

The Silver Splitter

Screenplay by

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Shooting Script

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“We’re all agin’ tyranny, we just take different sides.”

FADE IN:

1 EXT. RED BARN IN LUSH COUNTRY - DAY (0:20)

FOLLOWING SHOT with THEME MUSIC of a 10-year-old BOY dressed in DENIM OVERALLS, running past a RED BARN trying to lift a BLUE KITE into the air.

FADE TO:

2 EXT. DESERT HIGHWAY STOPLIGHT – EARLY MORNING (0:11)

SLOW ZOOM IN to MIDDLE SHOT: A wet STOPLIGHT in the hills of HENDERSON, Nevada, in the hills outside LAS VEGAS.

It’s tomorrow, and the CAMERA, facing EAST, slowly reveals the cold, wet landscape of the Nevada desert. The wind whistles loudly and thunder BOOMS as RAIN falls noisily against the asphalt.

Begin TITLES with SOUNDTRACK MUSIC – Susan and Harvey’s musical theme, “We Could Live Forever,” threaded with Jessup Curley theme music.

We’re staring down a deserted stretch of Highway 93, pointing its long, lonely way East.

3 EXT. STOPLIGHT – EARLY MORNING (0:23)

CLOSER: STOPLIGHT in a green glow.

An occasional passing car’s HEADLIGHTS highlight the landscape in a SILVER MOMENT.

Abruptly, an ancient looking, silver-haired man, JESSUP CURLEY, dressed in OVERALLS and an old, leather overcoat and hat, walks into frame, turns, and faces back west toward the CAMERA.

He’s lit up by the STOPLIGHT, which turns him from GREEN to YELLOW, then RED. We hear a car stopping for the LIGHT in the F.G.

Fade in Jessup Curley musical THEME

4 EXT. STOPLIGHT – EARLY MORNING (0:21)

CLOSER STILL: Jessup, crouching in the rain.

Reacting, JESSUP sticks his thumb in the air, hitchhiking, as the CAMERA begins a SLOW DOLLY toward him. The light changes and turns him GREEN again.

We see a wary countenance that looks 1,000 years old. Jessup is wet, and the headlights from passing cars turn the falling drops of rain into SILVER GLITTER on his face and on the shock of SILVER HAIR peeking out from under his hat.

Facing the oncoming traffic, the old man's expressive visage displays many emotions. The first is satisfaction. He looks WEST at the lights in the sky over LAS VEGAS and smiles expansively, focusing on something in the distant city.

We see he's missing a tooth; when he smiles, his EYES SHIMMER, a very subtle effect you almost don't notice.

5 EXT. STOPLIGHT – EARLY MORNING (0:07)

REVERSE: L.S. The LIGHTS of LAS VEGAS in the distance, shining fitfully through the STORM.

6 EXT. STOPLIGHT – EARLY MORNING (0:12)

REVERSE: The CAMERA DOLLIES into Jessup's grizzled face, getting very CLOSE.

He grins again.

7 EXT. STOPLIGHT – EARLY MORNING (0:14)

M.S.: SLOWING CAR and Jessup.

A CAR slows down and stops, just past him, to offer a ride. Unaccountably, however, he waves the car off. It picks up speed and merges back onto the highway.

8 EXT. STOPLIGHT – EARLY MORNING (0:27)

CLOSER STILL: Jessup

Another emotion Jessup feels is FEAR. Unaccountably, we see him CRINGE, seeming to disappear in the rain for a moment as we hear a far-off THRUMMING SOUND. He looks this way and that, not sure where the ominous sound is coming from.

However, the sound soon fades, and convinced danger has passed him by for now, Jessup straightens and focuses his gaze back on LAS VEGAS, looking wary and determined.

His EYES SHIMMER again.

END TITLES AND THEME MUSIC

9 EXT. LAS VEGAS CASINO – EARLY MORNING (0:08)

ESTABLISHING SHOT: We see the neon-lit entrance to a small CASINO, and hear CASINO SOUNDS: slot machine noise, the shouts of lucky winners at poker tables, etc.

10 INT. CASINO – EARLY MORNING (0:17)

CLOSE: SUSAN PATTERSON, facing CAMERA, playing a SLOT MACHINE

11 INT. CASINO – EARLY MORNING (0:27)

WIDER: Susan, a red-haired 25-year-old DYNAMO, sits on a stool in front of a SLOT MACHINE, wiggling.

She eagerly plays the one-armed bandit while her husband, 26-year-old HARVEY, a recent USC MBA and ‘fast track’ marketing executive, watches her in the B.G, occasionally sipping from his DRINK.

Susan is bouncy and animated, and can switch between a LITTLE GIRL and a CONTROLLER when pressured, while Harvey, a former tackle on USC’s winning FOOTBALL TEAM, appears calm and confident.

SUSAN (not looking at him)
Harvey, I think I'm really, really close . . .

HARVEY
Go for it.

A couple more plays, then, suddenly, red LIGHTS blink and ALARMS go off.

Susan and Harveys’ faces are filled with astonishment.

12 INT. CASINO – EARLY MORNING (0:15)

ANOTHER ANGLE:

Susan’s just won \$1,000, and the machine announces it LOUDLY. She jumps off of her stool and hugs Harvey.

SUSAN
“I won . . . I won!” Then, whispering, “a thousand dollars.”

Susan and Harvey jump up and down, screaming in whispers, aware of the people around them.

HARVEY
Go, Susan! Yeah . . . Yeaaaaah . . .

13 INT. CASINO – EARLY MORNING (0:09)

ANOTHER ANGLE: Susan and Harvey

A pretty CROUPIER, dressed like a PIRATE, walks into frame, while ONLOOKERS gather in the B.G. to investigate the commotion.

14 INT. CASINO – EARLY MORNING (0:16)

CLOSE: CROUPIER, Susan and Harvey

CROUPIER
Congratulations! When you’re ready, please visit our Captain’s Club to receive your winnings and free-drink tokens.

ONLOOKERS are CLAPPING.

15 INT. CASINO – EARLY MORNING (0:09)

ANOTHER ANGLE: Croupier

She slides a card into the SLOT MACHINE and resets it, turning off the alarm.

CROUPIER (cont.)

Good luck. You might like to visit our restaurant, too.
We have prime beef on special.

The Croupier smiles at both of them and walks away sexily.

16 INT. CASINO – EARLY MORNING

(0:43)

ANOTHER ANGLE: Susan and Harvey

Grinning at each other, too excited to speak, Susan throws her arms around her husband and kisses him, locking them into an embrace.

SUSAN (as they break)

How's your luck tonight, Mister?

HARVEY (sincerely, looking her in the EYES)

I don't need the money.

SUSAN (smiling back)

Best of luck, then.

She holds out her PLAYERS CLUB CARD. HARVEY looks at the SLOT MACHINE, then back at his wife.

HARVEY

The *pros* say you shouldn't gamble with your winnings.

Susan looks disappointed for a BEAT, but a twinkle comes into her eyes, along with a great idea.

SUSAN

Harve, why don't we rent a room here? We can watch a little TV, and get a couple hours sleep . . .

HARVEY (sighs)

I have to be in Houston in 3.3 days.

SUSAN (pressed against him, rubbing his arm)

We can be late, just a little.

HARVEY (reluctantly but *responsibly*)

Why don't we look for a room in Albuquerque?

SUSAN (disappointed)

Albuquerque?! (A long BEAT) Sure, but why didn't you tell me when we got married you we're gonna turn out . . .
. . . turn out to be so damned . . . *sensible*!

17 INT. CASINO – EARLY MORNING

(0:20)

ANOTHER ANGLE: favoring Susan

She goes to kiss him again, but doesn't and walks away, teasing. Harvey looks like a man who might have made a mistake.

HARVEY
Honey, thinking about it, maybe you're right.
Maybe . . .

He sets his DRINK down on a card table and follows her.

SUSAN (interrupting, over her shoulder, with a *TONE*)
I have to be in Houston in 3.3 days . . .

But she turns back to face him while walking slowly backwards, and wearing a dazzling smile.

SUSAN (cont.)
We can stop in Flagstaff.

Harvey smiles broadly and nods his head up and down in encouragement.

HARVEY
Yeah. Flagstaff!

18 EXT. CASINO PARKING LOT – EARLY MORNING (0:17)

DOLLY SHOT: Susan and Harvey walk through the CASINO PARKING LOT.

It's raining farther out in the desert, and we hear peals of thunder in the B.G. They meander through the lot until they find their car, a late model, full-size GMC ("Jimmy") SUBURBAN.

SUSAN
Harve, we're gonna end up *billionaires*.

HARVEY
With my job, and your amazing luck, it looks like we will.

19 EXT. CASINO PARKING LOT – EARLY MORNING (0:27)

ANGLE: Susan, completely unaccountably, starts to look WORRIED and Harvey notices

HARVEY (cont.)
Hey, what's the matter. What's the matter, Suze . . . ?

She turns to face him.

SUSAN
'You think we're doing the right thing?

We get the feeling this has been DISCUSSED before.

HARVEY (sighs)
Sweetie, there's nothin' happenin' for us in L.A.

SUSAN
Except for family and friends, Harve.

HARVEY (shrugs)
Yeah, but in L.A., your favorite husband's just a marketing manager. In Houston, he's Marketing Vice-President.

SUSAN (a BEAT)
And we're going to give it the old college try, right? Two years . . .

HARVEY
Or three.

SUSAN
Or three. Slam bang, take no prisoners. And if something isn't going right, if we're not as happy as we think we *should* be, we'll head home.

20 EXT. CAR – EARLY MORNING

(0:46)

ANOTHER ANGLE: Susan and Harvey

Harvey LAUGHS and puts his arms around Susan.

END SUSAN AND HARVEY THEME MUSIC

HARVEY
Honey, next year you can go back to art school. We'll have a kid and a half, like the average American Family, *as soon as we're ready*. And we'll hire a nanny, like we discussed. Our friends and family can *visit*, any time they want to.

SUSAN
And we'll get Texans season tickets, and my "Scenes from Houston" will become a best seller, and our *children* will get jobs in the company, right after *you're* elected president. Then, of course, they'll be able to support *themselves*, and we'll buy a vacation home and retire, or maybe a 65 foot boat and sail around the world.

HARVEY
Right. 65 feet. Early, like I said. Trust me.

SUSAN (rolls her eyes)
I . . . do . . . ? (Laughs) I do. You know, Harve, I really, really do. And I love you, too, *very, very much*

Harvey looks frustrated, while Susan turns coy.

SUSAN (cont.)
Maybe its time I show you just how much I *do* love you.

Harvey's eyes light up STUPIDLY.

HARVEY
Yeah?

He looks around the PARKING LOT then back at Susan.

HARVEY
Here?

SUSAN (giggling)
Yeah. Why not? I love you so much, I'll *drive*.

She walks by, pulls the KEYS out of his jacket pocket, opens the DOOR and climbs into the DRIVERS seat, leaving HARVEY standing there expectantly. He shakes his head, laughs, and walks around the car to get into the passenger's seat.

21 EXT. CASINO PARKING LOT – EARLY MORNING (0:06)

CLOSE: Harvey at car door

Opening the door, Harvey notices something.

HARVEY (to Susan, O.C. in car)
One second.

Harvey shuts the door and walks out of frame.

22 EXT. CASINO PARKING LOT – EARLY MORNING (0:07)

ANOTHER ANGLE:

We see a HOMELESS MAN in the B.G. pushing a SHOPPING CART filled with his belongings down the sidewalk when Harvey walks into frame.

