reads, "Nina Naughty, Porn Star, full biography and filmography." Eli clicks on that one and after a second a picture pops up of Kendra, looking like she did on the porn video box cover but in a different sexy pose and wearing a bikini.

Eli scrolls down to the biography, scanning through the information until he comes to, "**Born: Kendra Elaine Wilkerson, Anaheim California, 1981.**"

As Eli reads this information his face turns five different shades of gray. Finally, he leans back in his chair and stares at the wall like he just took an uppercut from Mike Tyson.

ELI

Ah...fuck me.

EXT. PARK - DAY

It is an expansive park with several large play structures and a beautiful view of the mountains. Kendra is pushing Conner in a swing.

KENDRA

Don't you think it's about time you started calling Trevor, Dad?

CONNER

He's not my Dad.

KENDRA

He's your step Dad.

CONNER

What is my real Dad like?

The question hits Kendra like an elbow in the stomach. She fights valiantly to appear unaffected.

KENDRA

We've talked about him before.

CONNER

Not really.

KENDRA

What do you want to know?

A clean cut man, KEITH(30's), leads his five year old daughter onto the swing next to Conner's and starts pushing her.

CONNER
Everything.

KENDRA
I wish I could tell you your real
Dad's a seven foot tall triathlete
with a heart of gold but no such
luck, pal.

Keith steals glances over at Kendra as if he recognizes her.
Kendra instinctively turns her face away from him.

CONNER
So, my real Dad's an ass wipe?

KENDRA
Language.

CONNER
Sorry.

Keith stops pushing his daughter and takes two steps towards
Kendra with a big smile on his face.

KEITH
Excuse me? Have you been in
commercials?

Kendra answers Keith without looking at him.

KENDRA
No.

KEITH
Were you on one of those reality
shows?

KENDRA
No.

KEITH
I know I've seen you on TV.

Kendra gets a look of extreme dread and quickly stops
Conner's swing, pulling him off.

KENDRA
Nope. Not me.
(to Conner:)
Time to go, buddy.

CONNER
We just got here.

Kendra grabs Conner's hand and starts to strongly lead him towards the parking lot.

KENDRA
It's getting dark.

CONNER
(re: the high sun)
Dark?

As they start to walk away, it dawns on Keith that he's seen Kendra in porn movies. He smirks like the cat who caught the canary.

KEITH
Oh. Yeah. Now I remember.

Kendra picks up her pace, almost dragging Conner away.

KEITH (CONT'D)
Love your work.

KENDRA
Fuck off!

CONNER
Language.

KENDRA
Sorry.

INT. BILLY'S CAR, 5 FREEWAY - MORNING RUSH HOUR

Billy sits behind the wheel of his ten year old, beat to shit Honda Accord, looking very impatient about the traffic. On his car radio, we can hear, The Eli Webb Show.

ELI (O.C.)
Just keep it in your pants. We're not water buffaloes. We're human beings. Men who father children they can't care for should spend years in prison and women who bed down with these Cretans should be sterilized. They're not having children, they're mass producing the un-guided missiles that are laying waste to our culture! Think, before you take your clothes off! There are consequences to your lack of impulse control! Global consequences!

Billy smiles at the irony of Eli's rant.

EXT. HUNTINGTON BEACH PIER - DAY

Eli sits on the same bench as before, looking even more morose. This time, he's the one holding the full paper bag. After a second, Billy walks over and sits down next to Eli.

BILLY

No one can say you're not a pragmatist.

ELI

I need a guarantee that this is the last I will ever hear from you.

BILLY

I swear that this is the last you will ever hear from me. Unless I become aware of new information.

Eli looks furious but then sighs, realizing that's the best he's going to get and reluctantly hands Billy the paper bag. Billy looks inside and counts the money without taking it out. Satisfied it's the full amount, Billy smiles very widely and stands up.

Billy (cont'd)

I hear the show's going into syndication. Good luck with that.

Billy walks quickly away without looking back. Eli stares out at the ocean, looking deeply defeated.

INT. LOW RENT NURSING HOME - DAY

It is a poorly maintained, understaffed, overpopulated nursing home. The sleeping quarters are lined with single beds filled with elderly, and/or, infirm patients.

Kendra is sitting next to one of the beds and feeding her mother, HELEN WILKERSON(40's), decrepit Multiple Sclerosis sufferer in a wheel chair, almost completely paralyzed from the neck down. We can only recognize Helen a little from the twenty five year old picture we saw of her.

Helen's head slumps to one side and she's only able to open her mouth part way as Kendra spoons in baby food. On a small hand held radio by Helen's bed, "The Eli Webb Show" is on.

ELI (O.C.)
 Children are not born with a sense
 of right and wrong! It is given to
 them by their parents!

Kendra shakes her head in amazement and turns off the radio.

KENDRA
 He left you broke and pregnant but
 you're still his number one fan.

Helen smiles faintly. No matter what Eli did to her, she
 will carry a torch for him till the day she dies. She speaks
 to Kendra through partially paralyzed vocal chords.

HELEN
 Different strokes.

The Nursing Home Orderly walks up quickly to Kendra. **THE
 ORDERLY IS, BILLY, ELI'S BLACKMAILER**, wearing rubber
 gloves, rubber shoes and a white jacket with his name tag on
 it. Kendra looks at Billy with irritation.

KENDRA
 It's about time. You're supposed
 to be doing this.

BILLY
 Sorry, I'm all alone. Henry quit
 yesterday and Maria called in sick.

Kendra stands up and hands the baby food to Billy who sits
 down and starts feeding Helen, talking to her with genuine
 affection and it's clear that they've developed a bond.

Billy (cont'd)
 Hi ya, Helen. How's my girl today?

HELEN
 Peachy.

BILLY
 You are always the highlight of my
 day.

Kendra looks around at the dilapidated condition of the
 Nursing Home, none too happy about where her Mother is.

INT. DOCTOR'S OFFICE - DAY

It is a spacious, spotless office with volumes of medical
 journals on the shelves and a collage of framed diplomas on
 the wall from every University in the Ivy League.

Eli sits in the chair across from the desk, looking bored. After a second, the door opens and in walks, DR. JAMES ACKERMAN(55), distinguished, sensitive, in his white lab coat. He shakes Eli's hand with a warm expression but no smile.

DR. ACKERMAN

Hey, buddy. Thanks for coming in.

Dr. Ackerman walks around and sits behind his desk, seeming to have to work to look Eli in the eye.

ELI

Nothing brings me greater joy than waiting for an hour in a doctor's office.

DR. ACKERMAN

Sorry about that. The lab results from your physical came back.

ELI

You could have guilted me about my cholesterol over the phone.

DR. ACKERMAN

I didn't call you down here to talk about your cholesterol.

ELI

Okay.

DR. ACKERMAN

I've been your Doctor for a long time.

ELI

You're scaring me, Jim. If this is just about my hemorrhoids I'm going to be really pissed.

DR. ACKERMAN

You're HIV positive.

The life seems to drain completely out of Eli's body and he struggles momentarily to keep from falling out of his chair.

ELI

What?

DR. ACKERMAN

You're HIV positive, Eli.

ELI

That's...not...possible...

DR. ACKERMAN

We need to start you on a course of AZT right away. There's a few other proteas inhibitors I'd like to include that have shown success in trials. It's called, the cocktail.

ELI

It's got to be a mistake. I, can not have HIV.

DR. ACKERMAN

I checked it myself three times. But you're more than welcome to get it re-tested.

ELI

I'm not gay.

DR. ACKERMAN

Viruses don't discriminate.

ELI

You're not hearing me. I'm Eli fucking Webb. I can't have AIDS.

DR. ACKERMAN

You don't have AIDS. You have HIV, the virus that causes AIDS. And if you deal with it accordingly, decades will pass before it ever becomes AIDS.

Eli is rocked even more by Dr. Ackerman's tone. He blinks several times like he's hoping to awaken from this nightmare. Dr. Ackerman looks at him even more urgently.

DR. ACKERMAN (CONT'D)

Eli, it's absolutely crucial that anyone you've had unprotected sexual contact with in the last three years be tested as soon as possible.

Eli isn't able to hear Dr. Ackerman's words, having now put his brain on autopilot.

DR. ACKERMAN (cont'd)
I'll give you a minute alone. When
I come back we can discuss your AZT
schedule.

Dr. Ackerman looks at Eli for confirmation but sees that he's on auto pilot. He gets up from behind the desk and exits the office, leaving Eli all alone.

Eli stares at the wall with the same look he had after he found out that Kendra was a porn star.

ELI
Ah...fuck me.

INT. KENDRA AND TREVOR'S BEDROOM - NIGHT

Kendra and Trevor are sitting up in bed reading books.

KENDRA
I need to put Mom in a nicer
nursing home.

TREVOR
It's got to come out of your end.
I'm squeezed to capacity.

KENDRA
My savings can only cover Conner's
school.

Trevor looks at Kendra with judgmental eyes.

TREVOR
All those years, doing what you
did, you'd think you'd have more to
show for it.

Kendra looks deeply ashamed. A long silent beat passes between them.

KENDRA
I was recognized today.

TREVOR
Where?

KENDRA
The park.

TREVOR
With Conner?

KENDRA
Yeah. But he didn't get it.

TREVOR
Lucky.

KENDRA
Very lucky.
(beat)
Maybe I should change my hair.
Again.

TREVOR
There's always going to be some
jerk off who recognizes you.

Trevor looks at Kendra with somewhat judgmental eyes. Kendra looks deeply hurt and she turns away from him, shuts off her light and puts her head down on the pillow to sleep.

KENDRA
Good night.

Trevor looks at Kendra for a long moment, conducting a mental debate on whether or not to try for sex. Finally, he realizes it would be fruitless and turns away from her, shuts off his light and puts his head down on the pillow to sleep.

TREVOR
Good night.

INT. ELI'S DANA POINT HOUSE, LIVING ROOM - DAY

Eli sits on the couch in his living room, looking like he just came back from war. He stares straight ahead, not moving a single fiber in his body and appears as if he's been sitting in the same spot with the same expression for hours.

Leticia, Reagan's nanny, walks through the hallway and stops, startled to see Eli on the couch.

LETICIA
Oh. Mr. Eli. I did not see you
there. You no work today?

ELI
No.

LETICIA
Well, I see you later.

Leticia starts to leave.

Eli
Are you picking up Reagan at
school?

LETICIA
Yes.

ELI
I'd like to pick him up. If that's
okay.

Leticia looks at Eli like he just asked her if he can wear a
dress and sing Ethel Merman songs.

LETICIA
Ah...okay.

ELI
Great. Thanks.

Eli gets up from the couch and walks towards the front door.

EXT. THE BARTON ELEMENTARY SCHOOL, PLAYGROUND - DAY

It is pick up time at the school as children are being led
out of the classrooms by their nannies and towards the
parking lot.

Conner is playing on a play structure WITH REAGAN, ELI'S SON.
Kendra stands near by, watching. Reagan's shy nature seems
to diminish somewhat around Conner.

CONNER
Mom, can me and Reagan have a play
date at our house?

KENDRA
We have to ask his nanny.

In the background, Eli walks past the classrooms in a fog
since it's the first time he's ever been to the school in his
life. He finally looks out at the playground and spots
Reagan playing with Conner.

ELI
Hey, Reagan. Ready to get going?

Reagan looks very strangely at his Father, having more
expected the Easter Bunny. Kendra hasn't spotted Eli coming
towards her yet because she's still watching Conner.

REAGAN
 (to Eli:)
 What are you doing here?

ELI
 Can't your Dad pick you up once in
 a while?

KENDRA TURNS AND LOOKS AT ELI. When she realizes who he is,
 her mouth falls wide open and her knees buckle. She stares
 at her Father as if he might be a mirage.

Eli glances at Kendra like she's any other parent or nanny.

Eli (cont'd)
 (to Kendra:)
 How ya doin'?
 (to Reagan:)
 Let's go, buddy.

REAGAN
 Conner wants me to come to his
 house for a play date.

ELI
 Oh.

Eli turns to Kendra who has to sit down on the swing to keep
 from passing out.

Eli (cont'd)
 Are you, Conner's Mom?

Kendra can't generate any sound above a whisper.

KENDRA
 Ah huh.

ELI
 Have we met?

KENDRA
 No.

ELI
 You look really familiar.

KENDRA
 That's probably because half my DNA
 is yours.

Eli is stunned by this and takes a much closer look at Kendra, finally recognizing her from the porn movie box cover.

ELI
Holy...Mary Mother of God.

Kendra lets out a sickly giggle and falls back slightly in the swing, catching herself just before she hits the ground. Conner looks at his Mom and knows right away that something's wrong.

CONNER
Mom? Are you okay?

Kendra takes a gigantic deep breath, regaining her composure somewhat and addresses Conner while looking very seriously at Eli.

KENDRA
Conner. This is your Grandfather.

Eli is now fighting mightily himself to keep from passing out. Conner looks Eli over from head to toe like an Inspector who's not completely sold on the quality of the item he's inspecting.

Then, after a couple seconds, something strange occurs to Conner and he looks at Reagan in an entirely new light.

CONNER
(to Reagan:)
Wait. That means you're my...?

KENDRA
Uncle.

INT. ELI'S CAR - MOMENTS LATER

Eli drives his Lexus LS 430 down the street looking like he'd give a kidney for a tranquilizer. Reagan sits in his booster seat in the back looking deeply confused.

