

SCENE E

INT. UPGRADE CLOTHING BOUTIQUE - LATER

FANCY WOMEN IN FANCY CLOTHES ARE SHOPPING. JULIE AND PATTY
ENTER AND START CHECKING OUT THE CLOTHES. THE SALESWOMAN
SIZES THEM UP AND APPROACHES.

JULIE

START → SALESWOMAN

Can I help you with something, girls?

#1 JULIE

No thanks, we're just looking.

SALESWOMAN

Oh. Well, maybe you two would be more comfortable "just looking" at the mall.

JULIE DOESN'T LIKE TO BE LOOKED DOWN ON. SHE FLASHES A CREDIT CARD AND TRIES ON A LITTLE ATTITUDE FOR SIZE.

JULIE

And maybe you'd be more comfortable if someone else got your commission?

THE SALESWOMAN QUICKLY CHANGES HER ATTITUDE.

SALESWOMAN

What are you, a size two? I have something that'd be perfect on you. I'll be right back. (CALLING OFF) Bettina! Bring these ladies some cappuccinos.

THE SALESWOMAN CROSSES OFF TOWARD THE BACK OF THE STORE.

PATTY

~~I'm so proud of you! I guess my hitch lessons are really paying off. (WHEN)~~
Hey, where'd you get the plastic?

SIXTEEN TO LIFE
1/2 HR. WB PILOT

GREG ORSON CASTING

1/8

JULIE

My dad gave it to me for emergencies.
Come on, let's get out of here before she
comes back.

PATTY

But I want my cappuccino.

JULIE

Come on!

THEY CROSS TO THE EXIT. JULIE NOTICES A STUNNING DRESS ON A
MANNEQUIN AND STOPS IN HER TRACKS.

JULIE (CONT'D)

Oh, my god. Is this not the most
beautiful dress you've ever seen?

PATTY

(RE: PRICE TAG) Well, for three hundred
and ninety-eight dollars it should be.

JULIE QUICKLY TAKES HER HANDS OFF THE DRESS AND BACKS AWAY.

JULIE

(TO DRESS) Good-bye beautiful. I loved
you. But it wasn't meant to be.

PATTY THINKS. SHE LIVES FOR MOMENTS LIKE THIS.

PATTY

Unless... you buy the dress, keep the
price tag on and then return it the next
day.

JULIE

Great idea, Winona. But isn't that kind
of... illegal?

48

PATTY

Relax, people do it all the time. What do you think happened to my dad's new big screen TV the day after the Super Bowl?

JULIE

I wondered why we had to watch the game through the bubble wrap.

PATTY

Okay, whip out the card. You're getting this dress.

JULIE

No way. My dad said it's just for emergencies.

PATTY

This is an emergency. A fashion emergency. The hottest guy in town needs to see you in this dress.

JULIE THINKS IT OVER. IT IS AN AMAZING DRESS... SHE SMILES.

JULIE

(TO DRESS) Okay, beautiful. You're coming home with me. But I gotta warn you. It's just a one night stand.

PATTY

(TO SALESWOMAN) Excuse me? Can we see this in her size?

JULIE

(CALLING OFF) And Bettina? A couple of biscotti, please.

END

CUT TO:

3/8

SCENE VINT. JULIE'S LIVING ROOM - LATER

JULIE ENTERS, WEARING A COAT OVER HER DIRTY SLIP, CARRYING HER DRESS. SHE TURNS ON THE LIGHT AND IS SURPRISED TO FIND JOE WAITING FOR HER. SHE PRETENDS LIKE NOTHING IS WRONG.

START → JULIE

Dad, hi! How was the date?

JOE

You want to explain why you weren't watching your brother and why you're coming home so late, half naked and...

(SNIFFING) smelling like garbage?

JULIE

You know, I would explain, but it's such a boring story. Believe me, you don't want to hear it. Night, Dad!

SHE STARTS TO CROSS OFF.

JOE

Get back here! I can't believe you did this. This isn't like you Julie.