23 EXT. SIDEWALK - EARLY MORNING (0:06)

CLOSE: Harvey, approaching the OLD MAN, who bears a passing resemblance to JESSUP CURLEY

HARVEY (cont.)
Hold on there, Mister.

24 EXT. SIDEWALK - EARLY MORNING (0:06)

CLOSE: Homeless Man and Harvey

The Homeless Man stops, turning to face Harvey.

HOMELESS MAN
What's that?

Harvey puts a hand in his pocket and takes out a \$20 BILL, which he holds out.

HARVEY
Here.

25 EXT. SIDEWALK - EARLY MORNING (0:17)

CLOSE: Homeless Man and Harvey

The Homeless Man grabs the BILL in a NEW YORK SECOND.

HOMELESS MAN

Thanks . . . Thanks a lot! Got another one?

HARVEY (chuckling)

Do yourself a favor, and spend some of that on food, will ya?

HOMELESS MAN

Hey, thanks. Really, Man. Say . . . do ya' know anyone who might have a little work—I, I could use a place to stay--

HARVEY (hands up, palms out)

Just passing through--can't help you there, but good luck!

Harvey waves and walks back to the car, as the Homeless Man, not waving back, resumes pushing his SHOPPING CART down the sidewalk.

26 EXT. PARKING LOT - MORNING (0:04)

C.U. Harvey at CAR

Harvey opens the door and gets in.

27 INT. CAR - MORNING (0:09)

C.U. Susan and Harvey

Harvey slides into his seat. Susan looks at him.

HARVEY

I gave him a dub for dinner. I figure we're so lucky we might as well spread it around.

28 INT. CAR - MORNING (0:12)

ANGLE: Susan and Harvey

Susan leans over and kisses him, smiling radiantly. Then she starts the car, looks over her shoulder, and backs out of the parking space.

Susan turns on the Suburban's Satellite RADIO to a COUNTRY STATION.

29 INT. CAR - MORNING (0:04)

M..S. JIMMY pulling out of PARKING LOT onto the street

30 EXT. LAS VEGAS STREET – MORNING (0:04)

MS CAR

We see the SUBURBAN driving toward the CAMERA as it speeds out of town on the main drag headed EAST.

31 EXT. STREET – MORNING (0:04)

REVERSE: CAR

We see the SUBURBAN headed away from the CAMERA out of town.

32 EXT. STREET – MORNING (0:12)

EXT. TRACKING SHOT We see Susan in the F.G. looking over at Harvey. A smile comes to Harvey's face and he looks back at her.

33 INT. CAR – MORNING (0:11)

ANGLE: Harvey looking at Susan

HARVEY (referring to Susan's win)
By the way, just how did you pull that off? Please,
tell me. I'd like to know. I think I have a right to
know. After all, I am your only husband. (a BEAT)
Right?

34 INT. CAR – MORNING (0:04)

CLOSE: Susan smiling as she drives.

35 EXT. STREET – MORNING (0:11)

M.S. CAR

We see the SUBURBAN coming toward the CAMERA as it speeds out of town. The CAMERA tracks as it passes by in the rain for a EXT. SHOT of Susan and Harvey through the drivers side window into the WELL-LIT cab, bouncing to the THEME SONG on the radio, while they laugh and talk.

36 BACK TO 31 (0:04)

37 EXT. DESERT STOPLIGHT – MORNING (0:03)

M.C.U. CAR at STOPLIGHT

We see the SUBURBAN slowing down stopping for a stop light turning very slowly from YELLOW to RED.

38 INT. CAR – MORNING (0:06)

Jessup Curley, out of focus, through the windshield, is cowering under the LIGHT, soaked.

39 EXT. DESERT STOPLIGHT – MORNING (0:19)

REVERSE: Susan and Harvey with lots of DEPTH of FIELD from behind their heads, INT. SUBURBAN REAR. This is a standard and essential CAMERA position for the film, and may only work removing the front windshield to show forward-looking EXT. VIEWS

The CAMERA looks past them through the WINDSHIELD and the glare of their HIGH BEAMS to an OLD MAN, soaked, hitchhiking in the pouring rain.

HARVEY (cont.)

Pick up that guy.

SUSAN (warily)

Harve . . .

HARVEY (turns to face her)

Come on, he looks a little bit like your Dad. And he's dying out there.

Susan is won over, and sympathetic, as she idles the car at the LIGHT, which has turned green.

SUSAN

Poor guy. He's gonna get everything all wet.

40 EXT. DESERT STOPLIGHT – MORNING (0:12)

M.S. CAR

Susan pulls over and STOPS next to him, while Harvey rolls down his window.

HARVEY (yells)

Get in!

We see Harvey turn around in his seat to open a REAR DOOR for Jessup.

Jessup, limping, opens it wider and gets in. The CAMERA PANS as he closes the door with difficulty, and the car accelerates and merges back onto the highway.

We hear Susan turn down the RADIO.

41 INT. CAR DRIVING DOWN DESERT HIGHWAY – MORNING (0:23)

MONTAGE: Susan wipes the windshield with a TOWEL from Jessup's POV, CU of Jessup adjusting his SUSPENDERS, looking at her, WIDE SHOT from EXT. CAMERA mounted to FRONT OF CAR of hazardous STORMY DESERT ROAD, a SHOT of the EXT. DESERT rolling by outside the CAR from Susan's POV, finally Harvey checking messages on his SMART PHONE, which Susan notices, etc.

THE CAMERA is OMNISCIENT. It moves up, down and around, flowing with the conversation as the strangers get to know each other.

Occasionally it stares out a window at the TEMPESTUOUS DESERT.

LIGHTNING intermittently flashes the interior of the SUBURBAN as passing cars light up their FACES in the night and the deluge ROARS around them.

42 INT. CAR – MORNING (0:03)

CLOSE: Susan from Jessup's POV as he sits down, looking at him as if she knows him.

43 INT. CAR – MORNING (0:11)

CLOSE: Jessup

He finishes closing the door and settles in. He's WHEEZING, sounds severely congested, and looks very WEAK.

JESSUP (speaking with obvious EFFORT)
Thanks, thanks a whole lot. It's about time.

Jessup takes off his HAT and tips it, dripping WATER onto the floor in front of him. But he quickly stops, not wanting to offend his benefactors.

JESSUP (cont. mispronouncing "Nevada" with a high "a")
Sorry. Didn't mean to get your vehicle wet, but I got more water on me than the whole state of Nevada.

44 INT. CAR - MORNING (0:09)

ANGLE: Jessup's POV while Harvey turns to say "Hi."

HARVEY
No problem, man, it'll dry out. Goin' far?

45 INT. CAR - MORNING (0:17)

ANGLE: Jessup, laboriously UNBUTTONING his coat.

JESSUP (looking tired and beat up)
Nope. Just up the road a ways.

HARVEY (O.C.)
You're lucky we came by when we did, look at all this--

JESSUP
I've been lucky my whole life. Where're y'all headed to?

Jessup appears at first to be SHY and FRAIL, though over time he becomes more confident, as they open up to each other.

He was obviously a handsome man in his youth. He's still suave, a "smooth talker," laughs a lot, appears sometimes to be a bit of a PIXIE, and occasionally looks in distress when he exerts himself.

46 INT. CAR - MORNING (0:06)

CLOSE: Susan smiles over at Harvey, O.C. and then looks back at the road.

47 INT. CAR - MORNING (0:14)

WIDER: They seem sympathetic to the old man. Susan keeps her eyes on the road, while Harvey turns in his seat occasionally, HALF in CAMERA, to face Jessup in the B.G. and engage him in conversation.

And Susan occasionally GLANCES BACK at a man she seems to recognize.

SUSAN
Just down the road a ways, too. Flagstaff, on up

to Albuquerque, Oklahoma City to visit friends,
then down to Houston. (a BEAT) How'd you end
up in such a dreary spot?

JESSUP (matter-of-factly)

I split.

48 INT. CAR – MORNING (0:18)

CLOSE: Jessup, deep in thought, looking out a window, as he continues unbuttoning his LEATHER COAT. He soon ends his REVERIE, becoming quite interested in the interior design of the car, glancing occasionally at different areas, and rubbing his hands over the UPHOLSTERY.

49 INT. CAR – MORNING (0:03)

ANOTHER ANGLE: Susan and Harvey

Susan turns, SMILES, and WINKS at Harvey, letting him know she's glad they picked up a HARMLESS old man in dire need.

50 INT. CAR – MORNING (0:16)

ANGLE: Jessup

Finished unbuttoning his coat, he takes it off, folds it, and carefully lays it on the bench seat next to him, leaving him dressed in WORN, old-style, DENIM OVERALLS and an old, long sleeved print shirt with holes in it.

JESSUP (cont.)

Boy, this is some storm. (A BEAT, still looking
around) What do you call this contraption?

51 INT. CAR – MORNING (0:09)

ANGLE: Harvey, still a little "happy" from the drinks in the casino.

HARVEY (grinning)

This *contraption* is a 2023, ¾ ton, four-wheel-drive
Jimmy.

52 INT. CAR – MORNING (0:23)

ANGLE: Jessup

JESSUP (slowly, heavily)

Nice ride. Reminds a little bit of the cockpit of
a Velasian Ion Tractor. Haven't been in one in
years.

53 INT. CAR – MORNING (0:48)

ANGLE: Harvey and Susan, with Jessup in the B.G.

HARVEY (LAUGHS at a memory)

You could call this a tractor. It's pulled us out of
some *pretty sticky* situations. (He turns to Susan)
Remember the day your brother got his Hyundai

stuck in the sand at Venice beach, and we pulled him out with the winch?

SUSAN

And he split his trunks wide open, helping you push? (turning to face him) Can you spell, "Too many beers?"

HARVEY

"Too many beers?" If he hadn't been so sloshed, he would a' noticed his trunks were ripped, and I wouldn't have had any help!

They all LAUGH at the hilarious memory.

54 INT. CAR – MORNING

(0:23)

ANGLE: Jessup

While the Pattersons reminisce, Jessup is smoothing his hair back with his hands, and wiping water off of his face, chuckling along with them.

JESSUP

Then it is a tractor!

HARVEY (Laughing)

Yeah!

55 INT. CAR – MORNING

(0:17)

ANOTHER ANGLE FAVORING Jessup.

The laughter dies out slowly and Jessup nods his head up and down, grinning, then COUGHS a couple more times before he speaks.

JESSUP

What a funny world we live in (Looking around)
No, this is really, really a nice ride. (Sincerely)
Thanks, again, stoppin'.

He looks around for a few more BEATS

JESSUP (cont. sincerely)

Sorta like a home on wheels.

HARVEY (looking at Susan)

Yeah, for a couple of days, that is, if we don't get *delayed* somewhere.

Harvey grins at his wife as she looks embarrassed.

HARVEY (cont. to Jessup)

Where ya from?

JESSUP

Well, I'm not from around here, but I've lived

mostly in the South. (long BEAT) Born in Tennessee, grew up in Texas, (COUGHS) mostly. Military family; Ft. Bliss, El Paso, Juarez. I worked for years as a real cowboy, herding cows sittin' on a horse. It wasn't noth'n back then.

56 INT. CAR – MORNING

(0:17)

CLOSER: Jessup, settling in.

HARVEY (O.C.)

And you're goin'?

JESSUP (cont.)

To my new home, just a couple of blocks off the highway, right up the road. You can just drop me at the curb and continue on your way. No muss, no fuss.

HARVEY

New home, huh?

57 INT. CAR – MORNING

(0:38)

ESTABLISHING SHOT: CAMERA starts behind Jessups HEAD, and moves around it slowly towards Susan and Harvey in the FRONT SEATS, talking to him from his POV, then points to him.