Reagan is very uncomfortable talking to his Father but struggles through it because he so badly needs his questions answered.

REAGAN
So, Conner's Mom is my...sister?

ELI
Yes.

Reagan starts doing the math in his head.

REAGAN

Then, Mom had Conner's Mom when she was ten?

ELI

Mom is not Conner's Mom's Mom.

REAGAN

You had a baby with someone else?

ELI

Yes.

REAGAN

Were you married to Conner's Mom's Mom before you married Mom?

ELI

No.

REAGAN

Did you pay child support?

ELI

Where did you learn about child support?

REAGAN

Most of the kids in my class have Dads that pay child support.

ELI

I didn't pay any child support.

REAGAN

Then, you're a dead beat Dad.

ELI

Where did you learn about dead beat Dads?

REAGAN

"VH1 Behind the Music - Bobby Brown."

ELI

No more television.

INT. KENDRA AND TREVOR'S HOUSE, KITCHEN - NIGHT

Kendra is cleaning the kitchen with a great deal of hostility in every scrub. Conner is in the den, playing with a giant toy castle.

On the small television on the kitchen counter, "COOKING WITH TORI" IS PLAYING, with Tori displaying a newly completed tart along with her enormous manufactured smile.

TORI
Like a lot of things in life, so
much of a tart is in the
presentation.

Trevor walks into the kitchen looking exhausted after a long day of digging swimming pools.

TREVOR
Hey.

KENDRA
(without looking up:)
Hey.

Trevor puts a warm grin on his face and steps towards Conner.

TREVOR
Hey, Conner.

CONNER
Hey, Trevor.
(beat)
Dad.

TREVOR
How was your day today, buddy?

CONNER
Good. My Teacher brought a live
gopher snake to school, I met my
Grandfather and Mom took me to
Chuck E. Cheese.

TREVOR
Whoa. Hold on. What was that
about your Grandfather?

CONNER
I met him in the school playground.

Trevor turns to Kendra in complete bewilderment.

TREVOR

Huh?

KENDRA

Can we put off talking about it?
Say, forever?

INT. ELI'S AGENT'S OFFICE - DAY

It is a very large, plush office overlooking Beverly Hills. Eli's Agent, Davis, sits behind his desk, answering emails. Eli is standing up across the room and staring out the window in deep, depressed thought.

DAVIS

So? Buddy? You ready?

ELI

For what?

DAVIS

Your debut. National syndication.
(off his look:)
If you tell me you forgot it was
tomorrow, I'll be very concerned.

ELI

I didn't forget.

DAVIS

So you ready?

ELI

Ready as I'll ever be.

Davis gets a look of worry and stands up, walking over closer to Eli.

DAVIS

The single biggest day of your
career and you act like you're
going to the Dentist.

ELI

Did you know that, Eli Webb, isn't
my real name?

(beat)

It's, Richard Sullivan.

(beat)

Even my wife calls me, Eli.

DAVIS

Of course I know. I'm your Agent.

ELI

What was wrong with, Richard Sullivan? Why doesn't, Richard Sullivan sound right wing enough?

DAVIS

Gotta give the audience what they want.

ELI

Everything about me is bull shit.

Davis gets up very close to Eli and smiles warmly at him like he's the best friend he'll ever have.

DAVIS

Eli. Richard. My friend and comrade. You're in show business. You know this as well as anyone.

ELI

I know this better than anyone.

INT. SUPERMARKET - DAY

Kendra is wheeling a full shopping cart down the isle with Conner walking alongside her.

CONNER

Why haven't I ever met my grandfather before?

KENDRA

Because I never met him before.

CONNER

Was he a bad father?

KENDRA

He was no father at all.

Kendra looks up and sees two FRAT BOYS(early twenties), standing at the end of the aisle and staring at her. She quickly turns her head away from them and pushes her cart in the opposite direction.

CONNER

We already went this way.

KENDRA

I forgot something.

The Frat Boys smirk at each other and follow Kendra. Kendra turns the corner and breathes a sigh of relief when she doesn't see them behind her. She looks up at the rows of canned vegetables.

KENDRA (cont'd)
Here we go, lima beans.

CONNER
I hope that's a joke.

Kendra turns back to the isle and the two Frat Boys are standing right in front of her with big shit eating grins on their faces.

FRAT BOY#1
Excuse me? My friend and I have to know. Are you, Nina Naughty?

Kendra is mortified but tries to play it cool for Conner.

KENDRA
I don't know who that is.

FRAT BOY#1
Come on, I know it's you. I've seen every one of your videos. Many times.

KENDRA
I don't know what you're talking about.

Seeing that Kendra is getting irritated, Frat Boy #2 grabs #1's sleeve to go.

FRAT BOY#2
Come on, dude. It's not her.

FRAT BOY#1
(to his friend:)
Yes it is! I'm sure of it!
(to Kendra:)
Please, if you could let me get a picture of us together, it would make my year.

Kendra looks at Conner who is very confused by all of this. She whispers to the Frat Boy out of ear shot of her son.

KENDRA
Do you mind? I'm with my kid here.

The Frat Boy ignores Kendra and takes a camera cell phone out of his pocket, handing it to his friend.

FRAT BOY#1

I'm begging you: one quick picture of us together.

Kendra's face turns to stone and she looks at Frat Boy#1 with venom in her eyes, still speaking to him out of ear shot of Conner.

KENDRA

Get the fuck away from me, you dickless piece a shit.

Instead of scaring him off, this infuriates Frat Boy#1 and he gets right back in Kendra's face.

FRAT BOY#1

Lick my balls, you tore up skank.

Frat Boy #1 takes the camera phone back and snaps a quick picture of Kendra by herself. Then he grins powerfully in her face and walks away.

Kendra is utterly devastated. She turns slowly to Conner, seeing that he is on the verge of tears.

She has absolutely no idea what to say to her son.

INT. HOLLOWAY POOLS - DAY

Brittany sits behind a desk in a small office connected to Trevor's office. She is reading a magazine while the phone rings off the hook.

Trevor walks in looking very irritated.

TREVOR

Why don't you answer the phone?

BRITTANY

Because it's always some pissed off customer whose tile is chipped or heater is busted or diving board sends their kid through the kitchen window. I can't hear all that negativity.

Trevor rolls his eyes and picks up the ringing phone himself.

TREVOR
Holloway Pools.
(beat)
Hello, Mrs. Everett.
(beat)
Well, where is it leaking, exactly?
(beat)
Ooh. That's not good. Can you
hold for one second? Thank you.

Trevor pushes the hold button and looks very sternly at
Brittany who hasn't put down her magazine.

TREVOR (cont'd)
You're fired.

BRITTANY
What? Why?

TREVOR
You do no work whatsoever.

BRITTANY
I can type a hundred words a
minute.

TREVOR
Why didn't you tell me?

BRITTANY
Because you'd make me type
something.

Trevor sighs in frustration.

BRITTANY (cont'd)
But I can type stuff now. If you
want. And it's not something, ya
know, too huge.

TREVOR
I don't know...

BRITTANY
I'll answer the phones. I actually
have great people skills.

TREVOR
I don't know...

Brittany gives him a predatory grin and lifts her short skirt
slightly, spreading her legs two feet wider apart.

BRITTANY

You'll miss out on a lot if you
fire me.

Trevor sees her legs spreading slowly and can't help but be intrigued.

TREVOR

I'll give you a two week trial
period.

Brittany smiles ear to ear. Trevor hits the hold button,
reconnecting the phone call.

TREVOR (cont'd)

Okay, Mrs. Everett, I can be at
your house in an hour. Does that
work for you?

(re: Brittany's legs)

Better make that two hours. Just
to be safe.

EXT. HUNTINGTON BEACH PIER - DAY

Eli sits on the same bench with the same morose expression.
Billy walks over and sits down next to him. Eli can't even
bring himself to look at Billy.

ELI

What's the new information?

BILLY

Helen has MS.

Billy takes a picture out of his pocket and hands it to Eli.
It is a current picture of Helen at the nursing home, sitting
in her wheel chair and looking very sickly.

BILLY (CONT'D)

She's in a nursing home.

ELI

So, what is this supposed to mean
to me?

BILLY

It means you pay me another hundred
grand not to call the National
Enquirer.

ELI

You rat weasel shit bag!

BILLY

They would kill for the story of sad, pathetic, Helen Wilkerson, rotting away in a third rate nursing home without a cent from her ex boyfriend, nationally syndicated conservative radio talk show host, Eli Webb. The same, Eli Webb, who impregnated, MISS, Wilkerson twenty five years ago, begged her to have an abortion and when she didn't, never so much as bought a diaper!

Billy stares daggers into Eli's eyes, genuinely hating him for how he treated Helen.

Billy (cont'd)

So, who's really the, "Rat weasel shit bag?" You tell me, Eli.

Eli can't hold Billy's eyes, knowing he's absolutely right. Billy finally stands up to leave without taking back the picture of Helen.

Billy (cont'd)

Keep the picture. Helen would want you to have it.

(beat)

Have the money for me before you go on the air tomorrow or the whole country will know her plight.

Billy walks away. Eli stares long and hard at the picture of Helen.

INT. KENDRA AND TREVOR'S BEDROOM - NIGHT

It is pitch dark. Trevor is on the verge of sleep while Kendra sits up in deep, tormented thought.

KENDRA

He barely knows how babies are made. How am I supposed to tell him his Mother won an adult video award for best gang bang?

TREVOR

We can't lie to him forever.

Kendra looks at Trevor and this time, surprisingly, his eyes are not judgemental. Even so, she is deeply hurt and terrified.

EXT. HUNTINGTON BEACH PIER - DAWN

The sun is barely peaking over the mountains to the east. Eli sits on the same bench holding a full paper bag. Billy is sitting next to him with a confident smile.

ELI

This is the last time. Not another nickel. I don't care if you have pictures of me blowing a mountain lion. It ends today.

Billy looks at Eli and smiles even wider, knowing he has him by the balls.

BILLY

Whatever.

Billy takes the bag of money, stands up and walks away. Eli stares straight ahead as if seeing for a thousand miles.

INT. RADIO BOOTH - DAY

Eli sits behind the microphone with headphones on his head, appearing to be fighting off a complete mental and emotional breakdown. A computer on his desk allows him to choose what phone calls to take.

Behind Eli, is a small sound proof control booth with thick glass between it and the radio booth. Inside are the three Paracom Executives, Drew, Margaret and Warren, along with Eli's Agent, Davis, Eli's Producer, KARL(40), long hair, focused, and the ENGINEER(30's), glasses, working the controls.

The Paracom Executives and Davis have big smiles on their faces in stark contrast to Eli who looks like he's about to have his liver removed with a dull deer antler. The red, ON AIR light shines on the wall and Eli speaks tentatively into the microphone, battling ferocious cotton mouth for the first time in his entire life.

ELI

Welcome, America, to the Eli Webb Show, broadcasting for the first time from sea to shining sea...

INT. CONTROL BOOTH - CONTINUOUS

Davis and the Executives are starting to look nervous about Eli's demeanor.

ELI (O.S.)
Radio, as you know it, will never
be the same.

WARREN
(to Davis:)
He seems a little off to me.

DAVIS
Opening day jitters.

INT. RADIO BOOTH - CONTINUOUS

Eli scans the computer screen in front of him for the next caller, hitting a button on his control panel to activate the call.

ELI
Lets take our inaugural phone call,
shall we? Rudy, from Acton,
Massachusetts, you're on the
nationwide, Eli Webb Show.

The voice of RUDY(40's), confident, stern, comes over the radio. His tone couldn't be more the opposite of Eli's.

RUDY (O.C.)
Yes, hello. Thank you for taking
my call.

ELI
What do you have to say to the
entire country, Rudy?

RUDY (O.C.)
I was in Costa Mesa recently and I
heard your show when you said that
all women who give birth out of
wedlock should be forced to give
their children up for adoption.

Eli gets a look of extreme fear on his face, having completely lost his footing. From the control booth, the Paracom Executives and Davis look at Eli strangely, having never seen this expression on his face before.

ELI
Ah, well, I don't believe I
actually justified-

RUDY (O.C.)
 Yes, you did! I heard you say it!
 You called for forced adoptions of
 all children of unwed mothers and
 prison terms for the fathers!

Eli glances over at the control booth with sweat beads
 beginning to form on his forehead. Warren's expression has
 gone from confused to hostile.

ELI
 What do you do for a living, Rudy?

RUDY (O.C.)
 What's that got to do with
 anything?

ELI
 Are you not going to answer the
 question?

RUDY (O.C.)
 No, because it's irrelevant.

A small measure of color returns to Eli's face.

ELI
 Then my only option is to guess.
 Director of a Clean Needles
 program? Counselor at an Abortion
 Clinic?

INT. CONTROL BOOTH - CONTINUOUS

A grin starts to form on Davis's face. The Paracom
 Executives don't look angry anymore but they're still not
 completely reassured.

RUDY (O.C.)
 I'm a Social Worker. Not that it's
 any of your business.

INT. RADIO BOOTH - CONTINUOUS

Eli's cotton mouth is gone and his confidence is slowly
 starting to filter back.

ELI
 Ah. A defender of the poor, the
 oppressed, the huddled masses
 yearning to be free?