JULIE CROSSES BACK AND PLOPS ON THE COUCH. AT THIS MOMENT, SHE IS MUCH ANGRIER AT HERSELF THAN JOE IS AT HER.

JULIE

No, this isn't like me. I don't do things like this because of some stupid boy. I'm a horrible person and I should be punished! In fact, I'm officially grounded. From now on, I'm just going to go to school and go to work and come home. And that's it.

4/8

JOE

That's all you do anyway! (THEN) You know, the really disappointing thing is I always felt like I could trust you and now I don't know if I can.

JULIE

Do we have some Jewish relatives I don't know about? Cause you're surprisingly good at this guilt thing.

JOE

I just don't get why you had to lie. I'm always honest with you. I thought we had the kind of relationship where we could share anything.

JULIE

Actually, we don't. You make it hard because... you're kind of judgemental and expect way too much from me.

JOE

That's not true. You can tell me anything. Starting with where you were tonight.

JULIE

I was at church, praying for peace in the Middle East? (OFF HIS LOOK) Okay... I snuck into the country club and pretended to be a member so some guy would like me.

JOE

What?! How could you do that? You realize you could've lost your job? And for what?

(MORE)

5/8

JOE (CONT'D)

~~Some rich, spoiled, bratty snob who~~
 wouldn't know a decent girl if he... (OFF
 JULIE'S LOOK) ~~Okay, I guess I see your~~
 point. (THEN) Look, like it or not, you
~~have a responsibility to this family.~~ I
 count on you. And you were supposed to
 be watching out for Mike.

JULIE

I'm his sister, not his mother. Unless
 there's some weird kind of Chinatown
 thing going on I don't know about. And
 what about me? What about my life? Or
 aren't I supposed to have one?

OUCH. JOE TAKES A DEEP BREATH AND DIGESTS THIS.

JOE

Okay, I know what you do around here.
 And I appreciate it.

JULIE

(NEWS TO HER) You do?

JOE

Yeah, and I should probably tell you that
 more often. Maybe if I had told your
 mother, she'd still be here.

JULIE

It's not your fault she left.

JOE

Maybe not. But you should have a life.
 I want you to go out and have a good time
 and like boys.

6/8

JULIE

Really?

JOE

Yeah. At least now we know you're not a lesbian.

JULIE

Who thought I was -- I am so never playing volleyball again. (THEN) So are we okay?

JOE

We're okay. Just promise me no more lies or secrets.

JULIE

No more lies. No more secrets. I promise. (THEN) So how was the date?

JOE

It was good. We're going out again.

JULIE

Really?

JOE

Yeah, I liked her. She's different than the women I usually go out with.

JULIE

What do you mean... usually go out with?
SO MUCH FOR NO LIES.

JOE

I, uh... I meant, you know, back in the day. Before your Mom. When I was single.

7/8

JULIE

Oh. I thought you meant compared to women like Boobra.

JOE

You know about Boobra? I mean, Barbra.

JULIE

Small town, Dad. People talk.

JOE

Oh. Well I'm glad you pushed me to go out with Gloria. She's a good woman. She didn't even freak out when my credit card was rejected.

JULIE

(UH-OH) You used your credit card at the restaurant? But you never use your credit card.

JOE

I guess I'll just call them tomorrow and find out what happened.

SO MUCH FOR NO SECRETS. SHE STARTS BACKING OUT OF THE ROOM.

JULIE

Yeah, well... Credit card companies make mistakes all the time. So many people, so many charges. You really can't believe a word they say. Anyway, let's stick with the whole "I'm punished thing" and we'll talk more about this in the morning.

Night, Dad!

JULIE BOLTS OUT OF THE ROOM.

END

CUT TO:

8/8

2-13-03
ADDITIONAL SCENES

ACT ONE

SCENE A

INT. JULIE'S KITCHEN - MORNING

A VERY MODEST HOUSE WHICH IS A LITTLE RUN DOWN. NOT THAT IT WAS ALL THAT NICE WHEN IT WAS NEW. THE MORNING RUSH IS ON. JULIE, 16, STRAIGHT SHOOTER, NOT AFRAID TO TELL IT LIKE IT IS, ABSOLUTELY BELIEVES SHE IS DESTINED FOR GREATNESS... MAYBE, SETS THE BREAKFAST TABLE, PUTS OUT A BOX OF CEREAL.