JESSUP (smiling BROADLY)

You know, I'm starting out a brand new future, with new opportunities. It's a nice way to feel.
(long PAUSE)

58 INT. CAR – MORNING

(0:19)

C.U. Jessup

JESSUP (cont.)

And you know, looking at you two, I get this quite strong feeling of "*union*," and I'm thinking maybe this Ion Tractor might not *be* you're real home. I get the feeling you might be going *towards* you're real home, somewhere else. (a BEAT) Not meaning to pry.

SUSAN (long BEAT)

We're flying into the future, too.

59 INT. CAR – MORNING

(0:24)

Harvey reaches over and palms Susan's HAND, and she turns to look at him.

HARVEY (Catching her EYES)

Yeah, we're flying right now, to Houston, and a new job.

JESSUP

Well, please take your very good time flying through this rain, and the best of luck, to both of you, too, on the Gulf. (a BEAT) I like El Paso.

HARVEY

That's Texas.

JESSUP

You know, it's the Texas I'm most comfortable in. There's something about the desert that appeals to me. It's not a cliché to say its very *clean*. (Pause) But it can swallow you up and spit you out. (a long BEAT) The desert's a heroes' environment, no country for old men.

60 INT. CAR – MORNING

(0:32)

ANOTHER ANGLE:

SUSAN (looks in rear-view mirror, teasing)

Although I believe the Wide West was settled by both men *and* women. It took both sexes to tame it. Right, Jess? Can I call you Jess?

She looks over at Harvey for affirmation, and he nods his head up and down, smiling. Jessup makes himself more comfortable.

JESSUP

Well, you can me *anything, young lady*, but late for dinner, although if you'd asked the Indians, they probably would a told you it was tamed, enough, already.

Harvey likes the answer and takes a few moments to consider his thoughts before something comes to him.

HARVEY

You know a movie I always think of when I think about a female taming the Wild West? "The Misfits." Marilyn Monroe really seemed to have the ah . . . the *gumption* to soothe the savage beast. She tamed Clark Gable.

JESSUP

And he died a week later 'cause he was showing off. Deadlier than a rattlesnake.

SUSAN (thinking that proves her point)

Maybe the desert is for women, huh?

JESSUP

Well, it was just a movie. But, sizing you up I'm thinking you can probably make a strong case for that yourself, so I'm gonna defer to you, Ma'am. One survivor to another.

HARVEY

You a prepper?

JESSUP

Started in the Boy Scouts, refined it in the Marines, you know what they say . . .

HARVEY

Be prepared. (long BEAT) But thinking about it, Eli seemed to be the big loser. Imagine building a house with your bare hands and the sweat of your brow for the woman you love and then losing her before the house is finished. That's really sad.

JESSUP (cryptically)

What the creator givith, he doth taketh away. (Coughs) A lot of ah, sexual tension, too. (He's looking at Susan) Had to be. Everyone loved Marilyn.

61 INT. CAR – MORNING

(0:26)

MONTAGE: FOOTAGE from general interior and exterior PRODUCTION SHOTS from various ANGLES will be used, when needed, to create pauses or highlights to the video track in POST PRODUCTION, along with general recordings of the SUBURBAN'S interior and exterior road sounds and ambiance. Ref: Shot 41

62 INT. CAR – MORNING

(0:21)

ANGLE: Susan and Jessup

SUSAN

By the way, you have a cell, don't you? You weren't stumbling around in that lonely place without being able to call for help, were you? At least I hope not.

HARVEY

You can buy a "burner" phone for a couple of bucks nowadays.

JESSUP (to Susan)

No worries. Don't believe I was "stumblin' around."

Jessup seems to take offense at "stumbling."

SUSAN

Sorry.

63 INT. CAR – MORNING

(0:19)

ANOTHER ANGLE: Jessup looking at Susan

JESSUP (cont. dismissively)

And with all due respect, *Miz*, and even though

Marilyn Monroe was quite talented, isn't inserting a sexually promiscuous woman's point-of-view into a clash-of-civilizations discourse something that can only serve to *muddy* the conversation?

64 INT. CAR – MORNING

(0:18)

ANOTHER ANGLE:

Everything becomes very still, as HARVEY, grinning stupidly, still drunk, is shaking his head slowly side-to-side at Jessup's old-time chauvinistic thinking because he knows what's coming in reply from SUSAN.

However, she's *not* shocked, because she's heard this argument from MEN her entire life. Harvey waits patiently for his WIFE'S expected strong repartee, with an expectant, but careful, GRIN on his face.

SUSAN

So, you don't think Clark Gable was man enough to do the dishes sometimes, huh? I don't mean for Marilyn, I mean for *any* woman.

JESSUP

Well, Ma'am, sometimes you've gotta do your own dishes, to survive. But I believe a man was made to hunt, and a woman to cook and cleanup.

65 INT. CAR – EARLY MORNING

(0:31)

ANOTHER ANGLE:

HARVEY (sarcastically)

What do ya hunt?

Jessup starts COUGHING, and it takes him a few moments to recover enough to speak. He also becomes misty and introspective, ALMOST CRYING.

JESSUP

A lost family, almost all gone, now. (a long BEAT as he struggles with something) But Ma'am, I guess you'd just have to call me a traditionalist. I don't think men should go into women's bathrooms. I think that's worse for everyone. I believe The Good Lord created men and women different for a reason. Men should work for the food and women should cook it. I believe the only reason to get married is to have children, because He said "Go forth and multiply." And you look like a traditional couple to me. I suspect in Houston, (looks at Harvey) you've got the job, not Ms Suze. Right? Suze? Can I call you that?

SUSAN

That's what my father called me.

66 INT. CAR – MORNING

(0:22)

ANGLE: Jessup looks out a window.

JESSUP

What the hell's wrong with tradition? Tradition's kept us safe and fed us for thousands of years.

SUSAN

And persecuted a lot of people in the process, too. If we don't change, we're not going to survive. What do you think about all of the creeps in media, and in Hollywood, and in our *government*. Is that a tradition?

JESSUP (struggling with his answer)

Yeah. In a way, I agree with you. And I think a lot of these men may actually *be* creeps, too. But some are not. And you can say one stupid thing now, and lose everything you have. M'am, I also believe there's a fine line sometimes between harassment and courtin.' Most of us, our intentions have been mistaken in our lives more than once. It's part of *being* a man. (a BEAT) Right, Harve? Some women can't take a joke, neither. Most of us just want, jess want to be friends, with everyone we meet. Really.

HARVEY (to Susan)

Our discount fare seems to be as opinionated as your Dad was.

JESSUP (reacting)

I'm not taking *sides*. What about about Catherine Deneuve? I don't think she'd mind me saying I think she's one hot chick, no matter HOW old she is. (a BEAT) Harassment's in they eyes of the beholder.

HARVEY (humorously, turns to to Susan)

Ben's dark side . . .

JESSUP

Procreation is conquest, pure and simple. I think ya'll know that, deep down. Always was, always will be. (long BEAT) "As it was in the beginning is now and ever shall be."

67 INT. CAR – MORNING

(0:12)

ANGLE on Harvey, seemingly caught it a woke place by Jessup's question, but thinking fast.

HARVEY

Ahh . . . there's a difference between harassment and *aggressive courting*. I think a *responsible* and therefore, *good* man has to know the difference. However, I . . . ahhh . . . I've been mistaken before, in my words and actions.

68 INT. CAR – MORNING

(0:02)

CUT TO: Susan, looking back at him, displeased

69 INT. CAR – MORNING

(0:22)

BACK TO:

JESSUP

See what I'm saying? Some women think you mean something sexual when you're just trying to have fun with 'em. Heck, a female member of the Congress says it's how they dress that's why some women can't get anything done and just confuses the issues. Women today don't understand decorum. That's why judges wear robes. Seen pictures of sexy young aides in Washington in their short skirts and sleeveless summer dresses? When a representative of mine takes a meeting, I want him thinking about the issues. Not trying to look down someone's dress. (a BEAT) God help us all, 'cause it looks like they're all snorting cocaine, and goin' to sex parties! And they all want to go out to Hollywood, and be in a *movie!*

70 INT. CAR – MORNING

(0:23)

ANGLE: Susan and Jessup

Susan is dressed in a sleeveless, summer dress, and without thinking, reacts.

SUSAN

A woman should have the right to wear . . .

She's interrupted.

JESSUP (O.C.)

It's not about the *right* for a woman to wear anything she wants to or doesn't want to. Otherwise, how about all the men in the Senate bein' bare chested and in Bermuda Shorts all summer! Right? Wrong!

71 INT. CAR – MORNING

(0:12)

CLOSE: Susan

Caught with her prejudices hanging out, she mulls this over for a moment, realizing he's got a big point.

SUSAN

Does the way you feel come from your Christian beliefs? Because we're Christians, too. Christians can disagree about God's love.

HARVEY

I sing bass in the choir.

SUSAN

And we welcome everyone, short, tall, black, white,
conservative, liberal, hetero, gay, trans . . .

JESSUP

Abomination! Male and female, He created them,
Genesis 1:27!

SUSAN (carefully)

Jesus said to love everyone, even your enemies.

72 INT. CAR – MORNING

(0:33)

ANGLE ON EVERYONE:

It becomes deathly still for this important plot point, as everyone seems to be looking out a WINDOW, not wanting to say anything, except for Susan, of course, who's driving.

Jessup thinks about this for a few BEATS and soon begins to look TROUBLED. It's literally a slow TRANSFORMATION as the CAMERA comes closer to his face and he starts crying and has trouble breathing, although he soon becomes calmer.

JESSUP (sounding "reformed")

You know, thinking about it, I think maybe you are right. I guess I should try, try harder. And live more in his image. But everything's changing so fast. And what's so good about that? Does your smart phone get you any closer to your loved ones, especially your children, without hurtin' them in the process? They don't! All the research says they take you farther away, and it's bad for their health, and what about 5G? We're all gonna get brain cancer, and there's nothing but plastic in our oceans. I ask you again, what the Hell's wrong with tradition?

HARVEY

A smart phone's nice to have in an emergency. That's pretty traditional now, Jess.

JESSUP

And why don't we all just dress the same, and look the same, and get rid of all the differences we have, and we'll be a lot better off, right?

73 INT. CAR – MORNING

(0:27)

SUSAN slows down gradually and pulls off the deserted road to the shoulder, and as she idles the car, turns to Jessup

SUSAN

Look, Jess. I realize we live in different worlds.
But do you think you could just keep your opinions
to yourself? Until we get to your destination? Please?

They stare at each other. And then she says the strangest thing:

SUSAN (cont.)
Do you think I'm dressed appropriately?

JESSUP (leans over her seat)
Yeah, I think you're dressed very appropriately,
like a married female driving through the South in
Summer should be. like I say, you look like a *traditional*
couple, to me.

A few more moments pass and then he says the strangest thing:

74 INT. CAR – MORNING (0:12)

JESSUP (cont.)
And I'm sorry, I realize that I should have asked
you this question miles back, but I'll make amends
and ask it now. How are your children doing?

75 INT. CAR – MORNING (0:17)

CLOSE: Susan from Jessup's P.O.V.

She seems puzzled and looks back.

SUSAN
We . . . ah. . . we don't have kids.

She looks over at Harvey.

SUSAN (cont.)
At least not yet.

HARVEY (teasing Jessup)
How's your Ma?

76 INT. CAR – MORNING (0:14)

REVERSE: Jessup

Jess starts to answer and before he can, COUGHS violently several times, until finally catching his breath.