RUDY (O.C.)
Well, yeah, that's-

ELI
Free to use their wombs as conveyor
belts to mass produce a never
ending stream of future addicts and
felons?

INT. CONTROL BOOTH - CONTINUOUS

The Paracom Executives now smile confidently. Warren gives Davis a pat on the back and Karl pumps his fist.

RUDY (O.C.)
Whoa, hold on there-

INT. RADIO BOOTH - CONTINUOUS

The confident, venomous Eli Webb has returned in force.

ELI
Go ahead, Rudy, keep singing
"Kumbaya" to parasites. Keep
allowing them every indulgence
their primitive nervous systems
demand and they'll keep thanking
you by sapping our public debt,
bankrupting our hospitals,
carjacking my Lexus and raping your
wife.

RUDY (O.C.)
Hey!

ELI
Our nation owes you a debt of
gratitude, Rudy. Keep up the bad
work.

Eli hits a button on his control panel, disconnecting Rudy's call.

ELI (CONT'D)
Thank you for your call, Rudy from
Acton, Massachusetts.

INT. CONTROL BOOTH - CONTINUOUS

Everyone in the control booth has the inner glow of people who smell truck loads of money.

DAVIS

No need to fear. Eli Webb is here.

INT. RADIO BOOTH - CONTINUOUS

Looking like the king of the world, Eli quickly scans his computer screen for the next caller and then connects it.

ELI

Our next caller is, James, from Gettysburg, Pennsylvania. Go ahead, James, throw in your two cents?

The voice of JAMES(40's), low, brooding, slowly comes over the speakers.

JAMES(O.C.)

You think you're pretty clever, don't ya, "Eli?"

ELI

Just trying to be a light house in the storm. Are you a light house, James? Or a jagged rock?

JAMES (O.C.)

Call me, Jimmy.

ELI

Time's money, Jimmy. What do you have to say to the nation?

JAMES (O.C.)

It's what I have to say to you, RICHIE.

Eli's eyes go very wide when he hears, "Richie," and he loses a small measure of his confidence.

ELI

Sounds like it's happy hour in Gettysburg.

JAMES (O.C.)

Yes, it is. But I'm calling about Irvine. Where you grew up, little Richie Sullivan. And where I grew up. I'm Jimmy Seward. Remember me?

Eli freezes like a statue and his face turns ashen gray.

INT. CONTROL BOOTH - CONTINUOUS

Everyone in the control booth can tell by Eli's expression that he's come unglued.

DAVIS
Hang up, Eli! Why won't he hang
up?!

INT. RADIO BOOTH - CONTINUOUS

Eli can't muster the strength to hang up on the call, looking more and more like a twelve year old who knows he's powerless to avoid a beating. James continues to talk in a low, tormenting tone.

JAMES (O.C.)
You're pretty good at making people
feel small.

ELI
Ah, I, ah-

JAMES (O.C.)
Kinda like I used to make *you* feel.

INT. CONTROL BOOTH - CONTINUOUS

Warren turns desperately to the Engineer.

WARREN
Hang up the call!

ENGINEER
All I can do is cut off the show.

Everyone in the booth shake their heads, knowing that that's too drastic a step.

INT. RADIO BOOTH - CONTINUOUS

Eli continues to slowly wilt under James's onslaught.

JAMES (O.C.)
Do I still make you piss your
pants, Richie? Like I used to in
Junior High? Is that why you can't
hang up on me now? Because after
all these years I still OWN YOU.

In the control booth, Warren starts yelling at Davis who then joins him at imploring Karl and the Engineer to cut off the show. Karl and the Engineer then confer.

JAMES (O.C.) (CONT'D)
Remember how I used to make you beg
me not to hurt you?

(beat)
You never told anyone about our
time together, did ya, little girl?
Kept it to yourself all these years
and thanked God when I moved away
after eighth grade, didn't ya?

(beat)
But you're still my bitch.

The Engineer hits some buttons, cutting off the show
completely. After a couple seconds of dead air, a muffler ad
comes loudly over the speakers.

MUFFLER AD SPOKESMAN (V.O.)
Is your muffler giving you the old,
clickity clak?!

Davis and the Paracom Executives look through the glass at
Eli with an equal mixture of sympathy and contempt. Eli
feels their eyes upon him and bows his head in shame.

MUFFLER AD SPOKESMAN (V.O.) (CONT'D)
Then bring your car down to Speedy
Mufflers, stat!

INT. KENDRA AND TREVOR'S BEDROOM - NIGHT

On the television is a news broadcast with Anchor, SUZANNE
COUGHLIN(40), pretty, intelligent, in the middle of her
broadcast.

SUZANNE
...and The Orange County District
Attorney's Office may file stalking
charges. Paracom issued a
statement soon after the incident,
saying that Mr. Webb is taking a
leave of absence until the matter
is resolved.

Kendra and Trevor are lying in bed together and watching the
news. Trevor turns off the television with the remote.

KENDRA
He's my Father.

TREVOR
Who?

KENDRA

Eli Webb.

TREVOR

What?

KENDRA

Remember Conner saying he met his grandfather at school. That was him.

TREVOR

When were you going to tell me this?

KENDRA

I'm telling you now.

TREVOR

No secrets, Kendra. That's what we said.

KENDRA

No secrets for me. For you I'm not so sure.

Guilt momentarily washes across Trevor's face.

TREVOR

What does that mean?

KENDRA

That means that every last gory detail about my past is out in the open but when it comes to you, it's like you were in a monastery.

TREVOR

Oh, well forgive me if I didn't spend my early adulthood being triple penetrated on film.

This hurts Kendra deeply and she looks long and hard at her husband.

KENDRA

Why, Trevor?

TREVOR

Why what?

KENDRA
You could have had your pick of
women. Why me?

TREVOR
Because I love you.

She looks even harder at him, not sure if she believes what he says.

EXT. ELI'S HOUSE, BACK YARD PATIO - NIGHT

The Pacific Ocean stretches out in the distance. Eli sits in a lounge chair, staring at the pool and drinking an enormous glass of brandy. He is shit faced drunk and giggles as the phone inside the house rings non-stop.

After a couple seconds, Tori rushes out onto the patio, wearing her clothes from work. She looks at Eli with deep concern.

TORI
Eli?

ELI
Why it's my lovely bride.

TORI
Are you okay?

ELI
You are no doubt referring to my
less than stellar national debut.

TORI
Who the hell was that guy who
called you?

Eli looks away from her, the phone call still stinging mightily despite the alcohol. Tori sits down on the end of the lounge chair.

ELI
A phantom.

TORI
Who is he, Eli?

ELI
He is, what he says he is.
(beat)
He didn't lie.

TORI
I'm so sorry, honey.

ELI
Funny how some things, no matter
how much time passes, you just
can't shake.

TORI
The Police will find him. Don't
worry.

ELI
Can the Police get him out of my
head?

Tori strokes Eli's knee tenderly.

TORI
You take as much time off as you
need. We'll go to Cabo for a
couple weeks. Or Maui. Then
you'll be ready to get back in the
saddle.

ELI
I'm not going back to work. Ever.

TORI
What do you mean?

ELI
My job is bull shit. I don't want
to do it anymore.

TORI
You're just shook up. Anyone would
be.

Tori stands up and walks towards the house. Eli swallows
hard and the color drains from his face as he prepares to
drop the HIV bomb.

ELI
Tori, I need to tell you
something...

She stops and looks at him. His courage evaporates.

ELI (CONT'D)
I'll be taking Reagan to school
from now on. And picking him up,
too.

TORI

His nanny takes him to school. And picks him up.

ELI

Yeah, I know. His nanny wakes him up in the morning, gets him dressed, feeds him breakfast, takes him to school, picks him up from school, helps him with his homework, feeds him dinner, reads him a story and puts him to bed.

(beat)

What I'm not clear on, is what his parents do in his life.

Tori stops in her tracks, offended by Eli's implication. She turns around to face her husband, trying hard to stay sympathetic.

ELI (CONT'D)

My child is a stranger to me, Tori.
That has to end.

EXT. THE BARTON ELEMENTARY SCHOOL, CONNER'S CLASSROOM - DAY

Kendra walks up to the classroom, looking through the open door and spotting Conner gathering his book bag along with all the other children.

KENDRA

Hey, buddy. Almost ready?

Conner hears his Mother's voice but can't look her in the eye. His cold reaction to her is a stark contrast to the way he's always been with his Mother.

CONNER

Yeah.

KENDRA

Everything alright?

CONNER

Yeah.

Kendra knows something's off but lets it go. She turns to her right and sees REAGAN STANDING THERE, STARING AT HER. She is more than a little put off by him.

KENDRA

Hey.

REAGAN

Hey.

KENDRA

How's...it...going?

REAGAN

Do you like fruit strips?

KENDRA

I'm sorry?

REAGAN

Fruit strips. You like 'em?

KENDRA

Ah, yeah. Sure.

REAGAN

Me too.

(beat)

Think that runs in the family?

Kendra starts to answer but is interrupted by Conner who walks over to Kendra without looking at her.

CONNER

Okay, I'm ready.

KENDRA

Great.

Kendra is bothered by her son not being able to look at her but doesn't pursue it. They turn to leave.

KENDRA (cont'd)

(awkwardly to Reagan:)

Bye.

REAGAN

Bye.

CONNER

(to Reagan:)

See ya, uncle.

REAGAN

See ya, nephew.

They walk out of the classroom and down the pathway to the parking lot. It is tense between them and neither one is able to say a thing. After a few strides, they bump into Eli coming the other way to pick up Reagan.

ELI
Oh. Hello.

Kendra snorts in disgust and continues on her way. Conner sneaks a glance at his grandfather and then turns back, continuing walking away with Kendra.

EXT. BARTON ELEMENTARY SCHOOL, PARKING LOT - MOMENTS LATER

Eli walks up to his Lexus with Reagan and opens the back seat door.

VOICE (O.S.)
Eli? Can I have a word?

Eli turns towards the voice and sees Dr. Ackerman standing there. He's not sure if he should be angry or embarrassed.

ELI
Go ahead in the car, Reagan.

Reagan steps into the back of the Lexus and Eli closes the door, looking around to see if anyone's watching him talk to Dr. Ackerman.

DR. ACKERMAN
You won't return my calls.

ELI
How did you know I'd be here?

DR. ACKERMAN
Your wife.

ELI
You talked to my wife?!

DR. ACKERMAN
Don't worry. I told her it was about a golf tournament.

ELI
I'm sure she bought that one. I hate golf.

DR. ACKERMAN
Why are you ducking me?

ELI
I've had a lot to think about.

DR. ACKERMAN

The Pharmacy says you haven't
picked up your AZT.

ELI

I will. In time.

DR. ACKERMAN

You don't have time, Eli. Every
day you waste could reduce your
life expectancy.

ELI

Christ. When you put it that way.

DR. ACKERMAN

Have you done your notifications?

ELI

My what?

Dr. Ackerman looks away in frustration over Eli having no
idea what he's talking about. He takes a deep breath and
steps closer to Eli, speaking to him in an intense whisper.

DR. ACKERMAN

The people you've had unprotected
sex with in the last three years.
Have you told them to get tested?

ELI

Hell no. That's more than a few
people, Jim.

DR. ACKERMAN

All the more need for them to know.
It could make the difference when
they live or die.

Eli thinks long and hard about that, seeing the urgency for
the first time.

INT. KATY SLATE'S BAR - NIGHT

Billy sits at the same table he sat at before, once again
drinking a glass of scotch and watching baseball. After a
second, Jonah comes over and sits down with him as the
Waitress delivers Jonah's tequila.

JONAH

I'd say you're on a losing streak
except you never win.

(MORE)

JONAH (cont'd)
 (beat)
 You're tainted.

Billy takes a big drink, ignoring Jonah.

Jonah (cont'd)
 I only knew one other person who
 was tainted. He would bet a horse
 and it was like the thing suddenly
 caught rabies.
 (beat)
 Can horses catch rabies?

Billy slides a full envelope over to Jonah.

Jonah (cont'd)
 Pay your debts. Reflection of
 strong character.

BILLY
 I got ten games I want to bet this
 week.

JONAH
 There's something about taking your
 bets that makes me feel like a
 grizzly bear, eating a baby bird.

Billy gives Jonah a look that says, "Give me a break." Jonah sighs, drinks his shot of tequila and takes out his note pad and pencil.

INT. ELI'S HOUSE, BATH ROOM - DAY

Eli is standing in front of the mirror and looking down at a note pad with lots of writing on it.

The top of the paper reads, "NOTIFICATION LIST," with two dozen names of women underneath. Eli stares long and hard at the name at the top of the list - "WIFE." After a lengthy internal debate, Eli crosses off, "Wife" from the top of the list and writes it in at the bottom, saving it for last.

Eli then turns the page to what is titled, "NOTIFICATION SCRIPT," with lots of hand writing underneath, starting with, "THANKS FOR SEEING ME, _____, I WISH I WAS JUST HERE JUST TO SAY HELLO."

Eli starts reciting the Notification Script while looking in the mirror, sneaking peaks at the writing in an attempt to memorize the words.

ELI

"Thanks for seeing me, blank. I wish I was just here to say, hello..."

(refers to script)

"But unfortunately, I'm here to talk to you about something very difficult..."

(looks back in the mirror)

"I recently discovered, that I'm HIV positive."