START → MIKE

(O.S.) There's no clean underwear! Am I supposed to go commando?

JULIE

Turn a pair inside out! And hurry up, Mike. You're going to be late for school. Dad! Breakfast!

PATTY, 16, BIG TITS, BIG MOUTH, AND JULIE'S BEST FRIEND ENTERS THROUGH THE BACK DOOR. SHE POURS HERSELF A CUP OF COFFEE AND SITS AT THE TABLE.

PATTY

Hey, Jule. Tell the truth. You think this top is too slutty for school?

JULIE

Uh, yeah.

PATTY

(SMILING) Good.

JOE, 40ISH, BLUE COLLAR SINGLE DAD, WHO'S DOING THE BEST HE CAN, ENTERS AND POURS HIMSELF A CUP OF COFFEE, HEADS TO THE REFRIGERATOR AND GRABS A SLICE OF COLD PIZZA AND SITS.

JULIE

You call that breakfast?

JULIE

"SIXTEEN TO LIFE"
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1/7

JOE

What? It's got all the major food groups. Grains, carbohydrates... pepperoni.

JULIE SITS AND EATS HER CEREAL AS PATTY REMOVES HER MAKE UP BAG FROM HER BACKPACK, SPREADS THE CONTENTS ACROSS THE KITCHEN TABLE AND BEGINS TO PUT ON HER MAKEUP.

JOE (CONT'D)

(TO PATTY) Okay, I'm totally skipping over the fact that you're wearing a bra at my breakfast table and going right to you're too young to be drinking coffee.

PATTY

You're right, Joe. But it gets me going after a long night of sex and drugs.

JULIE

(OFF JOE'S LOOK) Relax, Dad. Patty's kidding. She doesn't use drugs. (THEN, YELLING) Mike! Move your ass!

MIKE, 12, SARCASTIC, TROUBLEMAKER, CURRENTLY ON THE VERGE OF PUBERTY, ENTERS, PEEKS INTO HIS LUNCH BAG AND DOESN'T LIKE WHAT HE SEES.

MIKE

Peanut butter and jelly?

JULIE

I'm sorry, but apparently the cook fell in love with the maid and they ran off together. I'm just filling in until they get back.

2/7

JOE

Well, la dee freakin' da. Someone's been spending way too much time at that country club.

JULIE

Tell you what, you win the lottery and I'll be happy to quit my job.

JOE

I just think those people are a bad influence. If you're not careful --

JULIE

I might become a doctor or a lawyer?
(TO MIKE) Hurry up. The bus isn't going to wait for you.

END

~~MIKE EATS HIS CEREAL AS GLORIA, ATTRACTIVE, FLIRTY, MAIL CARRIER, ARRIVES AND STANDS AT THE BACK SCREEN DOOR. SHE CLEARLY HAS A THING FOR JOE.~~

GLORIA

Good morning, Joe.

JOE

Morning, Gloria.

GLORIA

(HOLDING UP AN ENVELOPE) Someone forgot a stamp... again

~~HE SMILES AT GLORIA, GETS A STAMP OUT OF A DRAWER, CROSSES OVER, OPENS THE SCREEN DOOR.~~

JOE

What was I thinking?

~~JULIE AND PATTY SHARE A LOOK AND ROLL THEIR EYES. JOE LICKS THE STAMP, MAKES A FACE, PUTS IT ON THE ENVELOPE AND HANDS IT TO GLORIA.~~

GLORIA

~~We do have self-adhesive stamps now.~~

3/7

~~JOE~~
Well, I might just have to stop by the
Post Office and pick some up

~~PATTY~~

~~(SINGING, A LA NELLY) IT'S GETTING HOT IN
HERE/LET'S TAKE OFF ALL OUR CLOTHES...~~

~~GLORIA CROSSES OFF. JOE SITS.~~

START →
#2

JULIE

Dad, would you ask her out already? You
two are like a geriatric episode of
Dawson's Creek.