JESSUP (sincerely)
I . . . ahh . . . I didn't mean to pry. Really. Just
seemed to me like you should have a kid or
two. You know, when you're sleeping together,
sometimes they can sneak up on you.

We don't realize it yet, but Jessup is playing with them.

77 EXT. CAR – MORNING (0:05)

M.S. Susan pulls the SUBURBAN back onto the highway.

78 INT. CAR – MORNING (0:15)

ANGLE: Susan and Harvey from Jessup's POV as she pulls back onto the HIGHWAY.

SUSAN (cont. LAUGHS and looks over at Harvey)
What do you think about that, dear?

Harvey looks UNCOMFORTABLE. This also seems to be a matter that has been DISCUSSED before.

HARVEY (reluctantly, in front of a stranger, but can't stop)
Sure, let's have a couple of kids this year, sweetie.
We just won't make any plans and we'll take what
comes. Heck, you can always go back to school
AFTER we retire.

HARVEY sounds frustrated, while Jessup squeals wheezingly in the B.G. with delight.

79 INT. CAR – MORNING (0:05)

CLOSE: Jessup

After smirking mysteriously for a few moments, he stares at Suze.

80 INT. CAR – MORNING (0:08)

ANGLE on Susan and Harvey, who looks at his WIFE and shrugs his shoulders.

SUSAN (turning to Jessup, *suspiciously*)
Jess, what'd you say you did for a living? Are you
retired?

81 INT. CAR – MORNING (0:22)

BACK TO: Jessup, who thinks for a few moments before he answers. He seems to be appraising his benefactors.

JESSUP
Well Suze, like I said, I was a cowboy for a while.
But I live on social security now, and I have a part
time job, too. Although if I was gonna do exactly
what I *wanted* to do, I'd spend all the rest of my
days, visiting family and friends.

HARVEY (smiling)
The lost family?

Jessup looks out the windows to the left and right.

JESSUP
However, right now, there's really only one thing
I CAN do.

He pauses dramatically.

JESSUP (cont.)
Escape!

82 INT. CAR – MORNING (0:12)

ANGLE on Harvey, grinning.

HARVEY

Who're you runnin' from, pardner, the County?
The Feds? Maybe an *asylum* of some kind?

JESSUP (O.C. after a BEAT, seriously)

No. From Korg. That's who I'm runnin' from.

83 INT. CAR – MORNING (0:22)

INSERT: MONTAGE of a STORMY DESERT speeding by outside Susan's window as we hear the FAN whirring, and RAIN falling on the roof.

The miles were ticking off endlessly, lost in SILVER LIGHT on FALLING WATER, and a white line that disappeared when you looked for it.

84 INT. CAR – MORNING (0:08)

C.U. SUZE

She was concentrating on the slippery road ahead, and paused before she spoke. She thought she might have gained an insight into Jessup's strange musings.

85 INT. CAR – MORNING (0:15)

FRONT VIEW: Susan, Jessup in the B.G. and Harvey

SUSAN

You mean like in a story? Are you a writer?

JESSUP looked at her sympathetically, then squinting his eyes, stared down the long highway before he answered.

JESSUP

Well, now you've really got me pegged. That's right,
a science fiction writer--for a science fiction magazine
called "Alt Worlds." Jessup Curley's my name, my
real name and my pen name.

Jessup reached into the FRONT SEAT and offered to shake her hand with a KINDLY SMILE.

HARVEY (grabbing his hand and shaking it)

Well met! As long as we're getting formal.

86 INT. CAR – MORNING (0:05)

INSERT: Susan's EYES in RV MIRROR

SUSAN

Likewise. Well met.

87 INT. CAR – MORNING (0:18)

CLOSE: Jessup

JESSUP

But, ah . . . I'm in the middle of writing ah . . . a segment for a series, now. And I guess it's got me a little wrapped up; you know how us writers get.

88 INT. CAR – MORNING

(0:12)

ANGLE on FRONT SEAT

HARVEY

Alt Worlds? I think I've read something by them, online.

89 INT. CAR – MORNING

0:12)

Susan is staring at Jessup, in the REAR VIEW MIRROR.

JESSUP (O.C.)

Yep, surfing the ole' internet.

90 INT. CAR – MORNING

(0:45)

ANOTHER ANGLE: Susan, Harvey and Jessup

SUSAN (to Jessup, also out of nowhere)

You know, you look like—I mean you remind me a lot of my Dad, Benjamin.

Harvey smiles at Susan and nods, as Jessup, seemingly taken by surprise, responds.

JESSUP

I'll just have to assume he's an exemplary individual, much like the two of you.

SUSAN

Thanks, *he was*. Exemplary. We lost him early this year.

JESSUP

Oh? I'm *so* sorry.

SUSAN

Don't be, he lived a long, full life. It feels sometimes like he's still alive, you know, all around us, watching out for us.

HARVEY

I considered Ben a near-*perfect* human being. No matter how hard things got, he still always found a way to help the people around him. He always was there for his friends in need. (BEAT) And you look a lot like him. Even your voice. (a BEAT) If you *are* anything like him . . .

JESSUP (looking at SUSAN and grinning)
Oh, I'm good. I'm very good.

91 INT. CAR – MORNING (0:04)

ANOTHER ANGLE: Susan and Jessup

JESSUP (cont. to Susan)
What'd *he* do?

92 INT. CAR – MORNING (0:04)

ANGLE on Susan

Jessup is in the B.G, a little OUT OF FOCUS, staring at her.

93 INT. CAR – MORNING (0:17)

ANGLE: Susan, Harvey and Jessup

SUSAN
He was a framer. Not pictures, houses. Owned his own very successful contracting business. Would you like to see a picture? You might be surprised.

Susan reaches next to her on the console, rummages through a HANDBAG, finds her WALLET and produces a PHOTOGRAPH, wrapped in plastic. She hands it to Jessup.

94 INT. CAR – MORNING (0:03)

CLOSE: Jessup taking PICTURE from Susan

95 INT. CAR – MORNING (0:17)

INSERT: A PICTURE of a handsome, SILVER-HAIRED MAN, bearing a striking resemblance to Jessup

He looks at the picture for a few BEATS, then turns the photograph over, and on the flip side, encased in plastic, we see another photo, quite old, of a BOY in OVERALLS, standing in front of a RED barn, holding a BLUE kite.

JESSUP
Wow. (Long BEAT) Carpentry, huh?

96 INT. CAR – LATE MORNING (0:32)

CLOSE: Jessup

He looks up from the PICTURE and stares at Susan for a long time. He's beaming, and seems to be looking through Susan into the past. He COUGHS a few times.

JESSUP (cont.)
Your father was a good lookin' man. I can tell it's in the genes.

Jessup's EYES SHIMMER. He seems to be making a connection.

SUSAN (O.C.)

He was. Thank you.

JESSUP

Were there services?

HARVEY

Yeah. We had relatives come in from all over.
And they wouldn't let us pay for a thing, either.
He was much loved.

JESSUP

Much loved . . . and your Ma?

SUSAN (LAUGHS)

She's dating! My parents marriage was one for
the ages, they loved each other so much. But I
think they agreed that when one of them went,
the other one would throw a party or two in their
honor and look for someone new.

Harvey nods affirmatively.

Jessup CHUCKLES, like some cosmic joke is being played on someone, somewhere, and only he knows on whom.

JESSUP

Yes, yes, yes . . .

97 INT. CAR – DAY

(0:04)

ANGLE: Susan, Jessup and Harvey, partially in frame.

More CHUCKLING.

SUSAN

So, what's it about?

Jessup is still CHORTLING.

SUSAN (cont.)

. . . the story—what's the story about?

Harvey stares at Jessup, too.

JESSUP

Oh, the story. Right. Yeah, yeah, I'll tell you--

98 INT. CAR – AFTERNOON

(0:28)

ANGLE: Harvey, INTERRUPTING, rubbing his STOMACH.

HARVEY

Hey--Sorry to interrupt your exciting saga, Jessup,

but Suze, don't you think we should stop for something to eat? We haven't eaten since that deli in Henderson!

SUSAN (glances over, smiling)
Are you hungry already? You're a big food disposal machine, you know that?

JESSUP
There's a great restaurant & casino right up ahead that serves the best steaks in Nevada. It's called Herders. Casinos always have the best food!

HARVEY
How do you know that? I thought you were just passing through? Herder's, huh?

JESSUP
Nice steaks. A friend told me about 'em.

SUSAN (O.C.)
I'll slow down, point it out before I drive by and We have to double back.

99 INT. CAR – NOON (0:14)

We see the SUBURBAN pulling into a restaurant parking lot in front of a sign that says HERDERS, the BEST STEAKHOUSE in ARIZONA, near Winslow, and parking.

100 INT. CAR – NOON (0:13)

ANGLE: The THREE

HARVEY (to Jessup)
We can spot you lunch, if you're low on funds.

JESSUP
Thank you, but I'm rich. I have plenty of money, I just don't have an auto license, and I can't afford to end up in jail.

HARVEY (thinking he's probably broke)
Well, you won't go to jail, riding with us. We'll buy lunch, and you get the tip, if you want to.

JESSUP
That's a deal.

101 INT. CAR – AFTERNOON (0:11)

ANGLE: THE THREE

They walk from the car to the ENTRANCE. Jessup runs ahead, jumps over a puddle, then opens the DOOR for both of them, with a pixie-ish BOW, and they enter the restaurant.

102 INT. RESTAURANT – AFTERNOON (0:29)

ANGLE: THE THREE at HOSTESS PODIUM

A HOSTESS with a name tag that proclaims CONSTANCE greets them at a podium featuring an ANTIQUE CASH REGISTER.

CONSTANCE

Hi, I'm Constance; three for lunch?

SUSAN

Do you have a buffet or a salad bar?

CONSTANCE

We don't feature a salad bar, ever since the pandemic, but Jeffy's on today, and he makes a heck of a Cobb Salad. And we serve breakfast all day, so you're not too late for that.

JESSUP (joking)

Salad, are you trying to kill us? We came here for thick slabs of burnt meat.

SUSAN

It seems some of us are hunters and some of us aren't.

Constance grabs MENUS from underneath the PODIUM and starts guiding them to their seats.

CONSTANCE (smiles)

Follow me. Would you like to sit in a booth? Or at a table?

SUSAN (after glancing at Harvey)

Booth.

CLOSER: Constance leans over to whisper in Susan's ear as they walk to the table.

103 INT. RESTAURANT – AFTERNOON

(0:19)

DOLLY SHOT: The CAMERA follows them to their BOOTH

CONSTANCE (To Susan)

You know, our vegetables are always fresh, and better for the environment than the meat, too.

JESSUP (overhears)

Cow farts. You mean methane, right? Cow farts are bad for the environment? Do not agree. Cow farts are *all natural*.

They LAUGH.

SUSAN

Lettuce doesn't fart, Jess.

HARVEY

Unless it's really, really, old and slimy.

JESSUP (to Waitress)
Please tell Mr. Cobb in the kitchen the young lady
wants his *youngest* spinach (lowers his voice), And
it's a vegetable, so you're not really killing anything,
either.

104 INT. RESTAURANT – AFTERNOON

(0:22)

ANGLE:

They arrive at a raised BOOTH and sit down.

HARVEY (to his wife)
In, or out?

SUSAN
Out.

Harvey slides in and Susan sits down beside him, while Jessup sits on the other side and their WAITRESS (also Constance) hands them all menus.

WAITRESS
Drinks?

HARVEY
For brunch? Sure, 7 & 7.

SUSAN
I thought you said you we're going to spell me.

HARVEY
I'm 240 lbs and I can metabolize one drink an hour.
That's how long we'll be here, so I'll just have one.