Eli stops at the bottom of the paragraph where it reads, "ALLOW TIME FOR NEGATIVE REACTION," in parenthesis. He acts out a few sympathetic looks in the mirror, pauses for a bit and then continues reading from the next paragraph of the script.

ELI (cont'd)

"Yes, blank, I can certainly understand how upsetting this must be. But you might be comforted to know that some leading researchers have said on record that contracting HIV through normal heterosexual intercourse is less likely than being struck by lightning."

INT. TELEVISION NEWS SOUND STAGE - DAY

The News Anchor we saw before, Suzanne Coughlin, is finishing up reading the news on camera.

SUZANNE

Well, that's our news for tonight. I'm Suzanne Coughlin. For John Covington and the entire crew here at Channel Five News, we wish all of you a safe evening.

After a second, the lights dim and we can hear the voice of the show's DIRECTOR.

DIRECTOR (O.S.)

And, we're out. Good show, everyone. See you all here tomorrow.

Suzanne takes a microphone out of her ear and stands up. Her Personal Assistant, SHELLY(30), accompanies her as she walks off stage.

SUZANNE

Nothing tonight I hope. I just want to get home.

SHELLY

You have the, "Fighting Autism" dinner at John Wayne Airport.

SUZANNE

Okay, but that's it, right?

SHELLY

Not exactly. Eli Webb is here to see you.

Suzanne gets a worried look on her face but can't help but be intrigued.

SUZANNE

What the hell does he want?

SHELLY

He wouldn't say. He's been waiting two hours.

SUZANNE

Alright. Give me ten minutes and send him in.

Suzanne closes her office door behind her and Shelly rushes off.

INT. SUZANNE'S OFFICE - MOMENTS LATER

Suzanne sits behind her large desk reading papers. The office is large with pictures all over the walls of Suzanne with an assortment of celebrities and world leaders.

There's a knock on the door. Suzanne straightens her hair and clears her throat.

SUZANNE

Come in.

Eli walks inside looking nervous and holding his note pad/Notification script. He gives Suzanne a pressed smile and she stands up to greet him, polite with Eli but not particularly happy about him being there.

ELI

Hey, Suzanne.

SUZANNE

Hello, Eli.

They give each other an awkward cheek kiss then sit down.
Eli is shitting gargantuan bricks.

SUZANNE (cont'd)

Have to say I was intrigued to hear
you'd come to see me. And a little
scared. If I'm being honest.

Eli looks at Suzanne and panic washes across his face,
completely forgetting what he was going to say. Suzanne
notices his panic and is taken aback.

ELI

Just a second...

He opens the Notification Script and eases his tension
somewhat when he looks at the words, turning back to Suzanne
in over-rehearsed fashion.

ELI (cont'd)

"Thanks for seeing me, Suzanne. I
wish I was just here to say,
hello..."

SUZANNE

Before you start, I appreciate it
if you want to give me your first
interview since the...stalker,
thing, but Marty does all the face
to face stuff and I could never
step on his toes.

Suzanne's interruption throws off Eli's timing and he
struggles to get back to where he was on the script, looking
back at the page with his hands starting to shake.

ELI

No, wait, that's not...
(refers to script:)
"But unfortunately-"

SUZANNE

Oh, this is a twelve step thing,
isn't it? Make amends to all the
people you fucked over?

Eli's timing is even more thrown off and he madly searches
back on his script for where he was.

ELI
 No, please, let me just-
 (re: the script)
 "I recently learned that I'm HIV
 positive..."

Suzanne gets a bizarre, crooked smirk on her face like she thinks this is some kind of sick joke and she's not sure wether to laugh or throw a sharp object. Eli continues on with the script unabated.

ELI (CONT'D)
 "My Doctor has asked me--"

SUZANNE
 Whoa whoa! What is this?

ELI
 (skipping down)
 "Since you and I were intimate,
 blank," two, "years ago--"

SUZANNE
 Stop! What are you doing?

ELI
 Notifying you.

Suzanne stands up and steps around her desk, looking down at Eli with venom in her eyes.

SUZANNE
 If this is some hidden camera bull
 shit, I swear I will pay to have
 you castrated.

Feeling incredibly flustered, Eli skips down to the, **"After allowing time for negative reaction,"** section of the script.

ELI
 "Yes, blank," Suzanne, "I can
 certainly see how upset--"

Suzanne grabs Eli's note pad out of his hand and flings it across the room. Then she gets right up in his face and he cowers in fear.

SUZANNE
 Tell me what the fuck this is all
 about!

ELI
No bull shit. I'm HIV positive.

Suzanne deflates, drawing back from Eli like she was kicked in the stomach and speaks in a dull whisper.

SUZANNE
For real?

ELI
For real.

SUZANNE
You're not fucking with me?

ELI
Not at all.
(beat)
I am so sorry.

She gets a frantic expression and walks around behind her desk, looking wildly at all four walls as if a zillion thoughts are colliding in her brain.

SUZANNE
Oh shit. Oh shit. Oh shit. What
the hell am I gonna tell my
husband?

Guilt eclipses Eli's entire body as he watches the breakdown he caused.

SUZANNE (cont'd)
He has no idea you and I slept
together. I have to admit...
(thinks)
I could have infected him. I could
have killed my husband!

Eli stands up but doesn't move forward, unsure if he should be too close to her.

ELI
No. You don't know that. Get
tested. You're most likely
negative. Then you don't have to
tell him anything.
(ad libbing badly:)
"Leading researchers have said on
record that contracting HIV through
normal heterosexual intercourse is
less likely than being struck by
lightning."

SUZANNE
How did you get it?

ELI
Normal heterosexual intercourse.

SUZANNE
Then shut the fuck up!

ELI
I am truly sorry, Suzanne. But
this could have happened to anyone.
I mean, who hasn't passed on an STD
a time or two in their life?

Suzanne hauls off and punches Eli hard in the face, knocking him flat on his ass. She looks down on him like he's vermin.

SUZANNE
Genital warts don't kill you, ya
piece a shit!

INT. ELI'S HOUSE, BATH ROOM - NIGHT

Eli, with a big bruise over his left eye, is standing in front of the mirror again and looking down at his "NOTIFICATION LIST." Suzanne Coughlin's name is crossed out at the top.

Eli turns the page to his, "NOTIFICATION SCRIPT," and crosses out everything after, "THANKS FOR SEEING ME, _____. I WISH I WAS JUST HERE TO SAY, HELLO," virtually obliterating the entire script.

He turns to a blank page in the note pad and take a long beat to consider what he's going to now write. Finally, he puts pen to paper and starts slowly writing a new script.

CUT TO:

MONTAGE:

INT. CHILI'S RESTAURANT - DAY

Eli sits alone at a table talking to a WAITRESS who he clearly knows well. He has his script out on the table but doesn't look at it.

He recites the script to her for a few seconds and then she starts balling. She dumps his drink on him, throws her order pad in his face and runs off crying.

INT. ELI'S HOUSE, BATH ROOM - NIGHT

Eli throws his entire NOTIFICATION SCRIPT in the trash.

INT. BAR - NIGHT

Eli is talking to an attractive female BARTENDER whom he clearly knows well.

He gives her the speech and she looks at him like he's Jack the ripper and starts throwing bottles at his head. Eli ducks out of the way in terror as the bottles shatter into pieces against the wall behind him.

INT. STRIP BAR - NIGHT

It is a crowded strip bar with lots of excited looking men staring at the naked woman dancing on stage. Eli is off to the side, talking quietly to a STRIPPER whom he clearly knows well.

The stripper gets a furious look on her face and takes off her eight inch heels to use as a weapon. Eli quickly high tales it out of the place.

EXT. ANGELS STADIUM - DAY

It's just before the start of a game. Eli is talking to a female TICKET TAKER by the gate whom he clearly knows well. She stares back at him with a very blank expression.

TICKET TAKER

But I made you wear a condom.

ELI

Oh. Yeah.

(beat)

Never mind.

Eli breathes a huge sigh of relief and walks out.

ELI (cont'd)

This isn't so hard.

INT. DRY CLEANERS - DAY

Eli gives the news to a young ASIAN WOMAN, thick accent, who works at the Dry Cleaners. She turns bright red and kicks him in the balls. Eli crumples onto the floor in agony.

ASIAN WOMAN

You scum! Plague! Vermin! That
you, Eli Webb!

The woman tries to kick Eli while he's down but the owner of the Dry Cleaners rushes over and restrains her.

END MONTAGE:

INT. ELI'S HOUSE, BATH ROOM - DAY

Eli stands in front of the mirror, holding his prescription bottle of AZT. He stares long and hard at the label which reads, "Eli Webb" at the top and, "AZT" at the bottom.

He opens the lid and looks down at the pills. The bottle is filled to the top because he hasn't taken any yet. Eli seems to be holding a mental debate on whether or not to start today.

After a long moment, Eli puts the lid back on the bottle without taking any of the pills. He opens the cabinet under the sink and hides the bottle of AZT way in back behind the toilet paper.

Then he looks at the NOTIFICATION LIST, on the counter. Only two names remain. The last one is, "WIFE." He puts the note pad in the cabinet near the AZT and closes the door.

INT. ELI'S HOUSE, HALLWAY - CONTINUOUS

Eli walks out of the bathroom and bumps into Leticia holding a large basket of clean laundry.

LETICIA

Mr. Eli, you want I pick up Reagan at school?

ELI

No. I'll pick him up.

LETICIA

I not have much to do no more.

Eli swallows and summons his courage.

ELI

Ah, Leticia. I need to talk to you about ah....

(off her look:)

"I wish I was just here to say, hello..."

LETICIA

Huh?

Eli can't meet her eyes and struggles to form the words. Leticia's poor grasp of the English language has her at a major disadvantage.

ELI
The road of life is a winding,
mountain road.

LETICIA
Huh?

ELI
My Doctor has asked me to notify
everyone I've had unprotected sex
with in the past three years.

LETICIA
Sex?

ELI
Yes. You and I. Had sex. About a
year and a half ago. A few times.

Leticia blushes five different shades of red. Eli is crushed to have to give her this news, feeling worse now than with any of the other notifications.

LETICIA
Ah. Yes.

ELI
Well...Leticia...I recently
discovered that I'm HIV positive.

LETICIA
I no understand.

ELI
I have the HIV virus. That causes
AIDS.

LETICIA
You...? AIDS...?

It dawns on Leticia what he's saying. She gasps and drops the laundry basket, putting her hands over her mouth.

LETICIA (cont'd)
Aye, dios mio.

ELI
You need to get tested. As soon as
you can.

Leticia starts to cry. The guilt causes Eli's eyes to well up and he has to fight to keep from crying.

LETICIA
Mi esposo, y mi niños!

ELI
No, this won't effect your children. If you have it, which I highly doubt, you can't have passed it on to them.

Leticia's crying escalates.

LETICIA
Aye, voy a mi iglesia inmediatamente!

She rushes past him to leave the house, crying even harder.

INT. ELI'S HOUSE, LIVING ROOM - NIGHT

Eli sits on his couch holding his NOTIFICATION LIST in his lap. All of the names are crossed off except for the last One, "WIFE." He stares long and hard at the last name, his guts ripping out of his stomach the more he looks at it.

The door to the garage opens and Eli quickly scrambles to hide the notebook under the couch. After a second, Tori walks in looking deeply depressed and collapses on the couch next to Eli's.

TORI
Hey.

ELI
Bad day?

TORI
Positively apocalyptic. You?

ELI
End of the world on my end too.

Tori leans her head back on the couch, looking like she could sleep for a week.

Eli swallows hard, preparing to give Tori the bad news and knowing full well that when he does, their entire world will come crashing down around them.

ELI (cont'd)
Ah, listen, honey. I need to talk
to you about something really...
difficult-

TORI
They dropped my show from the
schedule.

Eli's expression of dread morphs into one of sympathy.

ELI
They say why?

TORI
"Focus groups found my enthusiasm
forced."

ELI
No way.

TORI
That plus the ratings suck.

ELI
Fuck the focus groups. And fuck
the ratings.

TORI
I'll drink to that. Forgot where
we keep the tequila.

ELI
Cabinet above the freezer.

Tori lifts herself off the couch with some effort and starts
towards the kitchen, remembering that Eli wanted to talk.

TORI
So, what did you want to talk to me
about?

Guilt blankets Eli's face but he manages a pained smile.

ELI
It can wait.

INT. CONNER & REAGAN'S CLASSROOM - NIGHT

Conner and Reagan's Teacher, AUDREY(30's), pretty,
authoritative, sits in a circle of parents, Kendra and Eli
included. Eli sneaks shy glances at Kendra while Kendra acts
like Eli doesn't exist.

AUDREY

Thank you, parents, for coming to the monthly meeting. I know you all have busy schedules so I appreciate you making the time. Lets open up the floor for questions and concerns.

PAULINE(40's), rigid, never had an orgasm in her life, shoots up her hand to say something. She is sitting next to Kendra and seems to lean away from her as if she suspects Kendra has whooping cough.

PAULINE

I'm very worried about the influence of the media on our children, more specifically in regards to pornography.

Pauline drifts her head towards Kendra now and then as if she's thinking about her as she speaks.

PAULINE (CONT'D)

I have recently discovered that there are parents of children in our school who work, or have worked, in the adult film industry.

Some of the other parents' eyes widen. Kendra withers in embarrassment, trying really hard to contain her reaction so that no one else notices. Eli perks up, watching his daughter closely.

