

26 INT — A SEEDY STRIP CLUB — NIGHT

[TIGHT TWO SHOT. Lockdown: Guys in foreground, stage in background] Tim and Nick sit at the bar, which is level with the stage, turned toward each other engrossed in a debate. STRIPPER dances right in front of them. The following action takes place throughout the conversation/scene:

We see the Stripper only ever from thighs down. Nick and Tim drink their beers as they engage in a heated debate, completely ignoring the Stripper.

TIM

...yeah, finally. I can't believe they waited this long to make a statue of him. He was a great president.

NICK

He was, so why does it matter how they depict him.

TIM

It matters. He should be depicted in the most dignified way. Standing up.

We see the Stripper's head appear between her knees, as she bends in half. Her seductive expression turns to one of annoyance at their indifference. Her head disappears [leaves frame], as she straightens up and continues to dance.

NICK

Why is depicting him in a wheelchair indignant. That's not indignant that's reality.

TIM

He may have been in a wheelchair in reality, but not in the media.

After continued ignoring, the Stripper's thighs stop gyrating. After a frustrated pause, she starts to tap dance.

NICK

Maybe not frequently, but there are four photos of him in a wheelchair in the FDR archives.

TIM

Okay, but 4 of 10,000. He did not want to be photographed that way.

NICK

(standing)

Let's get out of here.

Nick stands up; swigs the last of his beer; and leaves some of his money behind, as a tip. Tim takes the cue and does the same. (They never acknowledge the Stripper and never break from the debate.)

TIM

(getting up)

Plus, those don't count. You couldn't really tell. He had his legs covered by a blanket.

NICK

(exiting bar)

What do you mean those don't count.

INTERCUT WITH:

27 INT — 33 DESTINY DRIVE: KITCHEN

Justice rinses and throws away an empty Soy Milk box. As she does so, she notices something in the trashcan. She removes the trashcan lid and (non-judgmentally) transfers a number of beer bottles and Pepsi plastic bottles from the trashcan to the recycling bin next to the trashcan. We see that the only items in the trashcan are Justice's water bottles. She replaces the trashcan lid. Washes her hands, then exits the kitchen.

CONTINUING TO:

28 INT —T.J.'S BEDROOM – SAME DAY

T.J. takes down a box from the top of his closet.

JUSTICE (O.S.)

Yo, T.J.

T.J.

(calling back)

Yeah.

Justice comes down stairs and enters the room, as T.J. sits on his bed and begins looking through the box of mementos: putt-putt gold score card, movie tickets, birthday cards, birthday balloons, etc. -- all Justice related.

JUSTICE (O.S.)

Why didn't you go with

(entering room)

Nick and Tim?

T.J.

They didn't ask me.

JUSTICE

Me either.

T.J.

You'd have gone to a strip club?

JUSTICE

(nonchalantly)

Sure.

T.J. continues to fondly reflect on the mementos.

JUSTICE

(sitting next to him)

What ya looking at?

T.J.

(holding putt-putt score card)

Look, I nearly beat you that time.

JUSTICE

I can't believe you kept all this stuff.

Justice picks up a movie ticket stub.

JUSTICE

"Good Will Hunting". One of my all-time favorites.

T.J.

Yeah, you tricked me into seeing that. Told me it was an action-adventure.

JUSTICE

Those were fun times, T.J. Now we'll have even more.

(getting up)

Well, back to work. Was just taking a little snack break. Goodnight.

T.J.

Goodnight.

29 INT —JUSTICE'S BEDROOM

Justice enters her bedroom, shutting the door behind her. The room is dark, except for her laptop computer screen. She sits with her laptop and begins typing – continuing where she left off. (We never see what she is typing, only that she is engrossed.)

In the background, we hear CAR DOORS SLAM and MUFFLED ARGUING VOICES. Justice wonders, and soon learns as:

Suddenly, we hear the FRONT DOOR OPEN, and as usual, the METAL SCREEN DOOR SLAMS SHUT.

30 INT — 33 DESTINY DRIVE: LIVING ROOM TO UPSTAIRS

Tim and Nick enter the darkened house, still debating loudly. The debate has continued and escalated. Nick argues his points adamantly. Tim, however, argues adamantly and angrily, as his argument loses cogency. They continue the debate as they go upstairs, and each gets ready for bed (teeth brushing, etc.).

NICK

If you ever saw him standing, it's because a cabinet member or aide was holding him up. I suppose that doesn't count either.

TIM

Still. He should not be depicted in a wheelchair.

NICK

So maybe they should make the statue of him and his favorite aide.

Nick chuckles.

TIM

Very funny, Nick! We're talking about a fucking bronze statue that's gonna last for hundreds of years. You depict the guy in the most dignified way.

NICK

History should portray accurate accounts of events. Don't you agree?

TIM

(seeing the trap)

That's crap, Nick!

NICK

Tim, you're a history major. You don't agree that history should be accurate?

TIM

(defensive)

Well, of course, I do.

NICK

Well, then, FDR should be depicted in a wheelchair. He was crippled most of his adult life.

TIM
But it makes him appear weak. You
shouldn't-

NICK
(interrupting)
So by depicting him standing up,
you're telling physically
challenged people today that they
are weak and should be ashamed.

TIM
(caught in trap)
Well, no-

NICK
(shutting his door)
He was a cripple, Tim.
(O.S.)
That's reality!

TIM
(angrily)
They could at least picture him in
front of a podium or something!

Tim goes across hall to his bedroom, turns off hall light,
enters his room, SLAMMING DOOR behind himself.

31 INT —JUSTICE'S BEDROOM

Justice laughs quietly and begins typing again. Suddenly,
we hear TIM'S DOOR FLY OPEN. Justice stops typing a moment.
We hear TIM'S FOOT STEPS and NICK'S BEDROOM DOOR OPEN, as:

TIM (O.S.)
(storming to Nick's room)
Oh, and, another thing—
(opening Nick's door)
—fuck you, Nick!

Justice tries desperately to keep from bursting out
laughing. We hear TIM RETURN TO HIS ROOM, SLAMMING THE DOOR
once again.