Susan looks at him with concern, especially because when they left the Casino he was tipsy. Then Susan addresses the WAITRESS while looking at Harvey.

SUSAN
Well if you're driving . . .

HARVEY
I'll be fine.

Susan looks at the Waitress.

SUSAN
I'll have a well whiskey with soda water. What do you serve?

JESSUP (interrupting)
Better with Coke.

WAITRESS
We serve Hennessy.

SUSAN (smiling)
Hennessy? OK, whiskey and coke. That sounds country to me.

ANGLE:

JESSUP (to Waitress)

What colors do you have?

WAITRESS

Colors? Like Tequila and Bourbon, white and brown?

JESSUP

Yes. Do you have anything yellow, or gold? Velasians always drink gold with their friends, it's a sign of admiration.

WAITRESS

I can't think of anything we have that's yellow, except maybe Galliano, but we do have Quervo. And some good light Tequilas that are kind of a hazel, but they look yellow when they're setting in the sun. I think a . . . *Velasian* should like them.

JESSUP

To kill you! That's what I'll have, two; to kill you!

WAITRESS

Then I'll bring you a double, Padrone Charcoal, neat. Salt and lime?

JESSUP

Why not?

HARVEY

You sure an old guy like you should be drinkin' a double, Jess? That's nasty stuff.

JESSUP

Then I'll just have to get *nasty* too!

Susan laughs, but Harvey barely smiles, looks down and shakes his head slowly side to side.

ANGLE:

SUSAN

Well, I need to freshen up. Walk me to the bathroom, Monsieur?

She's not looking directly at Harvey when she asks, and Jessup answers before HE can.

JESSUP

Certainly, my lady.

HARVEY (while turning to look at Jessup)

Sure . . .

SUSAN (surprised, too)

Isn't that *gallant*. I have two handsome men wanting to escort me . . . (turns to Jessup) . . . but I think I'll go with my husband, instead of . . . you. Thank you very much, for the offer, though.

107 INT. RESTAURANT – AFTERNOON (0:15)

M.C.U.:

She gets out of the seat with Harvey. The CAMERA follows them until they walk O.C. We can see a small DANCE FLOOR with a small, unoccupied STAGE, and a cowboy-dressed YOUNG MAN feeding a dollar into an online JUKEBOX, although in the background, we can see a band setting up.

A Country SONG (TBD) starts playing as the YOUNG MAN walks over to a TABLE and asks a YOUNG LADY to dance. She gets up and they start dancing a Country 2-step.

108 EXT. BATHROOMS – AFTERNOON (0:04)

Susan and Harvey walk by several SLOT MACHINES and enter the next-to-each-other BATHROOMS. The CAMERA follows Harvey through the door into the clean, well-lit BATHROOM.

109 EXT. BATHROOMS – AFTERNOON (0:02)

We see Susan entering the woman's bathroom, already messing with her hair.

110 INT. BATHROOMS – AFTERNOON (0:07)

ANGLE: Harvey ponies up to a stall and starts doing his business. He seems troubled by something, as the CAMERA tracks into his face in the mirror.

111 INT. RESTAURANT – AFTERNOON (0:20)

M.S. BOOTH

We see the WAITRESS serve a drink to Jessup and place Harvey's and Susan's on the table, then walk O.C. The CAMERA dollies into Jess, who is rocking to the upbeat HILLBILLY TUNE in the BOOTH. He's clicking his fingers to the beat and swaying side-to-side. An OLDER COUPLE gets up from their table next to the booth after the WOMAN looks at their receipt and pays it, and THE COUPLE walk past Jessup to exit the restaurant.

As they pass by, Jessup, caught reaching for *Susan's drink*, holds *his* DRINK up to them in a TOAST.

112 INT. RESTAURANT – AFTERNOON (0:20)

ANTHER ANGLE:

JESSUP (Raising his drink as they walk by)

Good day to you!

OLDER MAN

Good day to you sir.

JESSUP
Isn't this one beautiful?

WOMAN
Certainly is. Thank you. Bye.

Jessup waves goodbye, smiling ear-to-ear, and gulps his drink. Then he looks both ways, reaches for SUSAN'S drink, SPITS INTO IT, and sets it back down. He looks towards the BATHROOMS, where Susan and Harvey have gone, concentrating, as the CAMERA comes closer to his grizzled face.

113 INT. RESTAURANT DANCE FLOOR AFTERNOON (0:10)

M.C. We see several COUPLES boogying to the COUNTRY TUNE playing on the Jukebox.

114 INT. BATHROOM AFTERNOON (0:06)

CLOSE: We see Susan, dabbing lipstick in the mirror and walking O.C.

115 INT. MEN'S BATHROOM – AFTERNOON (0:11)

M.S. We see Harvey zipping up his pants, flushing the urinal, washing his hands and exiting the BATHROOM. A muffled ALARM SOUND can be heard in the B.G., and it gets LOUDER when he opens the door.

116 EXT. BATHROOMS AFTERNOON (0:19)

ANGLE: Susan is waiting for a CROUPIER in front of a SLOT MACHINE ringing with a loud ALARM with an incredulous look on her face.

HARVEY (Comes into frame)
Did you win again?

SUSAN (as surprised as he is)
Yeah. First bet. \$500. (a BEAT and a bright smile)
That should pay for lunch.

The CROUPIER comes into frame, pays Susan, and resets the machine then walks away.

117 EXT. BATHROOMS AFTERNOON (0:19)

Another ANGLE:

SUSAN (Cont. to Harvey mischievously)
Look, you knew I was hot when you married me

HARVEY (LAUGHS)
Maybe we should just stay here, there's probably cheap rooms. We can front Jessup one, or *even better*, give him bus fare and some cash. He'll be happier and so will we.

SUSAN
No. We have to get to Houston *on time* so *you* can buy a boat. Remember?

HARVEY (long BEAT)

Maybe you should just play a couple more minutes,
first, before we eat.

(After a few BEATS Susan comes to a difficult but correct decision, and it's another major plot point)

SUSAN (looking at the machine then at Harvey)
No. I think you're right. Sometimes winning means
walking away. Besides, you can eat as much as you
want to now, and it won't break the budget! (long pause)
And we'll drop a man who looks like my father off,
somewhere, as soon as we can figure out how to do
that safely.

118 EXT. BATHROOMS AFTERNOON

(0:14)

HARVEY (sincerely)
You got it all figured out. Suze; you know I depend on
you. And you know I'm actually luckier than you are.
Why? Because you're got the BEST buns . . .

SUSAN
Harvey!

Harvey tries to maneuver his hands around her back and grab her fanny.

HARVEY (whispering loudly)
We've talked about this before, Hon, remember?
I told you one of the original things that attracted
me to you is your buns, you do remember that
discussion?!

Susan, though thrilled by the ATTENTION, pushes him away, LAUGHING hysterically, as silently as possible.

119 INT. RESTAURANT – AFTERNOON

(0:26)

ANGLE: Harvey and Susan exit the hallway from the bathroom at the DANCE FLOOR, both of them quickly
looking more mature and responsible, but still a little bit like children who have been playing together.

They notice the DANCING COUPLES on the DANCE FLOOR and both stop to admire their ability.

HARVEY
Hey, maybe they have a dance contest, and we
can make even *more* money.

SUSAN
Harve, don't take me wrong, but there's a
difference between the real thing, and people
who've just had lessons. We're Rhinestone
Cowboys, remember? It's in their bones.
We're in a red state.

HARVEY
And there's ranches in Orange County with
thousands of head of cattle, and cowboys, real
cowboys who work 'em, too. (Drawls) We'll
show 'em the real thing. Gonna walk the line

with me?

SUSAN

Why don't we eat first, that way I might find enough energy to keep up with you.

Harvey tries to SLAP her fanny again, discreetly, without success.

HARVEY

Anything to help fill out those beautiful buns of your'n.

They arrive back at the booth, where Jessup is swinging SIDE-TO-SIDE to the jukebox with a smile on his face and a finished drink in his hand.

120 INT. RESTAURANT – AFTERNOON

(0:16)

JESSUP

Nice tune, huh? And a band is setting up. Hope they're good.

SUSAN

Harve got me to take lessons, and now he wants me to go out there and make him look good. And if I do that, he'll probably start complaining I'm dancing on his feet.

Harvey looks at her, feigning a HURT expression.

HARVEY

Well, it just *feels* like that sometimes.

SUSAN

Like I told you, anyone can tell who's watching us, my feet aren't dancing on your feet, they're dancing *somewhere else*.

This is a running joke between them, and always makes Harvey end up with a mysterious, "What does she *mean* by that?" expression.

121 INT. RESTAURANT – AFTERNOON

(0:18)

C.U.: Constance appears with their orders. She sets a mountainous COBB SALAD in front of Susan, a GIANT STEAK, VEGETABLES and FRIES in front of Jessup, and the SAME in front of Harvey.

CONSTANCE

I told Jeffy, y'all wanted them rare and medium rare. (She looks at Jessup, then Harvey) And he said he'd be extra careful.

JESSUP (cutting into the middle of his red steak)

Perfect.

CONSTANCE

Let me know if y'all want anything else.

She walks O.C, sexily.

122 INT. RESTAURANT – AFTERNOON

(0:18)

Another ANGLE

Susan's looking at Harvey's plate.

SUSAN

Enough, Cowboy?

Harvey is staring rapturously at his STEAK, before taking his first, giant bite.

SUSAN (cont. grinning, whispering to Harvey)

And how much you want to bet she isn't fucking
"Jeffy," probably at work, too--

Harvey and Jessup, who overhears, LAUGH, almost uncontrollably.

SUSAN (cont. to Jessup)

Sorry I swore, Jess.

JESSUP (keeps LAUGHING)

That's quite all right, young lady, you're one
fine judge of character.

HARVEY

If he's cooking for her, she's not going anywhere,
and I'll bet they end up with a whole bunch of very
rolly-polly kids. This steak is so gooooooood!

123 INT. RESTAURANT – AFTERNOON

(0:09)

ANGLE: on several COUPLES waiting for the band, L C. Diamonds first TUNE, as we hear their laughter die out.

124 EXT. RESTAURANT – AFTERNOON

(0:14)

L.S. We see the sun RISING HIGH over the DESERT with the RESTAURANT in the F.G.

125 EXT. RESTAURANT – AFTERNOON

(0:16)

CLOSER: We see a patch of DESSERT with the SUN RISING HIGHER.

CLOSE UP: a MOUSE wanders into FRAME, and suddenly, a SNAKE SPRINGS into frame from the other side and kills the MOUSE then starts swallowing it.

126 INT. RESTAURANT – AFTERNOON

(0:21)

CLOSE: Jessup sticks a CHUNK of STEAK in his mouth, and chews it slowly, savoring. The CAMERA dollies out from his FACE and as the FRAME WIDENS we see Harvey, rubbing his belly, a look of INTENSE SATISFACTION on his FACE. We hear MEN ENJOYING EATING sounds.

127 INT. RESTAURANT – AFTERNOON

(0:15)

ANGLE: SUSAN is attacking her SALAD. She looks at Harvey then over at Jess.

SUSAN

Well, I guess some men still are hunters, although I'll bet sometimes the most successful of 'em stay home, buy at a discount, and help their women cook.

JESSUP

Especially when they look like Marilyn Monroe. I would'a cooked for her, and been *truly* happy!

128 INT. RESTAURANT – AFTERNOON

(0:26)

ANOTHER ANGLE:

SUSAN (gets serious)

So. You think sexual harassment is a naturally occurring phenomenon, Jess? You act like a real gentleman to me. If a woman made you that steak, (she points to it) instead of "Jeffy," would you feel like harassing her?