AUDREY

I'm not quite sure what your concern is.

PAULINE

My concern is that children are coming to this school, or even this class, with daily exposure to hard core pornography, gaining knowledge and materials that they could then share with their classmates.

Pauline turns her head even more towards Kendra but doesn't look directly at her. Kendra is in hell but tries to play it cool. Feeling like he needs to come to Kendra's aid, Eli leans forward and addresses Pauline like she's a misbehaving child.

ELI

What a parent does or doesn't do on their own time is their own business. You take care of your kid and the rest of us will take care of ours.

PAULINE

Spare us your hypocrisies, Mr. Webb.

ELI

No skeletons in your closet, madame? No one night stands or unwanted pregnancies or lesbian trysts before you became frigid and judgmental?

PAULINE

What did you call me?

ELI

What's in the past is in the past. Move the fuck on!

Before the two can really go at it, Audrey steps in.

AUDREY

Okay, lets all take a deep breath and dial it back a couple notches.

EXT. CONNER & REAGAN'S CLASSROOM - MOMENTS LATER

A group of parents congregate outside the classroom after the meeting. Kendra walks out to leave and some of the other parents give her quick dirty looks. Kendra feels their eyes upon her but pretends to not be bothered.

As she walks away from the class, Eli quickly joins her.

ELI

Hey. How's it going?

KENDRA

"How's it going?"

ELI

Yeah.

KENDRA

That's what you ask me?

ELI

How about, what's up? That's pretty tame.

KENDRA

Look, let's both just pretend the other one doesn't exist. You've been doing that for twenty five years so, just keep it going.

ELI

When your mom got pregnant, I was a kid. I couldn't keep a houseplant alive, much less be a father.

KENDRA

Mom was a kid too. She didn't run from her responsibility.

ELI

Your mom is a much stronger person than I am.

KENDRA

Clearly.

EXT. THE BARTON ELEMENTARY SCHOOL, PARKING LOT - CONTINUOUS

They reach Kendra's car. She gets her keys out of her purse very quickly, in a rush to get the hell away from Eli.

ELI

If I had it to do over, believe me, I would do a lot of things differently. A LOT of things. I can't make up for the past but I would like very much for us to spend some time together. Nothing major, just, once in a while.

(off her look:)

A great while.

KENDRA

I've never trusted men. My whole life. And I definitely don't trust you.

ELI

You have good reason not to trust me.

(beat)

How about, we have a play date?

KENDRA

A play date.

ELI

Yeah. At my house. Reagan would love to play with...Bonner.

KENDRA

Conner.

ELI

Conner. Sorry. I knew that.

KENDRA

(very suspicious)
When?

ELI

Tomorrow? The next day? The day after? My schedule's fairly wide open these days.

KENDRA

I'll think about it.

ELI

Great. Thank you.

Kendra gives him one last suspicious look and then gets into her car and starts up the engine. She drives away without looking back.

EXT. ELI'S HOUSE, BACK YARD - DAY

The back yard is expansive and well landscaped. Eli and Reagan are shooting hoops together on a small basketball court. Eli coaches Reagan on his jump shooting form. Reagan holds the ball and looks up at the hoop without a shred of confidence in getting it in.

ELI

Okay. Remember to bend your knees.

(beat)

And keep your eyes on the rim.

(beat)

And follow through. Critical to follow through.

Reagan is about to shoot when he's interrupted by more coaching.

ELI (cont'd)
 And rotate the ball.
 (beat)
 And bend your knees.
 (beat)
 Did I say that one already?

REAGAN
 Yes.

ELI
 Sorry. Just have fun. Name of the
 game.
 (beat)
 Critical to have fun.
 (beat)
 Even more than the follow through.

Finally feeling free of his Dad's instruction, Reagan takes a deep nervous breath and shoots the ball without a speck of athletic ability. The ball goes sailing up and over the backboard and lands on the roof, permanently stuck behind the chimney.

REAGAN
 Whoops.

ELI
 Okay. Not bad. Good rotation.
 Bent your knees. We have a lot to
 work with here.

REAGAN
 Dad. I don't like sports.

ELI
 Huh?

REAGAN
 I don't like sports.

ELI
 What do you mean?

Reagan signs his hands as if Eli were deaf and speaks extra slowly.

REAGAN
 ME. HATE. SPORTS.

ELI
 But you're in a soccer league. In
 the spring you start T-ball.

REAGAN

I don't want to do any a that shit.

ELI

Okay?

(long beat)

Well. What do you like?

REAGAN

Flowers.

ELI

Flowers?

REAGAN

Yeah. And plants.

(off his look:)

Ya know, trees. Shrubs.

ELI

Why didn't you ever tell me this before?

REAGAN

I never knew you before.

Eli looks long and hard at his son, realizing the significance of what he just said. He steps over and puts his arm around Reagan's shoulder, leading him off the court.

ELI

After I pick you up from school one day next week, how about we take a ride up to Huntington Gardens?

REAGAN

What's that?

ELI

Oh, it's great, a huge private garden around Pasadena, open to the public. Hundreds of acres of exotic plants and trees. Biggest rose garden west of the Mississippi River.

REAGAN

Yeah?

ELI

Yeah.

INT. KENDRA'S CAR - DAY

Kendra drives down the street with Conner in back. Conner still can't look at his mother and Kendra is becoming even more bothered by it.

CONNER

Am I supposed to call him, Grandpa?

KENDRA

No. Definitely don't call him,
Grandpa.

(beat)

Call him, Mr. Webb.

CONNER

I can't call him, Eli?

KENDRA

I'd really rather you didn't.

CONNER

Why?

KENDRA

After this play date, I don't plan
on spending much more time with
him.

A long tense silence passes between them.

KENDRA (cont'd)

Ah, Conner, I know you have a lot
of questions about what happened at
the grocery store.

CONNER

No. Not really.

KENDRA

Regardless, I think we should talk
about it.

CONNER

I don't.

KENDRA

Well, I do.

Before Kendra can say anything, Conner puts his iPod headphones in his ears and closes his eyes, effectively tuning his mother out. Kendra gets annoyed but can't bring herself to say anything.

EXT. ELI'S HOUSE, FRONT DOOR - MOMENTS LATER

The enormous front door opens and Eli is standing there, greeting Kendra and Conner who look up at him nervously.

ELI
Hello. Welcome.

Conner is extra formal.

CONNER
Hi. Mr. Webb.

ELI
Well hello, Conner. You can call me, Eli.

CONNER
(off Kendra's look:)
Okay.

INT. ELI'S HOUSE, KITCHEN - MOMENTS LATER

Conner and Reagan are constructing an enormous lego structure in the family room. Eli and Kendra sit on opposite sides of the kitchen table, sipping coffee and looking like it requires an act of Congress to get them to talk to each other.

ELI
(re: Conner)
He seems like a good kid.

KENDRA
How would you know?

ELI
I'm just trying to compliment your mothering ability.

KENDRA
For all you know, I conduct medical experiments on him every night.

Eli thinks about that for a second.

ELI
Do you conduct medical experiments on him every night?

KENDRA

My point is that you know nothing
about how I mother him because
you've been nowhere in sight.

A silent beat passes. Eli stares at Reagan.

ELI

How much money do you suppose you
could make conducting medical
experiments on your children?

(beat)

Cuz these days, I could use a side
gig.

Kendra can't help but smirk at that but she fights it.

KENDRA

Just drop it, okay?

They both smile faintly, thawing the iceberg between them
ever so slightly. A silent beat passes as they stare at
Reagan and Conner.

ELI

Maybe we could do this every week.

Kendra's smile completely evaporates and she looks at Eli
with eyes as cold as stone.

KENDRA

No chance.

INT. ELI'S HOUSE, BATH ROOM - MOMENTS LATER

Kendra sits on the toilet, staring blankly at the wall. She
finishes urinating and reaches over to the spool seeing that
there's no toilet paper.

Frustrated, she gets off of the toilet and opens the cabinet
under the sink. Not seeing any toilet paper at first, she
rummages through, seeing a few rolls in back.

INT. ELI'S HOUSE, KITCHEN - CONTINUOUS

Eli sits alone at the kitchen table, looking like he's in
deep thought. After a second, Conner sits down where Kendra
was sitting and looks at Eli.

CONNER

Hey.

Eli smiles at Conner awkwardly.

ELI

Hey.

CONNER

You don't look like a grandfather.

ELI

Oh. Okay. Thanks.

CONNER

Grandfather's are old and
crotchity. You don't seem
crotchity. Just kinda old.

INT. ELI'S HOUSE, BATH ROOM - CONTINUOUS

Kendra grabs a roll of toilet paper from inside the cabinet and hears the sound of a plastic bottle being knocked over. Reaching to pick it up, she sees that it's a prescription pill bottle.

She looks around, wondering to herself if she should be looking at this and then decides that she can't resist, lifting the pill bottle out of the cabinet.

Kendra looks closely at the bottle and gasps when she sees, "Eli Webb" and "AZT." She quickly puts the bottle back where she found it.

INT. ELI'S HOUSE, KITCHEN - CONTINUOUS

Eli and Conner continue to sit together. Eli has an awkward look on his face, unsure of what to say to his grandson.

CONNER

My mom doesn't like you.

ELI

I noticed.

A long silent beat passes.

CONNER

You need to go see her Mom.

ELI

Her Mom?

CONNER

In the nursing home. If you go and see her, maybe my mom will like you better.

Eli is struck by the simple wisdom of that and amazed he hadn't thought of it.

EXT. ELI'S HOUSE, DRIVEWAY - MOMENTS LATER

Eli walks Kendra and Conner out to their car to leave. Kendra has a new, knowing look in her eye.

ELI
Thanks for coming.

KENDRA
Thanks for having us.

Conner walks up to Eli with a lot of formality and holds out his hand to shake.

CONNER
Thank you, Eli.

ELI
You're very welcome, Conner. Come back anytime.

CONNER
(off Kendra's look:)
We will.

Conner jumps into the back of the car and closes the door.

ELI
(to Kendra:)
I hope you will.

KENDRA
I don't know.

Just then, Reagan rushes up to Kendra wanting to hand her something.

KENDRA (CONT'D)
Oh. Hey.

REAGAN
I want you to have this.

Kendra holds out her hand and Conner drops a flower onto it.

REAGAN (cont'd)
It's Impatience. Partial sun.

KENDRA
Oh. Thanks.

They look at each other for a couple seconds and then Reagan turns and runs back in the house. Kendra watches Reagan go into the house and then looks at Eli in a slightly different light.

Eli shares a second of eye contact with Conner, remembering his words.

ELI

I was hoping to get a chance to go
and see your mom.

Kendra is taken aback, unsure if she's angry or touched. She takes a beat to consider her answer.

KENDRA

Let me think about it.

(beat)

Why don't we have dinner? Spouses,
no kids. Then we'll go from there.

ELI

Great idea.

Kendra gets in her car, starts up the engine and backs out of the driveway, looking back at Eli and giving a polite wave. Eli waves back, surprised and happy.

EXT. HUNTINGTON BEACH PIER - DAY

Eli sits on the same bench with a confident, resigned expression that he has never had in any of the previous times he's sat on this bench. Billy sits down next to Eli, a little put off by his new demeanor.

ELI

Lay it on me. What's the new
nugget?

BILLY

You have a grandson.

Eli smiles, finding it amusing that Billy doesn't know how much Eli already knows that he has a grandson. Billy hands Eli a seven year old picture of Kendra cradling baby Conner.

BILLY (CONT'D)

An illegitimate grandson.

ELI

What a coincidence.

BILLY

I know I've been milking you so I'm gonna drop the price to fifty thousand.

ELI

Nope.

BILLY

What do you mean, nope?

ELI

Bank's closed. You get nothing.

BILLY

I don't think you know what you're saying.

ELI

Go ahead. Call the Enquirer. Call the Star. The Globe, People, Time and Newsweek. Call the fucking Washington Post for all I give a fuck.

BILLY

You're going to be really sorry.

ELI

Eat shit and die, leech.

Eli glows with empowerment, stands up and walks away. Billy is left dumbstruck on the bench.

INT. ELI'S HOUSE, BATH ROOM - NIGHT

Eli stares at his face in the mirror while he holds the bottle of AZT. Then he looks down at the, as yet, untouched pills.

He seems to want to take out a pill and put it in his mouth but something is stopping him from doing it. Some large force is preventing him from stepping off the cliff into full acknowledgment of his disease.

After another second, Eli puts the top back on the bottle without taking out a pill. He puts the bottle in the same spot under the sink and walks out of the bathroom and up the stairs towards his bedroom.

INT. ELI'S HOUSE, BEDROOM - MOMENTS LATER

Eli walks into the bedroom and can hear Tori in the bathroom brushing her teeth. He sits down on the bed and gathers every ounce of his courage to tell her the earth shattering news.

ELI

Tori? I need to tell you-

Tori rushes out of the bathroom with a big smile on her face.

TORI

You're not going to believe it.

ELI

Wait-

TORI

Walter Hollis called my Agent today.

ELI

Okay...?

TORI

He's going to publish the book.
(off his confused look:)
"A Hundred Pies For a Hundred Occasions."

ELI

You wrote that years ago.

TORI

I know. I'd totally forgotten about it but Walter said he came across the proposal a couple weeks ago and his company just happened to be looking for a dessert cook book, so, voila!