JOE

Gloria? I hardly know her.

JULIE

You see her almost every day.

~~PATTY~~

~~That's more than my mother sees my
father. And they're married.~~

JULIE PUTS THE DISHES IN THE SINK. A CAR HORN BEEPS OUTSIDE.
JULIE LOOKS OUT THE WINDOW.

JULIE

Dad, Frank's here. (CALLING OFF) He's
coming! (TO JOE) Mom walked out on us two
years ago. And how many dates have you
had since then? Let's see... (SILENTLY
COUNTS ON HER FINGERS, THEN) None!

PATTY

(CURLING HER LASHES) Like father, like
daughter.

JULIE

We're not talking about me.

4/7

MIKE

Personally, I don't mind peanut butter and jelly. But the guys who beat me up and steal my lunch are getting sick of it.

FRANK, BIG GUY, JOE'S CO-WORKER AND BUDDY ENTERS.

FRANK

Come on. The boss is already on my ass and now you're gonna make me late. It's no good having a car pool unless you have a job to car pool to.

JOE

Gimme one minute.

FRANK SITS. JOE EXITS INTO THE LIVING ROOM. JULIE CALLS AFTER HIM.

JULIE

You know, just because Mom flaked doesn't mean all women are like that.

JOE (O.S.)

If you like Gloria so much, maybe you should go out with her.

PATTY

(PUTTING ON LIP GLOSS) Well, it'd be an improvement over no dates.

JULIE SHOOTS PATTY A LOOK.

FRANK

(TO MIKE) Who's Gloria?

MIKE

She delivers our mail.

FRANK

She stacked?

5/7

~~MIKE~~
Not really, but she has a good ass.

FRANK

I like that.

~~MIKE~~

Me too.

~~JOE ENTERS FROM THE LIVING ROOM WITH HIS COAT~~ FRANK STANDS.

FRANK

~~Finally~~

JOE

(TO JULIE) Why is it so important to you that I ask her out, anyway?

FRANK REALIZES HE SPOKE TOO SOON AND RELUCTANTLY SITS.

JULIE

Because I care about you? I'm hopefully gonna go to college and get married one day, Mike will probably end up in prison and then you'll be all alone.

~~MIKE~~

~~At least in prison, I'd get a decent lunch.~~

JOE

When am I alone? I got the two of you. Alone would not be a bad thing. In fact, it's kind of the goal.

~~FRANK~~

~~So what's the story with this Gloria? I hear she has a nice ass.~~

JOE

~~Can we go, already?~~

6/7

~~FRANK~~
 Sorry to hold you up.

~~FRANK STANDS AND CROSSES TO THE DOOR. JULIE PUSHES JOE AND
 FRANK OUT THE DOOR AND THEY EXIT. MIKE GRABS HIS BOOK BAG.~~

MIKE

I'm just saying, would it kill you to
 make a tuna sandwich once in a while?

JULIE

Tuna fish? You want tuna fish? Why
 didn't you say so?

JULIE GOES TO THE PANTRY, THROWS A CAN OF TUNA AND THEN TWO
 SLICES OF BREAD IN HIS LUNCH BAG AND HANDS IT TO HIM.

JULIE (CONT'D)

Knock yourself out.

SHE PUSHES MIKE OUT THE DOOR AND HE EXITS. SHE TURNS TO
 PATTY WHO'S TOUCHING UP HER LIPSTICK.

JULIE (CONT'D)

You too, Maybelline. Let's go.

PATTY GRABS HER STUFF AND EXITS. WITH EVERYONE FINALLY OUT
 THE DOOR, JULIE PLOPS IN A CHAIR, LETS OUT A SIGH, CLOSES HER
 EYES FOR A MOMENT. PATTY STICKS HER HEAD BACK IN.

PATTY

Uh, Jule? Coming to school?

JULIE

Oh yeah, school. Right.

JULIE GRABS HER BOOK BAG AND EXITS.

END

CUT TO:

7/7