JESSUP (contritely)

No. I'd feel like protecting her, Suze. I completely admit to that. And, I've thought about it, and when you put testosterone, drugs and loneliness together, and by drugs I include alcohol, *especially* alcohol, you've got harassment. (a BEAT) And I agree with you, now, Harve; there's a big difference between "aggressive courting" and harassment. If you're still "courting," you're listening to her; when your harassing, you're not.

SUSAN

Bravo!

JESSUP

See, I think we're all again' tyranny, we just take different sides, sometimes.

Susan has slowly become more attracted to Jessup, and much more open to his thoughts. For his part, Jessup is looking healthier, and doesn't cough anymore. Harvey seems to be less trustful of, and getting more jealous of, a RIVAL he hadn't counted on.

129 INT. RESTAURANT – AFTERNOON

(0:08)

CLOSE: Jessup

JESSUP

Well guess I'm feeling my age a little bit, now. So I'd best be gettin' to the bathroom, (whispering) 'fore I have to pee in a car, *or a booth!*

130 INT. RESTAURANT – AFTERNOON

(0:08)

M.S. Jessup wipes his mouth with his NAPKIN, leaves the BOOTH and walks O.C.

131 INT. RESTAURANT – AFTERNOON

(0:23)

CLOSE: Harvey and Susan.

HARVEY (after a long, pregnant BEAT)

You know, he's been with us for 10 hours, and we
still don't know where he's going.

SUSAN

I don't think he has anywhere *to* go, Harvey. And
I don't know what to do about it.

HARVEY

Not our job, Susan. Let's give him \$100 and drive
him to a bus terminal. He can go anywhere
he wants to.

SUSAN

When we leave here, tell him we can give him \$200,
and he has 100 miles to decide where.

HARVEY (half joking)

No. You tell him. He's your Dad. I'll make him get
out when we get there.

132 INT. RESTAURANT – AFTERNOON

(0:04)

M.S. Jessup is back from the BATHROOM and slides into his seat.

133 INT. RESTAURANT – AFTERNOON

(0:10)

CLOSE: Jessup

JESSUP

Everything OK? You guys look a little too
serious . . .

134 INT. RESTAURANT – AFTERNOON

(0:04)

SUSAN (O.C.)

Everything's fine, Jess.

135 INT. RESTAURANT – AFTERNOON

(0:14)

ANGLE:

HARVEY (to Susan)

Well, you want to go kick up some dust, and show
'em all what two hot "coastal cowboys" can do?"

Susan nods "yes," and they leave the BOOTH, after Susan takes a chug from her DRINK, which she sets down
and looks at briefly, with a strange look on her face. The CAMERA follows them to the DANCE FLOOR.

HARVEY (cont.)

Now, please Dear, watch where you're putting your

feet, it's your *husband* you're hurting when you do that.

SUSAN (sarcastically)
Then don't be sticking 'em in my way, *dear*.

136 INT. RESTAURANT – AFTERNOON (0:30)

CLOSE: STAGE

The leader of the band, SHAUN, steps up to the microphone.

SHAUN
We're happy to be back here again, thanks to all of you who requested us, with our 'lectric mix of country, rockabilly, and western pop. We'd like to start off, however, with a new original tune by our drummer, Wes, called "A Long, Long Time."

137 INT. RESTAURANT – AFTERNOON (2:00)

MCU: Harvey faces Susan, she CURTSIES while he BOWS, and they start dancing. In spite of all the joking about lessons, they are QUITE GOOD, and Harvey seems completely in his athletic element.

They dance to the end of the SONG, and at one point, during a difficult dance move, SUSAN steps on Harvey's FEET mostly because his feet are not where they should be. Two other accomplished COUPLES are next to them, although everyone's EYES are on HARVEY and SUSAN.

138 INT. RESTAURANT – AFTERNOON (0:10)

We see another TABLE near the BOOTH, and a young couple is looking at the DANCE FLOOR, then up to Jessup in the BOOTH. He's laughing and swaying side-to-side watching them dance.

YOUNG WOMAN (looking up at JESSUP)
Wow, are you related? They're *great*.

JESSUP (proudly)
Daughter. Son-in-Law.

The YOUNG COUPLE looks back at Susan and Harvey DANCING.

139 INT. RESTAURANT – AFTERNOON (0:20)

ANOTHER ANGLE: DANCE FLOOR

SUSAN and HARVEY finish with a FLOURISH. Everybody CLAPS, even the other DANCERS.

SUSAN
Whew! They seem to *laik* us, but I still think we need more practice.

HARVEY (out of breath, with a drawl)
We're gonna get it in Houston, Hon.

140 INT. RESTAURANT – AFTERNOON (0:17)

ANGLE: BOOTH

Suze and Harvey sit down, Susan first.

JESSUP (still clapping)
Bravo, Bravo! What d'ya mean, lessons? You two
can teach the two step!

Susan and Harvey look winded, but triumphant.

141 INT. RESTAURANT – AFTERNOON (0:09)

SUSAN (slumped against the wall)
Hoo wee!

HARVEY (tiredly)
Hoo wee wee.

142 INT. RESTAURANT – AFTERNOON (0:17)

M.C.U: Jessup comes out of his side of the booth, BOWS elegantly, and offers HIS HAND to Susan, reaching across Harvey.

SUSAN (to Jessup)
You're kidding, right?

It takes a BEAT for Susan and Harvey to realize he's serious.

HARVEY (laughing)
Be very, very careful, young man. She'll wear your
ass out, especially after you've chugged a double to-
kill-yas.

Susan offers HER HAND back to Jessup, reaching across Harvey, and the CAMERA follows them as he leads her around Harvey and back out onto the DANCE FLOOR.

143 INT. RESTAURANT – AFTERNOON (0:05)

CLOSE: Harvey, who chugs his drink, looking worried.

144 INT. RESTAURANT – AFTERNOON (0:07)

CLOSE: Susan and Jessup walk up to the STAGE, and Jessup says something to SHAUN that we can't hear. He shakes his head "yes," and turns to say something to the band.

145 INT. RESTAURANT – AFTERNOON (0:10)

BACK TO: Harvey. He sits up in his seat and watches Susan and Jessup start to dance. A Waitress walks by and he raises his empty 7 & 7 glass for a refill, and raises 2 fingers together, signifying a double. She takes his glass and walks O.C.

146 INT. RESTAURANT – AFTERNOON (0:16)

BACK TO: Susan and Jessup. They start dancing to "Do You Love Me (Now That I Can Dance)," while Jessup, showing no signs anymore of FRAILNESS, is remarkably accomplished and energetic.

147 INT. RESTAURANT – AFTERNOON

(0:14)

ANGLE: DANCE FLOOR

SUSAN

Well, Jess, it looks to me like some Velasians are very good dancers.

JESSUP

We baki-baki when we're young, Never stop. Like they say, you can take the baki-baki out of a Velasian . . .

SUSAN

But you can never take away a Velasian's baki-baki?!

JESSUP (laughs)

Something like that!

148 INT. RESTAURANT – AFTERNOON

(0:07)

CLOSE: Jessup dancing superbly

149 INT. RESTAURANT – AFTERNOON

(0:05)

Harvey, looking more DEPRESSED, is watching them. The WAITRESS brings him his DRINK; he takes a gulp, and continues watching.

150 INT. RESTAURANT – AFTERNOON

(0:14)

M.C. Jessup is leading Susan into some very difficult moves, and out of them, very adroitly. PEOPLE are starting to CLAP, even more than they did for Susan and Harvey, earlier.

We watch an even bigger FLOURISH at the end of the SONG, and they BOW as people CLAP enthusiastically, walk over to the BOOTH, and when Susan sits down next to Harvey on the outside of the seat, Jessup KISSES her on the cheek.

JESSUP (sitting down on his side of the table)

That's called gettin' *really nasty*.

SUSAN

Oh, my God, you are so good! Did you say haki-haki?

JESSUP

No, baki-baki, but you're close.

Susan's waving her KNAPKIN back and forth across her face to fan herself, and taking a few moments to settle down before resuming eating, but before she does, notices a new DRINK in Harvey's hand.

SUSAN (hurt, dismissively)

Well, I guess I'm driving. You certainly aren't.

HARVEY (looks at his DRINK and sets it down)

Oh, hon, I'm fine, really.

SUSAN

Right.

JESSUP (consolingly)

Like I say, I don't have a license, but if I did . . .

SUSAN

Don't worry, we'll be fine. I can take care of it.
Someone get the waitress' attention, and we'll get
out of here, while we still can.

151 EXT. RESTAURANT – AFTERNOON (0:12)

Susan, Jessup and Harvey, EXIT the doors of the RESTAURANT. Harvey looking somber.

152 EXT. RESTAURANT – AFTERNOON (0:10)

M.S. They get into the SUBURBAN, Jessup holding the drivers side door open then closing it for Susan.

153 EXT. RESTAURANT PARKING LOT – AFTERNOON (0:09)

ANGLE: M.S. the car exits the parking lot and pulls into light easterly traffic.

154 EXT. CAR – AFTERNOON (0:06)

CLOSE IN to L.S. the CAMERA watches the SUBURBAN drive down the highway into the desert.

155 INT. CAR – AFTERNOON (0:30)

30 SECOND MONTAGE: Susan looking over at Harvey, Jessup's face looking pensive, shots of Harvey looking contrite, and back to Susan looking disappointed and determined.

156 INT. CAR – AFTERNOON (0:17)

CLOSE: Susan

SUSAN (jokingly)

Well, it looks like the troops have been well fed,
at least.

Harvey turns and smiles at her, and she turns to face him.

SUSAN

And I believe, according to your calculations,
that you should be able to drive in an hour or
two, so drink some water, OK?

HARVEY (he reaches for a bottle of H2O)

Yes'um.

157 INT. CAR – AFTERNOON (0:07)

Susan looks into the rear-view mirror at Jessup.

SUSAN

And you know what, Jess? I think if it wasn't

for women, there wouldn't even *be* men, in the west, or south, or anywhere else.

158 INT. CAR – AFTERNOON

(0:16)

CLOSE: Jessup chuckling.

JESSUP

Young lady, I've given up on even arguing with you anymore. You seem to be right about everything, and a very good driver, to boot. (humorously) Can you cook and darn, too?

159 INT. CAR – AFTERNOON

(0:21)

CLOSE: Susan

SUSAN

And Jess, we talked about it inside, and we're really going to have to set you down somewhere soon, because we can't be late for Harvey's first day of work. So, you're going to have to help us out here. Give us a place to take you before we get to my sister's house in Oklahoma City. Actually, we need to either drop you off somewhere, or give you bus fare before we stop in Albuquerque, so you got a few miles to decide. We can give you some money, too, if you need some.

160 INT. CAR – AFTERNOON

(0:12)

CLOSE: Jessup with Harvey in B.G.

JESSUP

Well, you know, I just realized we're closer than I thought, it's just up ahead. It's a town with the name of a "Church."

HARVEY

Church Rock?

JESSUP

That's it! Like I told you, it was always just down the road a piece, but I didn't tell you it was a fur piece. (He laughs)

HARVEY

Well fine, then. We'll be there before dinner.

Susan LAUGHS too, relieved at the REVELATION of a concrete destination, then looks over at Harvey.

SUSAN (laughs)

Before dinner?! Is that the only way you can tell time!

161 INT. CAR – AFTERNOON

(0:21)

CLOSE: Jessup, smiling.

JESSUP

We're so close I can feel it. I think we're really gonna make it! That means you all have time for me to tell you my story, right?