Eli looks down, wanting even less to drop the bomb now.

ELI

That's...terrific.

TORI

They want me to start promoting it right away. I'm going on a local talk show tomorrow.

Tori goes back into the bathroom. Eli struggles mightily to overcome his even now bigger fear for telling her.

ELI

Great.

TORI

We should celebrate. Let's go out tomorrow night. Leticia can stay late with Reagan.

ELI

Leticia quit.

TORI (O.C.)

Really? Why?

ELI

Ah, she had some...family issue.
Had to go to Guatemala.

INT. HELEN'S NURSING HOME - NIGHT

Billy is feeding Helen baby food while she sits in her wheel chair, barely able to open her mouth wide enough to eat. Billy glances over at a picture of Eli Webb over her bed.

Billy

He has to have made millions. Tens of millions.

(beat)

Heard he's got one of those big houses in Dana Point.

(beat)

Overlooks the ocean.

Billy, looks hard at Helen, considering the best path to attack.

Billy (cont'd)

He's swimming in his pool on a cliff over the Pacific while you sit here.

(beat)

Would only cost him a tiny fraction of what he earns to put you some place nicer. A lot nicer.

Billy waits for a reaction from Helen but there isn't one.

Billy (cont'd)

But of course he would never do that.

(MORE)

Billy (cont'd)
 (beat)
 That has to make you mad.
 (beat)
 Makes me mad.
 (beat)
 Your daughter and me are the only
 people who truly care about you.

Still no reaction. Billy puts down the now empty jar of baby food and moves his face closer to Helen's.

Billy (cont'd)
 If you wanted to talk about Eli, ya
 know, on the record, I know a few
 publications that would pay you a
 lot of money for your story.

No reaction from Helen at all. It's like Billy is talking about the weather, but he is not about to give up.

Billy (cont'd)
 Finally be able to really take care
 of yourself. Move out of here.
 (beat)
 All I'd ask for in return is...a
 twenty percent finder's fee.

It finally registers on Helen's face what Billy is saying. Her eyes narrow in disgust which makes Billy deeply ashamed.

BILLY (cont'd)
 I'm doing this for you, Helen. All
 of it.

She struggles to very slowly get the words out:

HELEN
 Shame on you.

INT. TABLOID NEWSPAPER OFFICE - DAY

It is a very large, loud room. A hundred beat reporters sit at small desks, scrolling through their computer screens and talking aggressively on telephones.

Billy sits at the desk of, NIGEL(30's), Australian accented field reporter, long hair, scruffy beard. Nigel is looking over a handful of materials that Billy has given him on Eli, including pictures of Eli and Helen together, pictures of Helen in the nursing home and pictures of Kendra as Nina Naughty.

NIGEL
Will the ex-girlfriend go on the
record?

BILLY
(bad liar)
If you pay her enough.

Nigel snorts at the absurdity of that.

NIGEL
What about the porn star daughter?

BILLY
(worse liar)
Her you'd have to pay even more.

Nigel gets a genuine chuckle out of that one. He throws the pictures down on the desk like he doesn't think much of them.

NIGEL
Rush Limbaugh turned out to be a
junky and nobody gave a shit. His
ratings are as high as ever.

BILLY
Yeah, but it was a great story.
Sold a lotta paper.

NIGEL
For the mainstream media, maybe.
Why don't you take this stuff to
them?

BILLY
I need somebody who pays.

NIGEL
Our readers expect right wing
pundits to have skeletons. It's
more of a story for us when they
don't.

Billy sighs deeply, not liking where this is going.

BILLY
Alright. I'll give you everything
I've got for ten grand.

NIGEL
Sorry, mate. You couldn't give it
to me.

INT. HOLLOWAY POOLS - DAY

The phone is ringing off the hook. Brittany sits at her desk, juggling three different phone calls and talking to customers with a new and very improved work ethic.

BRITTANY

Yes, Mrs. Quinn, I understand completely what a hassle a clogged filter can be. I sympathize with you. Completely.

Kendra walks in, looking around for Trevor and not seeing him. She looks at Brittany, having no idea who she is.

KENDRA

Is Trevor around?

BRITTANY

(hand over the phone)
Who wants to know?

KENDRA

His wife.

Brittany snaps to attention and speaks back into the phone with new urgency.

BRITTANY

Would you please hold for one quick second, Mrs. Quinn? Thank you so much.

(to Kendra)

Ah, no, Mrs. Holloway. He's on a job.

KENDRA

He's not answering his cell. When he checks in, could you let him know that I made a dinner date for us tonight with my Father and his wife?

BRITTANY

Sure. I'll tell him.

KENDRA

This is probably going to shock him quite a bit, given that my Father is a monumental dick wad who never gave a rat's ass about me till two weeks ago.

BRITTANY
Okay...?

KENDRA
I'm not quite sure why I'm telling
you all this. Who are you?

BRITTANY
Brittany.

KENDRA
But, you're not old. Or fat.

BRITTANY
Thanks?

Kendra looks suspicious and turns around to leave, stopping at the door as she realizes something else. Brittany takes Mrs. Quinn off of hold but then pushes the button again when she sees Kendra turn around.

KENDRA
What part of Arizona did you live
in?

BRITTANY
I never lived in Arizona. Orange
County born and bred.

KENDRA
Don't wear your wedding ring?

BRITTANY
I'm not married.

KENDRA
Really? Huh.

This really makes Kendra suspicious.

KENDRA (cont'd)
Okay. Nice meeting you.

BRITTANY
You too.

Kendra turns and walks out of the office. Brittany breathes a big sigh of relief and reconnects her phone call.

INT. KATY SLATE'S BAR - NIGHT

Billy sits in his usual spot drinking his usual scotch but this time has a very nervous look on his face.

Jonah walks over and sits down with him. On the television behind Jonah, TORI IS ON A TALK SHOW, discussing her new book.

JONAH

As a lifetime Yankees fan, all I ask is that you start betting on the Red Sox.

BILLY

I don't have the money I owe you.

Jonah's usual easy going nature is immediately wiped away. He looks at Billy as if he didn't hear him correctly.

JONAH

What does that mean?

BILLY

The fuck you think?

JONAH

Don't get testy with me, bitch. You are into me six figures and you couldn't pick a winner if it was tattooed on your balls.

BILLY

I'll have your money. Next week. Week after at the latest.

Jonah leans back in his chair, thinking over how to proceed. The Waitress delivers his usual tequila which he immediately downs.

JONAH

My money? You know who backs me, right?

BILLY

Of course.

JONAH

So it's not me you owe. It's him. And he wants his money.

BILLY

He'll get it.

JONAH

In full next week. Or try booking a seat on the space shuttle.

Jonah gets up quickly and exits the bar. Billy looks too scared to move.

INT. ELI'S HOUSE, KITCHEN - NIGHT

Eli and Tori are both well dressed to go to dinner. Tori is looking at Eli like he just told her he was born on a distant planet.

TORI

Wait. So, you want to celebrate my book being published by going out to dinner with a woman you fathered twenty five years ago out of wedlock and never told me about?

ELI

Essentially.

TORI

Am I supposed to pretend your lying to me for eleven years isn't a problem?

ELI

It might help the evening go more smoothly.

TORI

Do you expect me to welcome her into the family?

ELI

Only if you're comfortable with that.

TORI

I'm not comfortable with any of this! It all makes me decidedly uncomfortable!

ELI

I should probably also tell you that she's a retired porn star. Just in case it comes up in conversation.

TORI

Ah huh.

(beat)

No fucking way.

Tori takes off her high heels and starts walking back up to her bedroom.

ELI
Wait. Please, Tori.

She stops and turns around, looking at Eli like, what could you possibly have to say?

ELI (cont'd)
I'm her Father. I don't want to pretend anymore that I'm not.

Tori sees the expression on Eli's face and sighs deeply, thinks about it for a second and then puts her high heels back on.

INT. TREVOR'S CAR - NIGHT

Trevor and Kendra are dressed up for dinner and driving through Dana Point. Trevor looks very confused by what he's doing and Kendra looks pissed.

TREVOR
I don't get why you want to do this.

KENDRA
It's dinner, not a U.N. Summit.

TREVOR
You talk about your Father like you'd love to see him dead. Now we're going to share shrimp dumplings with him?

KENDRA
Oh, he'll be dead.

Trevor looks at Kendra strangely for that comment. She plays it off.

KENDRA (cont'd)
Ya know. Some day.

A long heavy silence passes between them. Kendra skillfully dampens the anger she has towards Trevor and speaks to him in a soft tone.

KENDRA (cont'd)
I was in the office today.

TREVOR
(perked up:)
Yeah?

KENDRA
Met Brittany.

Guilt washes over Trevor's face. He looks out his window for a second, fighting to look innocent.

TREVOR
Ah huh?

KENDRA
Very young. And thin.

A bead of sweat appears on Trevor's forehead but he doesn't wipe it away.

TREVOR
You think so?

KENDRA
Definitely. I told her she must be used to the hot weather, being from Arizona and all and she told me she's never even been to Arizona.

TREVOR
Why would you think she's from Arizona?

Kendra smirks, spotting Trevor's lie in a micro-second. She speaks in an even more easy going tone.

KENDRA
You told me she was. And that she was married, but strangely enough, she doesn't wear a wedding ring.

TREVOR
I never told you she was married.

KENDRA
No?

TREVOR
No.

Kendra smirks again, loving the power of knowing Trevor is lying. She looks out her window and calmly lets it go.

KENDRA

Oh. I must be confused.

Trevor sees that she's looking the other way and quickly wipes the sweat off his forehead.

TREVOR

Must be.

INT. FIVE STAR RESTAURANT - NIGHT

The restaurant is packed with Orange County's most upscale residents. Eli, Tori, Kendra and Trevor sit at a large table in the middle of the floor with a squadron of Waiters and Bus Boys kissing their asses.

The tension is as thick as New England clam chowder. Tori is pissed at Eli but hides it well. Kendra is livid with Trevor but hides it even better. All of them look like they would rather be receiving shock treatment than be at this dinner right now.

They read menus to avoid eye contact at all costs. Kendra chugs a large Martini and waves down the Waiter who is on her in a micro-second.

KENDRA

I'm gonna need another of these.

WAITER

Yes, ma'am.

TORI

I'd like one too, please.

WAITER

Of course.

KENDRA

(to Trevor:)

Have a cocktail, dear.

TREVOR

I'm driving.

KENDRA

Can't cheat and drive?

TREVOR

What was that?

KENDRA

Drink and drive.

Kendra smiles politely like it was just a slip of the tongue. Trevor lets it go but sneaks worried peaks at Kendra out of the corner of his eye.

Tori points at one of the Bus Boys and whispers to Eli.

TORI
Looks kind of like you.

ELI
Maybe a little.

TORI
He another bastard of yours?

Eli shifts in his seat uncomfortably but doesn't say anything. The Waiter brings over Kendra's and Tori's martinis and they start drinking them immediately.

ELI
Could I have one of those too please?

WARREN
Yes, sir.

TREVOR
One for me as well.

INT. FIVE STAR RESTAURANT - HALF AN HOUR LATER

They are eating gorgeous appetizers and all four guzzling martinis. Tori and Kendra have a good buzz on.

TORI
So? Kendra? Eli tells me you were in porn.

Kendra spits out a mouth full of martini. Trevor looks around nervously for whoever might have heard that.

KENDRA
Is that like, in the stock market?

TORI
Sorry. This is all pretty new to me. I only learned about you an hour ago.
(beat)
(MORE)

TORI (cont'd)
Does your husband have any
illegitimate children he just
sprung on you because I could use a
little advice on how to deal with
it?

KENDRA
Not that I know of. But he does
have a secretary he's boning.

Trevor spits out a mouth full of martini.

TORI
Oh. I guess that's worse than an
illegitimate child. But I'm not
sure.
(to Eli:)
Which one is worse, honey?

ELI
Boning the secretary. In my
opinion.

TREVOR
No way. It's not even close.

Kendra stares daggers at Eli.

KENDRA
Having an illegitimate child is
worse. That you abandon. Ignore.
Disavow.

TREVOR
I completely agree.

KENDRA
Shut up.

ELI
(to Kendra:)
I'm sorry, okay? Really sorry.
But you of all people should know
what's it like to have skeletons.

Kendra turns red with fury.

KENDRA
Oh, "Me of all people?"

Eli desperately tries to back track.

ELI

No, I just...think that no one is recognizing that I'm trying to make things right.

TORI

Aren't you the fucking boy scout.

KENDRA

I can not believe I was considering letting you see my Mother.

INT. FIVE STAR RESTAURANT - HALF AN HOUR LATER

Enormous plates of entrees sit in front of each of them. They pick at their food, each now looking pretty sloshed. Trevor is attempting to apologize to Kendra. Eli is attempting to apologize to Tori. Each couple talks out of ear shot from the other.

TREVOR

(to Kendra:)

I'm sorry, okay? Really sorry. It didn't mean anything. It was... recreation.

KENDRA

Oh. You mean like a rowing machine?

ELI

(to Tori:)

I didn't tell you because, I didn't think it would ever be discovered.

TORI

You have an Enron Executive's grasp of honesty.

TREVOR

(to Kendra:)

We could go to counseling. Talk it out. Try to move forward.

KENDRA

Is a Marriage Counselor able to go back in time and prevent your penis from entering your secretary?