HARVEY (O.C.)

Oh yeah, the lost tribes of Velasia . . .

JESSUP

That's it, The Lost Tribes of Velasia! You guys ready for an epic?

162 INT. CAR – AFTERNOON

(0:08)

ANGLE: Susan and Harvey

Harvey shakes his head side-to-side, realizing there's no way he's going to be able to stop Jessup from telling them his "story."

HARVEY (smiles)

Shoot, Jess. And it better be good!

163 INT. CAR – AFTERNOON

(0:20)

CLOSE: Jessup

JESSUP looks slowly and carefully out both WINDOWS, then begins to spin a TALE.

JESSUP (cont.)

It all really *began* in a galaxy named Veltane, many, many, many light years from here, when the universe was still quite young, but had finally become civilized, and the many unique races of her countless worlds were finally happy, contented, *useful* . . .

164 INT. CAR – AFTERNOON

(0:12)

COMING CLOSER: Harvey, as Jessup continues in the B.G., more and more WORRIED at his continuing bizarre and unpredictable behavior. He glances over at his wife, perplexed.

JESSUP (cont.)

. . . because, with our help, they had finally climbed the apex of *Universal Systems Deployment*. Hell, we had a . . . a *galactic* help desk.

HARVEY (sarcastically)

Imagine that!

165 INT. CAR - DAY

(0:22)

MOVING SHOT – Again, the CAMERA starts out behind JESSUP’S head in the back of the SUBURBAN, and continues around the seat to FOCUS on SUSAN and HARVEY one at a time as they turn to face the CAMERA to say their lines.

This could probably be done acceptably by one CAMERAMAN, could be a Steady-Cam app, and needs to be shot when the car isn’t moving, for safety’s sake. A little jiggle probably wouldn’t hurt, either.

166 INT. CAR - DAY (0:15)

REVERSE: Jessup

JESSUP (smiling at Harvey)
Culture and commerce with all the other stars and systems flourished. Starvation and disease were finally conquered. And bandwidth was no longer a problem. SEVEN NINES of reliability. The cosmos could have gone on, serenely and peacefully, for a *trillion* years--

167 INT. CAR - DAY (0:08)

INSERT: the DESERT passing by through Susan’s window.

168 INT. CAR - DAY (0:07)

INSERT: the road. We can barely see the WHITE LINE.

169 INT. CAR - DAY (0:11)

BACK TO: Jessup

JESSUP (cont. becoming agitated)
The kinfolk of one planet, *Velasia*, being the most technologically advanced, ruled the rest of the universe with benevolence and charity, but, but still *firmly*, and were . . . we were like Gods. *Gods!*

170 INT. CAR - DAY (0:11)

HARVEY looks over at SUSAN with a look of concern. She rolls her eyes at him.

JESSUP (O.C.)
But then Korg came.

171 INT. CAR - DAY (0:12)

ANOTHER ANGLE: Jessup’s POV.

Jessup again seemed to stare right through Susan. She squirmed, her RUBY HAIR falling out of her BARRETTE onto the back of the seat.

She grabbed the falling hair clip and shook her hair loose.

172 INT. CAR - DAY (0:15)

CLOSE: Harvey

Harvey was beginning to hope the story would end soon.

HARVEY

Great. Good Story. I mean it. You don't have to finish.

JESSUP

Oh, but I do. I do. (GUFFAWS) Don't you want to know who Korg is?

HARVEY (looks at Susan)

OK, then--why don't you tell us--who's this nasty, all powerful dude, Korg?

JESSUP (hissing)

Korg's *Satan*, and I'm the *Last Splitter*.

The BACKGROUND MUSIC suddenly turns OMINOUS.

173 INT. CAR - DAY (0:06)

INSERT: DESERT HIGHWAY.

Outside Harvey window, we see a ROAD SIGN that reads: ALBUQUERQUE - 127 MILES.

174 INT. CAR - DAY (0:03)

ANGLE: Susan and Jessup

Jessup leans over and breathes on Susan's neck.

JESSUP (cont.)

Next town, please.

He snickers gleefully, MOCKING, we realize no one has noticed the change to FIRST PERSON.

175 INT. CAR - DAY (0:36)

FRONT ANGLE: Susan, Harvey and Jessup

HARVEY (derisively)

Wow, a . . . *Splitter*, the *Last Splitter*! What, pray tell, is a freaking *Splitter*?

JESSUP (proudly)

A Velasian, one who can travel through time *both* ways.

HARVEY (sarcastically)

Both ways?

Jessup leans back in the SEAT, savoring his antique words.

JESSUP

Yep. (a long BEAT) See, going forward's easy,

the time ain't been made yet. (Another BEAT)
In fact, were doin' it now.

Jessup lets Harvey and Susan consider this revelation, then leans over Susan's seat again.

JESSUP (cont.)
But it took time.

Jessup LAUGHS in a HIGH CACKLE

JESSUP (cont.)
It took a LONG time, to figure out how to go
back.

Jessup looks from Susan to Harvey, daring anyone to ask, the very pregnant silence seems to last for a minute or two, but it's really only a few seconds.

JESSUP (cont. confidently)
And there's only one way to do that--implant your
information base—you would call it a *brain*--into
a fertile egg in the womb of a suitable, *and hopefully
pretty, host, I'm sorry, hostess*, at the exact moment
she ovulates . . .

Susan swallowed quietly as Jessup continued.

JESSUP (cont.)
. . . in that instant you can *DIVIDE*, following what
you might call the 'DNA Trail,' becoming the zygote's
mother or father, then traveling backwards to his or
her time, when you can *split again!*

176 INT. CAR - DAY

(0:39)

ANOTHER ANGLE: Harvey, thinking hard, turns and looks at Jessup

HARVEY
That's crazy. It'd take you a thousand years to get
anywhere.

JESSUP (laughing)
Good Harvey, *quite* good! You've got your head
wrapped right around the problem. Logically,
yes. Although *real* time flows by us a *lot* faster
than you'd think. Consider this, too: if you go back
in time, you can change people's *futures*, which is
our *present*, which can clean up a lot of messy details,
pronto. Think about it. (a BEAT) However, since this
happens to be the only game in town, it kind'a makes
your concerns *superfluous*.

HARVEY (trying to keep up)
That's demented! OK, let me understand this--let's
say you locate Mom, or Dad, or Grampa Bumpus,
whomever. I would think that's the easy part of the
problem, using a supercomputer. The hard part would

be *getting back there* once you find ‘em. Right?

JESSUP

Not to a Velasian. You’d call it “Teleporting an Unknown Quantum State via Dual Classical Einstein-Podolsky-Rosen Channels,” or something like that. But basically, it’s just a way of transferring quantum *information* about an object, you, and recreating that information in another place. Voila! Obviously, we’re using parallel universes. I think your science has already proved them. Any idea what I’m talking about?

HARVEY (glancing at SUSAN)

Of course I understand. It’s an easy idea to grasp; I’m not as dumb as some people think I am.

177 INT. CAR - DAY

(0:28)

CLOSE: Susan smirks sardonically, and turns back to Jessup. Like Harvey, she’s become snared by his demented fable.

SUSAN

That’s very well thought out, Jessup. Very logical, very *real*, very . . . *creative*. So. What happened to the rest of the Velasians? Did *Korg* kill ‘em all?

JESSUP (O.C.)

Wasted us, every one but me. Took Veltane, in a blink of cosmic fire. Those of us who were out-bound, well, he made us homeless, wanderers. Then he hunted us down, one by one. After a few eons, there was just me.

SUSAN (a BEAT)

And I suppose he can go through time, too, both ways?

JESSUP (O.C. with a ‘HRUMPH’)

Anytime he wants to.

SUSAN

Well then, why can't y . . . your character, any time you want to--

Unfortunately, Susan asked a LOGICAL QUESTION. She turns and faces Jessup, waiting for his answer.

178 INT. CAR - DAY

(0:09)

CLOSE: Jessup’s EYES are BURNING as he flies into a RAGE.

JESSUP

Who do you think I am . . . GOD?!!!

Shouting, Jessup SPITS the words into Susan’s face.

179 INT. CAR - DAY

(0:03)

CLOSE: Harvey is as STARTLED as SUSAN is. She involuntarily JERKS the WHEEL, then over-corrects, aiming for the middle of the road again, nearly losing control of her steering.

180 EXT. CAR - DAY (0:03)

M.C.U. CAR SWERVING on the wet HIGHWAY.

181 EXT. CAR - DAY (0:02)

CLOSE: FRONT WINDSHIELD

Jessup is trying to HOLD ON in the B.G. as Susan braces herself against the DASHBOARD while Harvey helps her fight for control of the STEERING WHEEL.

182 INT. CAR - DAY (0:02)

CLOSE: Susan looks over at Harvey, scared, as they swerve, skidding down the wet road.

183 INT. CAR - DAY (0:06)

ANOTHER ANGLE: Harvey and Susan

Fighting the WHEEL, he finally helps Susan regain control of the SUBURBAN.

184 INT. CAR - DAY (0:06)

CLOSE: Susan and Harvey

There's a quick sigh of relief as the SUBURBAN SLOWS and STOPS, then Harvey turns angrily and faces Jessup. It's time to tell their obnoxious guest to SHUT UP, or get out.

HARVEY

Listen up, you freaking *Velasian* asshole . . .
You'd better SHUT UP, NOW. Or I'll throw
your out of here!

185 INT. CAR - DAY (0:11)

CLOSE: Jessup, wearing a benevolent, PATERNAL EXPRESSION, his eyes twinkling.

JESSUP

I'm sorry. I'm really sorry. I mean it, it won't,
it won't happen again.

186 INT. CAR - DAY (0:11)

CLOSE: Harvey and Susan

Harvey's staring at Jessup, half angry, half bewitched. Soon he turns around slowly, facing straight ahead again, breathing deeply, and trying his best to CALM DOWN.

Susan, finally forming some sense of the danger she and Harvey are in, now does her best to take command of the situation.

SUSAN (after glancing worriedly at Harvey)

Now, you calm down RIGHT NOW. I mean it, mister, right now. Hear me?!? I don't care who you look like, or who you think you are.

187 INT. CAR - DAY

(0:06)

ANOTHER ANGLE:

JESSUP (very contrite)
I apologize. I really apologize. Please forgive me. I'm still too . . . emotionally involved. I . . . I *try* not to get this way. But that won't happen again-- believe me, I swear it won't!

188 INT. CAR - DAY

(0:25)

ANOTHER ANGLE:

Susan looks to her usually strong HUSBAND for help, but he only stares back at her vacantly, as if under a SPELL.

SUSAN (resolutely)
How close are we to Church Rock, Harvey?

JESSUP
Almost there. A couple more miles.

Then he leans over the front seat and SQUEALS.

JESSUP (cont. victoriously)
As soon as I've split, we've won! We can rule again! And he has the . . . the *arrogance* to call me . . . a . . . a . . . a . . . *VIRUS*?!!

Jessup laughs HYSTERICALLY, the peals thundering forward and backward into a space we would call TIME if only we knew what it looked like, and how it worked.

The LAUGHTER abruptly stops. Susan and Harvey look apprehensively at Jessup.

189 INT. CAR - DAY

(0:12)

CLOSE: Jessup suddenly looking FRIGHTENED. He is straining to hear something in the distance.

The SOUNDTRACK completely stops, then we finally, too, hear a faint, far-off THRUMMING SOUND advancing across the desert at the speed of light.

JESSUP (cont. fearfully)
STOP RIGHT HERE, GOTTA PEE!

190 INT. CAR - DAY

(0:05)

ANGLE: Susan, TERRIFIED, hitting the BRAKES.

191 EXT. DESERT HIGHWAY - DAY

(0:07)

M.S. SUBURBAN on the side of the HIGHWAY.

192 INT. CAR - DAY

ANGLE: Susan turning to face Jessup

SUSAN
Mister . . .

193 INT. CAR - DAY

(0:05)

CLOSE: Jessup

JESSUP (interrupting)
Wait . . . It's Korg . . .!!!

The CAMERA catches Jessup flinging open his door, exiting the car and disappearing into the DESERT. We hear THUNDER and WIND, and the THRUMMING SOUND is slowly getting LOUDER.

194 INT. CAR - DAY

(0:17)

ANGLE: Susan and Harvey

They both look worried, and are breathing heavily.

SUSAN
He's WAY too strange, Let's go.

HARVEY
We're can't leaving an old man to die in the desert in the middle of winter. No matter how strange he is.

195 INT. CAR - DAY

(0:17)

ANGLE: Harvey and Susan

HARVEY (cont. sarcastically)
He's certainly isn't your father.

SUSAN
Ben wasn't perfect. He was a bigger asshole than you are.

Harvey looks back at her, dumbfounded.

SUSAN (cont.)
He always had to have *his* way in life, just like you.

HARVEY
And did he hurt you, somehow?

SUSAN
And he hurt my Mom; he cheated on her, for years.

Harvey can't believe her, but before he can argue or talk about it, the THRUMMING SOUND turns into a LOW RUMBLE, getting even louder.

196 INT. CAR - DAY (0:07)

ANGLE: Harvey, dumbfounded.

197 INT. CAR - DAY (0:11)

ANGLE: Susan

SUSAN (her voice rising)
Harvey . . . !

198 INT. CAR - DAY (0:22)

CLOSE: The CAR.

Suddenly a BRILLIANT LIGHT shining down from high in the air sweeps through the car, filling the gray, rainy day with ELECTRICITY. The car shakes violently as the RUMBLING passes by. We can see Harvey and Susan reacting inside.

Then suddenly the SOUND stops and the ELECTRICITY disappears.

199 INT. CAR - DAY (0:10)

CLOSE: Susan and Harvey

SUSAN (cont. wide-eyed, staring at the ceiling)
What the fuck was that!

200 INT. CAR - DAY (0:13)

ANGLE: Harvey

He gapes back vacantly for a BEAT, then finally waking up, fumbles with the KEYS, dropping them on the FLOOR while trying to put them back in the IGNITION.

201 INT. CAR - DAY (0:12)

ANGLE: Susan, trying to start the car

HARVEY
He'll be just fine--

Suddenly we hear a BACK DOOR open and SLAM shut. Susan and Harvey freeze.

JESSUP (O.C. squeeking triumphantly)
Missed me again--he missed me again! Let's get
out of here.

202 INT. CAR - DAY (0:04)

CLOSE: Jessup, looking VICTORIOUS and EXULTANT.

203 INT. CAR - DAY (0:09)

C.U. Suze. A mixture of EMOTIONS, she starts the car.

204 EXT. CAR - DAY (0:07)

C.U. car pulling back onto the highway.

205 INT. CAR - DAY (0:12)

ANGLE: Susan

She deliberates for a few moments, summoning up all of her COURAGE, and looks RESOLVED.

SUSAN

I don't know who you are, stranger, or what
that . . . that *thing* was, but you're getting out
at the next exit, the very next one!

206 INT. CAR - DAY (0:11)

CLOSE: Jessup

JESSUP (surprisingly repeats Harvey's words)

Would you leave an old man to die in the desert
in the middle of winter? No matter how strange
he is?

He GUFFAWS for a few BEATS but quickly grows quiet, his EYES SHIMMERING more brightly. He looks like he's going into a TRANCE, EYEBALLS rolling up into his head.

207 INT. CAR - DAY (0:16)

EFFECT: SUPERIMPOSE with SHOT #106. We see a LITTLE BOY running towards a RED BARN, pulling a BLUE KITE, and hear CHILDREN'S VOICES in the B.G.

DISSOLVE TO:

208 INT. CAR - DAY (0:05)

ANGLE: Jessup, still in a TRANCE, but COUGHING.

HARVEY (O.C. sternly)

You heard what my wife said!

209 INT. CAR - DAY (0:08)

CLOSE: Jessup. He breaks out of his trance and stops COUGHING; then looks at Susan and Harvey

JESSUP (sneering)

Your wife?

210 INT. CAR - DAY (0:11)

FRONT ANGLE: Susan, surprisingly.

SUSAN (clutching her stomach)

Honey, I'm not feeling very good. I think it might have been

that drink, or maybe the shrimp in the salad.

211 INT. CAR - DAY (0:08)

C.U. Harvey.

HARVEY

No problem, Susan, I'm OK to drive. Just pull over the next chance you get.

212 INT. CAR - DAY (0:05)

ANGLE: Susan, who seems to be getting sick to her stomach very quickly.

SUSAN (looks at her husband, in distress)

Oh honey . . .

213 INT. CAR - DAY (0:08)

ANGLE Harvey, looking ahead of them while he helps Susan steer the car.

214 INT. CAR - DAY

HARVEY (worriedly)

Here's a place, here's a place, Susan, slow down, that's it, slow down . . .

QUICK DISSOLVE TO:

215 INSERT: IMAGE of SILVER FACE. (0:17)

The last thing Susan remembers is the IMAGE of the MAN in the MOON on a star less, icy night.

The IMAGE is a blown up, enhanced PHOTOGRAPH of BENJAMIN/JESSUP.

216 EXT. CAR - DAY (0:03)

MCU: We see the car stop at a turnout. Harvey jumps out of the passenger side and runs around to the drivers door and opens it.

HARVEY (shouting worriedly to Susan, who has passed out)

Honey, honey, Susan!

217 EXT. CAR - DAY (0:04)

CLOSE: Susan, barely breathing; Harvey pushes her over and gets in the drivers seat.

218 EXT. CAR - DAY (0:09)

ANGLE: Jessup.

JESSUP

You know, there's a hospital just a couple miles away, if I remember right—there's a sign over there!

Harvey comes into frame and follows Jessup's arm, pointing to the side of the road.

219 INSERT, SIGN BY THE SIDE OF THE ROAD that proclaims “St. Stephens Mercy Hospital” (or some such, I’ll find a real one in the area when I get the research time). Harvey starts the car, pulls onto the highway and speeds down the road into the distance.

SLOW FADE OUT:

In the B.G. we hear HOSPITAL SOUNDS including VOICE-OVERS that sound like MEDICAL STAFF cooing over BABIES in a MATERNITY ROOM as the scene FADES TO BLACK.

FADE IN:

220 INT. HOSPITAL WAITING ROOM – NIGHT (0:17)

The lights of the waiting room are GREEN and YELLOW.

The CAMERA PANS to Harvey, pacing back and forth in front of the emergency room doors.

He sits down nervously on a VINYL COUCH and picks up a magazine, looking at it for a few moments, then dropping it.

221 INT. HOSPITAL WAITING ROOM – NIGHT (0:03)

ANOTHER ANGLE: EMERGENCY ROOM DOORS

The HEAD NURSE appears in the WINDOWS of the double doors.

222 INT. HOSPITAL WAITING ROOM – NIGHT (0:03)

CLOSE: Harvey

He sees her and stands abruptly.

223 INT. HOSPITAL WAITING ROOM – NIGHT (0:03)

ANGLE: He walks up and confronts her at the doors, waiting anxiously

The NURSE smiles.

224 INT. HOSPITAL WAITING ROOM – NIGHT (0:09)

CLOSE: HEAD NURSE

HEAD NURSE

Great news, Mr. Patterson--your wife appears to be doing just fine, now. She’s medicated, and resting, but you can go in and sit with them, if you’d like.

225 INT. HOSPITAL WAITING ROOM – NIGHT (0:07)

CLOSE: Harvey and the Nurse

Harvey feels light-headed and looks for a moment like he’s going to faint. The Nurse grabs him and guides him over to the COUCH.

ANGLE: Harvey and the NURSE sitting next to each other on the LOUNGE.

HARVEY (praying)
Oh, Good Lord, thank you, thank you, thank you . . .

He's relieved, but after a few BEATS, contemplates something else.

HARVEY (cont.)
. . . then . . . then she's with Jess?

HEAD NURSE
Your father-in-law? Isn't he with you? We released him an hour ago, looking very chipper. He's got to be around, somewhere, waiting for you, I'm sure.

The Nurse looks likes she is about to burst with GOOD NEWS.

HEAD NURSE (cont.)
But I've saved the best news for last.

HARVEY
W . . . what? What news?

After all he'd been through, Harvey was unprepared for a surprise.

HEAD NURSE
It's your wife--

She looked like she was telling someone about LOVE for the first time.

HEAD NURSE (cont. smiling)
Brace yourself, Mr. Patterson. (a long BEAT).
Although very rare, it's possible for a woman to be pregnant, in her third trimester, and not know it. Especially a young, athletic woman like your Susan.

She leaned forward and smiled CAPABLY, while Harvey stared back at her, not liking this AT ALL.

HARVEY
Wha . . . What!?! . . .

HEAD NURSE
Harvey, Susan has given birth, you're a father.

His brain ached and he felt like screaming. Jessup's demented science fiction story had turned into their NIGHTMARE. He stood up and began pacing back and forth, holding his head in his hands.

HARVEY (stopping, he looks at the Nurse carefully)
My God . . . is . . . is it a boy, or is it a girl?

He wondered as he spoke if it would make any difference.

The Nurse informed him in the TONE of one who is announcing the CONQUEST of the UNIVERSE.

HEAD NURSE
Better yet, Harvey, it's both--a boy and a girl.

227 INT. HOSPITAL WAITING ROOM – NIGHT (0:03)

ANOTHER ANGLE:

HEAD NURSE (cont.)
. . . it's *twins!*

Her EYES SHIMMERED, and she laughed in a HIGH CACKLE, while she holds Harvey as he CRIES on the divan.

Fade out, end.

ALTERNATE ENDING:

HEAD NURSE (cont.)
Would you like to see them?

228 INT. HOSPITAL WAITING ROOM – NIGHT (0:07)

CLOSE: Harvey

HARVEY (defeated, looking at her)
I guess so . . .

229 INT. HOSPITAL WAITING ROOM – NIGHT (0:05)

HEAD NURSE
Follow me.

Harvey follows the nurse and the CAMERA tracks them as she stands up and walks over to the NURSERY DOORS in the B.G.

230 EXT. NURSERY – NIGHT (0:08)

CLOSE: Harvey walks up to the NURSERY WINDOW and looks down.

231 INT. NURSERY – NIGHT (0:09)

CLOSE: TWO NEWBORN BABIES, already with their EYES OPENED, staring back from their NURSERY CONTAINER. The girl's EYE'S SHIMMER, and the boy's don't.

232 EXT. NURSERY – NIGHT (0:13)

The CAMERA DOLLIES backward, while the Head Nurse keeps cackling and puts her arms around Harvey to console him. Meanwhile, he drops his head into his hands, and begins to SOB. Holding him close, she starts to rock him in her arms like a baby.

END TITLES

233 EXT. NURSERY – NIGHT (0:12)

FREEZE FRAME of SHOT #122: The HEAD NURSE laughing crazily, while hugging HARVEY.

SOUND TRACK UP

FADE TO BLACK:

234 30 SECOND Theme music MONTAGE of a young boy running to raise a KITE into the air next to a RED BARN.

FADE OUT: END.

ALTERNATE ENDING #2:

It's a secret.

The END.

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