TREVOR

No. They can't do that.

ELI

(to Tori:)

Why does it matter so much? It was twenty five years ago, for Christ's sake.

TORI

Because it makes me think that you've been lying to me about a lot of other, bigger things, for the entire time we've been married!

That hits Eli hard, knowing full well that he has been lying to her about a lot of other, much bigger things.

TREVOR

(to Kendra:)

I've forgiven you for a lotta shit. You should be able to forgive me for this.

KENDRA

What I did in my past was before I took an oath to be faithful to you.

TREVOR

For armies of faceless men you were Grand Central Station, but for the one man you promised to love and honor till death do you part, you're a frigid corpse.

Trevor's words are like a meat cleaver to Kendra's chest. She looks at him on the verge of tears and violence, simultaneously.

KENDRA

If you'd done what I've done and been through what I've been through, you would never have sex again in your entire life. I promise you that.

TREVOR

I'm sorry, I didn't mean-

KENDRA

Tomorrow, Conner and I are packing up our stuff and we're leaving.

TREVOR

No, please-

KENDRA

Fuck you.

Kendra gets up from the table and walks drunkenly towards the exit. Trevor doesn't have the strength or sobriety to chase after her.

INT. ELI'S HOUSE, BATH ROOM - MORNING

Eli stands in front of the mirror, holding the completely full bottle of AZT. He looks down at the pills, wanting to put one in his mouth but unable to make his hand do it.

Finally he puts the lid back on the bottle without taking a pill and hides it in the cabinet in its usual spot.

When he closes the cabinet, Eli stands up straight and looks himself in the eye for a long moment in the mirror. He does not like the person he sees.

After a second, Eli remembers something and pulls his cell phone out of his pocket, dialing a number from a ripped piece of paper on the bathroom counter.

INT. KENDRA'S CAR - CONTINUOUS

Kendra is driving down the freeway, looking very frazzled and very pissed. Conner is sitting in back. Her cell phone rings and she answers it.

KENDRA

Hello?

INTERCUT BETWEEN: ELI'S BATHROOM AND KENDRA'S CAR

ELI

Hi. It's...
(wants to say, Dad)
Eli.

Kendra could not be less thrilled to talk to Eli right now.

KENDRA

Oh. Hello, Eli.

ELI

Look, I just wanted to apologize for last night. Didn't exactly go as planned.

KENDRA

I don't know, I thought it was a hoot.

ELI
Let me make it up to you.

KENDRA
No.

ELI
As in, no?

KENDRA
I thought you might have a place in
my life, but ya know, you really
really don't.

ELI
But-

KENDRA
You should have stayed away, Eli.
It would have been better for
everyone involved.

ELI
Look, I-

KENDRA
You're gonna die alone, "DAD." A
miserable, broken shell of a man.
And that's how it should be.

Kendra hangs up her phone and presses down hard on her car's
accelerator.

Eli stares at his cell phone as the dial tone reverberates in
his ear. He is too crushed to move.

INT. ELI'S HOUSE, BEDROOM - MOMENTS LATER

Eli walks into his bedroom. Tori is lying in bed and
suffering through an agonizing hang over.

TORI
Owww. How did you let me drink so
much?

ELI
I couldn't have stopped you.

He sits down on his side of the bed. Tori rolls over and
looks at him for a long beat. Eli can't meet her eyes.

TORI
Do you remember when we met?

ELI
Of course.

TORI
I was the, star eyed, idiot
wannabe. You were the polished,
confident, media star.

ELI
Had you fooled.

TORI
God, I loved that about you. That
confidence. That unwavering belief
in yourself. I can't remember ever
wanting someone so much.
(beat)
Where has that gone, Eli?

ELI
Richard.

TORI
Huh?

Eli turns around and meets his wife's eyes, never allowing
himself to look away.

ELI
My name is, Richard Sullivan. Not,
Eli Webb.

TORI
Why in God's name are you bringing
that up?

ELI
Because I can't lie anymore.

TORI
Okay...?

ELI
What you said in the restaurant,
about me lying to you about much
bigger things. You were right.

Tori swallows hard, not sure she wants to hear this
confession.

TORI
What do you mean?

ELI

I have been lying to you. About a lot bigger things. For a long time.

Tori's face becomes very pale. She sits up, awaiting the nuclear missile that is about to land on her head.

Eli looks in his wife's eyes for a long moment, hating that he is about to crush her like a bug but unable to carry the lie anymore.

ELI (cont'd)

I'm HIV positive.

The only sound in the room is of all the air escaping from Tori's lungs. Her eyes instantly fill with tears.

ELI (cont'd)

I've been unfaithful to you. Many many times. You need to get tested right away.

Instead of getting angry, Tori seems to wilt like a dead flower, maintaining silent eye contact with her husband as tears flood down her face.

Eli starts to cry as he watches Tori come apart at the seams.

ELI (cont'd)

I'm sorry, Tori. I am so, so very sorry.

She takes a gargantuan breath and considers very carefully what she's about to say before opening her mouth.

TORI

Get out.

(beat)

And don't ever come back.

INT. CHEAP MOTEL ROOM - NIGHT

Kendra and Conner walk into the cramped, beat up room carrying two suitcases. They look around, very unimpressed.

CONNER

I like it. It's small. But dirty.

KENDRA

It's temporary.

Kendra collapses on the bed in exhaustion. Conner looks at Kendra out of the corner of his eye, still feeling tension towards her.

CONNER

Can we have a play date with Reagan and Eli?

Kendra is so tired that the edit function doesn't kick in, saying the first thing that comes to mind.

KENDRA

When Flamingos fly out of my butt.

Kendra looks at Conner, realizing that she probably shouldn't have said that to a seven year old. After a second she smirks and then Conner smirks. Then they both bust out laughing hilariously, providing a much needed thaw in the tension between them.

Their laughter goes on for several seconds and then subsides. Kendra takes a long silent look at her son, knowing what she has to do.

KENDRA (CONT'D) (cont'd)

Conner, come over and sit down for a minute.

Conner reluctantly sits down on the other bed, across from Kendra.

KENDRA (cont'd)

We need to talk about what happened at the grocery store that day.

(beat)

That man called me, Nina Naughty. And some other, terrible things.

(beat)

He called me those things because that's what I was. That's who I was. I used to star in adult films. Pornography. Do you know what that is?

Conner shakes his head no and looks very scared by what he thinks he's about to hear.

KENDRA (CONT'D)

Remember when we had our talk about sex?

(off his nod:)

Well, pornography is movies. With sex.

CONNER
Like, The Lion King?

KENDRA
Is there sex in, The Lion King?

CONNER
I think so.

KENDRA
Pornography is not at all like, The
Lion King.

Kendra takes a deep breath, thinking hard about how to
explain this adequately.

KENDRA (CONT'D)
In pornography, live people have
sex. It's very graphic and the
people in the movies become
objects. Pieces of meat.

(beat)
I was one of the people that had
sex in those movies. That's why
that man talked to me like I was
trash.

(beat)
Because I was trash.

Conner starts to cry.

CONNER
Why did you do that?

KENDRA
I was a very young, single mom and
it was the only way I could put
food on the table. I was
desperate. And I didn't much like
myself.

(beat)
But as you started getting older, I
realized that I had to change my
life to be an example for you. To
be someone you could look up to.

CONNER
Are you ever going to be in those
movies again?

KENDRA
No. Never.

CONNER

Promise?

KENDRA

Promise.

Conner slows his crying and takes a tissue off the night stand, dabbing his eyes. He sits back on his bed and turns on the television with the remote control.

CONNER

You're not trash. You're my Mom.

Kendra chokes back a tear and stares at her son for a long moment, wanting to say something to make everything okay. After a few seconds, she realizes it's unnecessary and sits back in her bed, watching the television.

INT. FOUR STAR HOTEL ROOM - NIGHT

Eli walks into the large, well stocked, beautifully furnished room with a suitcase in one hand and a garment bag over his shoulder.

He drops his luggage down on the floor and looks around at his new home, letting out a big sigh.

EXT. HELEN'S NURSING HOME, OUTSIDE DECK - DAY

Kendra sits with her mother on the small deck, staring out at the Burger King parking lot.

KENDRA

Eli wants to come and see you.

Kendra searches her Mother's face for a reaction but there isn't any.

KENDRA (cont'd)

I told him no way.

Still no reaction. Kendra isn't sure if it's that she doesn't care or her limited mobility won't allow it.

KENDRA (CONT'D)

I can't allow him to ease his
guilt. I'd rather he swim in it.
(beat)
He would never be reaching out to
me if he wasn't sick.
(off her look:)
He has HIV.

Helen is hit hard by this news, having clearly never stopped loving Eli. She looks off in the distance with tears forming in her eyes.

HELEN

He's a part of you.

Helen's words hit Kendra hard. She looks at her mother for a long moment, really thinking about what she said.

We pull back through the open sliding glass doors to the deck:

INT. HELEN'S NURSING HOME, SLIDING DOORS - CONTINUOUS

STANDING THERE IS BILLY, eavesdropping on Helen and Kendra's conversation. He gets a smirk on his face like he just won the lottery and then scurries off.

EXT. HUNTINGTON GARDENS, ROSE GARDEN - DAY

Eli walks through the humongous rose garden with Reagan who is enthralled with the endless variety of roses. Eli looks carefully at the placards under each plant, explaining them to Reagan with genuine enthusiasm.

ELI

This one's a hybrid.

REAGAN

That like a mutt?

ELI

Exactly.

(beat)

Bet we could make our own hybrid.

REAGAN

Really?

ELI

Sure. We buy a couple different rose bushes from a nursery, graft the roots together, and see what grows.

REAGAN

Cool.

ELI

Very cool.

REAGAN

Dad?

ELI

Yeah?

REAGAN

Do you think flowers are gay?

ELI

Absolutely not.

REAGAN

Some of the kids in my class think they are.

ELI

Well, they're wrong.

REAGAN

Cuz I like flowers. But I'm not gay.

ELI

Take it from me: flowers are not in the slightest bit gay.

Reagan smiles widely at his Father. A contented silence passes between them as they walk past several impressive rose bushes.

REAGAN

When are you coming home?

ELI

I don't know, buddy.

REAGAN

You and mom have a fight?

ELI

I did something very wrong. And Mom isn't sure if she can ever forgive me for it.

REAGAN

Can't you undo it?

ELI

No. I'm afraid not.

REAGAN

Will you get divorced?

ELI
I don't know.

Reagan starts to cry. Eli sees this and kneels down, holding his son by the shoulders.

REAGAN
I don't want you to get divorced.

ELI
I don't want that either.

REAGAN
I hate mom!

ELI
No. I'm the one who was bad. Not her.

Eli hugs his son tightly.

REAGAN
Will you still take me to school in the morning?

ELI
Definitely.

REAGAN
And pick me up?

ELI
No matter what.

REAGAN
Cuz I like that.

ELI
Me too.

INT. CHEAP MOTEL ROOM - NIGHT

Kendra and Conner sit back on their beds watching television. Kendra looks at the clock impatiently.

KENDRA
How long ago did we call Dominos?

CONNER
Long.

KENDRA
I'm going to call them again.

Kendra starts to pick up the phone when there's a knock at the door.

KENDRA (cont'd)
Finally. I could eat a wildebeest.

CONNER
I could eat a warthog.

KENDRA
I could eat two warthogs.

Kendra walks to the door and opens it. Standing there is Trevor.

TREVOR
Hey.

KENDRA
Hey.

TREVOR
I would have called, if I didn't think you'd hang up.

Kendra steps outside with Trevor and closes the door behind her.

EXT. CHEAP MOTEL ROOM - CONTINUOUS

Kendra stands against the door and looks hard into Trevor's eyes. Trevor has an apologetic expression on his face.

TREVOR
How have you been?

KENDRA
Fine.

TREVOR
And Conner?

KENDRA
What do you want?

TREVOR
To see you. To talk to you. To apologize to you.

KENDRA
Alright. Here I am.

TREVOR
What I did was terrible but it's
not unforgiveable.

KENDRA
You mean, it's not unforgiveable
for a slut like me.

TREVOR
I didn't say that.

KENDRA
In the restaurant you said that.

TREVOR
I was drunk. I was looking for any
justification for fucking my
secretary.

Kendra softens a bit. Trevor sees this and pauses to think
before speaking.

TREVOR (CONT'D)
I admit, sometimes I struggle with
what you used to be and I wonder
what kind of person could have done
those things.
(beat)
But I love you, Kendra. That fact
has never changed.

Kendra looks like she's starting to be swayed by Trevor.

KENDRA
You love me?

TREVOR
Very much.

Kendra takes a long beat, looking deeply into Trevor's eyes
and running his words over and over in her brain.

KENDRA
I don't believe you.

TREVOR
Why?

KENDRA
You will always use my past against
me.

TREVOR

No, Kendra-

KENDRA

I can forgive myself for what I was. You can't. And the days of me letting people treat me like dirt are over.

TREVOR

I have never treated you like dirt.

KENDRA

You did last night. And in small ways pretty much every day we've been together.

(long beat)

Good bye, Trevor.

Kendra starts to go back in the room but Trevor grabs her arm desperately.

TREVOR

Okay, you're right. I'm sorry. I can change.

KENDRA

No. I'll always be Nina Naughty to you.

INT. ELI'S AGENT'S OFFICE - DAY

Eli sits in the chair across from Davis's desk, looking like this is the last place on earth he wants to be. Davis sits at his desk, reading a list off his computer.

DAVIS

I've had a bounty of offers for you to do television. Two different game shows have called me for you to host and a half dozen sitcoms want guest spots.

ELI

Uh, I don't know...

DAVIS

Of course, if you wanted to get back into radio, Paracom would be willing to start slow. Let you get your feet wet first before you dive back in.

Eli is staring to look like he did at the beginning of his national broadcast, fighting off a complete breakdown.

ELI

I need to use the bathroom.

DAVIS

Okay.

Eli gets up and walks quickly to the bathroom.

INT. ELI'S AGENT'S OFFICE, BATHROOM - MOMENTS LATER

Eli splashes a cold water in his face and stands in front of the mirror, looking hard into his own eyes. It's as if he's looking into the eyes of a complete stranger who would require a mountain of effort to get to know.

Slowly, a glimmer of recognition comes over Eli's face as a speck of realization washes over him. A very slight smile forms in the corner of his mouth.

Eli remembers something and reaches into his pocket, pulling out the pill bottle of AZT. He holds the bottle up in front of his eyes to examine it and takes off the lid, looking into the full bottle.

He stares at the pills as if fighting a pitched battle with his own soul on whether or not to pick one up and put it in his mouth. Finally, with great tormented effort, Eli reaches down and picks up one of the pills.

He holds the pill in front of his eyes, examining every contour and considering all the ramifications of ingesting it. Then, in one quick motion, he puts the pill in his mouth, turns on the faucet to drink, and SWALLOWS THE PILL.

He looks himself in the eye in the mirror for a long moment as if seeing an entirely different person than he's ever seen before.

INT. ELI'S AGENT'S OFFICE - MOMENTS LATER

Eli strolls out of the bathroom with a confident, content look on his face. He walks right up to Davis's desk with his hand out to shake.

ELI

I want to thank you, Davis. You've been a good Agent.

Davis stands up but doesn't shake Eli's hand.

DAVIS
That doesn't sound good.

ELI
I'm out. Done with it all. But I
don't want you to blame yourself.
(beat)
It's just not me anymore.

Davis hesitates for a long beat and then shakes Eli's hand.

DAVIS
If you change your mind, you know
where to reach me.

ELI
I won't.

They shake hands for a long moment and then Eli turns and walks out of Davis's office.

EXT. HUNTINGTON BEACH PIER - DAY

Billy sits alone on the bench. After a second, Eli walks over and sits down next to him with an amused smirk on his face.

ELI
I couldn't resist coming. These
days, it's my biggest source of
entertainment.

BILLY
You're HIV positive.

Eli's amused smirk dissolves.

BILLY (cont'd)
Still entertained?

ELI
How the...?

BILLY
When it comes to you, I know
everything.

ELI
You are just...fucking filth.

BILLY

Now, you may be off the air, so
having a bastard porn star child
might not be worth much, but HIV?
That's the mother load.

ELI

I've paid you a lot of money. Why
can't you just leave me alone?

BILLY

I'll tell you why, Eli. Because
despite being the most
hypocritical, two faced weasel who
ever walked the earth, you still
think you're better than me.

ELI

I don't think I'm better than
anyone.

BILLY

Bull shit. The price is two
hundred thousand.

(off his look:)

I would have kept it at a hundred
but cuz you gave me such a high
hand last time, it's doubled.

Billy stands up but doesn't walk away. He speaks to Eli with
his back turned to him.

BILLY (CONT'D)

I can see the headline now: former
conservative radio talk show host
and firebrand advocate of strict
Christian values and moral
responsibility, is rumored to have
contracted, A FAGGOT'S DISEASE!

(beat)

Has a ring to it-

Billy smiles like a Cheshire cat and turns around to gloat in
Eli's face just in time to meet...

ELI'S FIST, punching Billy square on the jaw with a
roundhouse right hook. Billy falls back flat on his back,
blinking in and out of consciousness. The people around them
yell out in shock and jump away.

ELI

Two hundred thousand, huh?

(beat)

(MORE)

ELI (cont'd)
Well, that was one. Lets count out
the rest, shall we?

Eli kneels over Billy and gives him another hard right hook
to the face. Blood shoots out of Billy's nose.

ELI (cont'd)
That's two.

Eli punches him again even harder. Billy is now completely
unconscious.

ELI (cont'd)
Three. This might take a while.

Eli punches Billy again. The people around him are utterly
horrified to see Eli beating the piss out of an unconscious
man whose face now looks like hamburger.

ELI (cont'd)
Four. I'm tired already.

Eli punches Billy again. Several of the spectators take out
cell phones and quickly dial.

ELI (cont'd)
Five. I think I'm getting my
second wind. Just a hundred ninety
nine thousand nine hundred and
ninety five more to go.

Eli draws back his fist, preparing to throw yet another
punch.

INT. LOW RENT NURSING HOME, COMMON ROOM - DAY

C.U. TELEVISION

Suzanne Coughlin is reading the news on the television.

SUZANNE
Former conservative radio talk show
host, Eli Webb, was arrested today
in Huntington Beach on charges of
aggravated assault and battery.

The show cuts to camera footage of Eli being led in handcuffs
into the back of a police car and a crowd of reporters
yelling, "What happened, Eli?!" Eli doesn't answer, just
keeping his head down and ducking into the car.

We pull back to see Helen, sitting in her wheel chair and
watching the television with the most concern she can muster
with her limited facial mobility.

SUZANNE (cont'd)
The victim is reported to have
suffered multiple fractures...

Suzanne can't help but give a little smirk at Eli's
misfortune.

INT. POLICE STATION - DAY

Two uniformed POLICE OFFICERS lead Eli, in handcuffs, up to
the Sergeant's desk.

POLICE OFFICER #1
Sullivan. Richard. Felony assault
and battery.

The DESK SERGEANT looks up curiously at Eli.

DESK SERGEANT
He looks like that dick head on the
radio.

INT. ORANGE COUNTY JAIL, PROCESSING AREA - MOMENTS LATER

Eli, still in his street clothes, is lead into the jail along
with two dozen other recently arrested men. Four Sheriff's
DEPUTIES watch over the men, each wearing rubber gloves.

DEPUTY#1
Take off all your clothes and stand
on the white line!

The other men begin complying, taking off their clothes. Eli
looks around strangely and then starts slowly taking off his
clothes.

INT. ORANGE COUNTY JAIL, PROCESSING AREA - MOMENTS LATER

All the men, Eli included, are now stark naked and standing
on the white line in the middle of the floor. One of the
deputies is checking each of their open mouths with a flash
light.

DEPUTY#1
Bend over and spread your ass
cheeks.

The men all bend over and reach back spreading their ass
cheeks. Deputy #2 walks behind them flashing a flash light
up their ass.

DEPUTY#2
Cough.

The man coughs and the deputy walks behind Eli, shining a flash light up Eli's ass.

DEPUTY#2 (cont'd)

Cough.

Eli coughs.

INT. ORANGE COUNTY JAIL, PROCESSING AREA - MOMENTS LATER

The men are all dressed in orange, O.C. Jail, jumpsuits. They file slowly past a Deputy holding a clip board.

CLIP BOARD DEPUTY

Name?

A LATINO MAN speaks to the Deputy with a thick accent.

LATINO MAN

Gonzalez.

CLIP BOARD DEPUTY

HIV or AIDS?

LATINO MAN

No.

The Deputy nods for the man to continue down the hallway. He complies and Eli steps up to the Deputy.

CLIP BOARD DEPUTY

Name?

ELI

Sullivan.

CLIP BOARD DEPUTY

HIV or AIDS?

ELI

HIV.

The Deputy draws back from Eli and shouts towards a Deputy in the opposite direction.

CLIP BOARD DEPUTY

Virus!

The Deputy in the opposite direction waves Eli to come towards him. Eli complies, walking past Deputies who look at him like he has bubonic plague.

INT. ORANGE COUNTY JAIL, CELL - MOMENTS LATER

Eli is led into a small cell. A very effeminate inmate, JUAN(30's), sickly, is lying on the bottom bunk and coughing deep, tuberculosis coughs that seem to bring up half his lungs with each hack.

Eli looks at Juan in revulsion and tries to stay away from him which is no easy feat given the tiny dimensions of the cell.

ELI

Hey.

JUAN

Hey.

Eli gets up on the top bunk and lies his head on the pillow. Juan continues to cough.

ELI

You okay?

JUAN

Bitch, shut the fuck up.

INT. GROCERY STORE, CHECK OUT LINE - DAY

Kendra is in line with a full grocery cart. She approaches the clerk and looks in stunned disbelief at what she sees in the tabloid rack.

One of the tabloid magazines has a picture on the cover of Eli, being led off the Huntington pier in handcuffs by Police. The headline reads, "Eli Webb, arrested for assault. Report says he has HIV."

KENDRA

Oh...no.

Kendra quickly grabs the magazine off the rack and looks closely at it. She appears deeply saddened for her Father's plight.

INT. ORANGE COUNTY JAIL, ELI'S CELL - DAY

Eli lies on the top bunk, semi asleep. Juan lies on the bottom bunk, continuing to cough up his lungs.

A big, HARD ASS DEPUTY, walks over to the cell and bangs hard on the bars with his night stick.

HARD ASS DEPUTY
Sullivan! Let's go!

The cell door opens and Eli looks at the Deputy in confusion.

ELI
Huh?

HARD ASS DEPUTY
You're sprung! Move it!

Eli jumps off the bunk and moves towards the Deputy, still appearing confused.

ELI
I make bail?

HARD ASS DEPUTY
I look like your Lawyer to you,
mother fucker?!

Eli steps out of the cell, taking one last look back at Juan who continues to cough horribly.

ELI
He sounds really sick.

HARD ASS DEPUTY
Get the fuck outta here!

INT. ORANGE COUNTY JAIL, ENTRANCE - MOMENTS LATER

Eli, now in his street clothes walks past Deputies towards the exit, still not entirely sure what's going on.

Standing by the exit, is Kendra. Eli is very pleasantly surprised to see her.

ELI
Wow. I'm...amazed.

KENDRA
That makes two of us.

EXT. ORANGE COUNTY JAIL - CONTINUOUS

They walk out of the jail and into the massive parking lot.

ELI
Thanks. A lot.

KENDRA
I was in the neighborhood.

ELI
How much was bail?

KENDRA
Bail? You didn't hear? District
Attorney dropped the charges.

ELI
What? Why?

KENDRA
The victim disappeared.
(off his look:)
The guy you beat up. DA's office
said no one can find him. No
victim, no crime.

Eli is amazed with his good luck. They reach Kendra's car
and she fishes in her purse for her car keys.

INT. DINER - MOMENTS LATER

Kendra and Eli sit across from each other in a large booth.
Eli is eating ravenously. Kendra is staring at her father in
deep thought.

KENDRA
Weren't you curious?

ELI
Huh?

KENDRA
Weren't you curious? About me?
All those years you knew I was
growing up, living life. Weren't
you curious what I was doing? What
I was like?
(beat)
Your daughter?

Eli swallows all the food in his mouth and takes a deep
breath, considering his answer.

ELI
Whenever I thought about you, I
just felt guilty. I felt like a
terrible person.
(beat)
So, I forced myself not to think
about you.

Kendra looks away, thinking about Eli's answer. A long silence passes between them.

ELI (CONT'D)
My real name's, Richard Sullivan.

KENDRA
I know.

ELI
I have HIV.

KENDRA
I know.

ELI
I regret almost everything. But as much as any of it, I regret not being a Father to you.

Kendra looks long and hard at her Father, trying to figure out how she now feels about him.

KENDRA
I believe you.

A long silent beat passes between them. There is no urgency to speak on either of their parts. An ease has developed between them.

KENDRA (cont'd)
When you finish, we should go.

ELI
Where?

KENDRA
To see Mom.

INT. HELEN'S NURSING HOME, COMMON ROOM - DAY

Helen sits alone in her wheel chair, staring out the window. After a second, she turns slightly to look at someone approaching her.

Although barely able to show any expression, she is clearly amazed by who she sees.

Standing over Helen is Eli. He hesitates for a second, unsure of what to do and then pulls up a chair and sits down next to her.

Eli looks into Helen's eyes, trying to find the words to say to her and realizing that there are no words he could possibly say to her. She stares back at him, waiting unconditionally.

After several seconds, Eli starts to cry. He continues to look Helen in the eye as the tears increase, flowing down his cheeks and onto his shirt.

Helen watches Eli cry, not feeling any judgement towards him whatsoever. With her very limited mobility, she manages through great effort to raise her hand and place it on his hand.

Eli looks down at Helen's hand on his hand. He smiles faintly at her and she smiles faintly back. A burden is lifted.

WE PULL BACK TO:

KENDRA AND CONNER

Twenty feet away, sitting on the floor around some toys. Kendra watches her parents hold hands for a long beat. Then she turns back and looks at Conner who's also watching Eli and Helen.

Conner meets Kendra's eyes, grins, and sums up just how unexpected, unusual, and yet fundamentally necessary this dysfunctional family reunion is. Sounding like nothing so much as Eli's grandson, the soul of devilish wit, he whispers to his mom:

CONNER

Mom, a flamingo just flew out of
your butt.

FADE OUT: