

MY DEAD AUNT DIANE

By

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FADE IN

INT. SOUNDSTAGE - DAY

Famed astrophysicist NEIL deGRASSE TYSON walks onto a SOUNDSTAGE and sits.

NEIL

Hello, I'm Neil deGrasse Tyson, famous astrophysicist, author and paid spokesperson for this film. I'd like to introduce you to a man I've never seen before last month. I was hired by the producers of this film to show you who and what you'll be looking at for the next ninety nine minutes. His name is Clark Kent.

EXT. BERKELEY NEIGHBORHOOD - DAY

We SEE an older MAN, CLARK KENT, outside his home in Berkeley, California.

It is a nice, small Craftsman house, eggshell blue.

Nice trees, nice driveway, nice NEIGHBORS walking around a nice neighborhood.

Everything is just *too nice*.

NEIL (V.O.)

No, not *that* Clark Kent. This Clark Kent has no super powers, unless you consider whining and complaining a power far beyond the power of mortal men. He lives inside that house in Berkeley, with his domestic partner for twenty years, Shaw, a woman much too pretty and smart to be hooked up with a guy like him, but we cannot question true love, now can we? Let's continue...

Clark is coughing.

NEIL (V.O.)

Clark's health is bad. He has COPD and suffers from not only diabetes one and two, but three through seventeen.

(MORE)

NEIL (V.O.) (CONT'D)

That's one of Clark's one liners. Yeah, I know. He has been to the local ER so many times, his hospital gown is monogrammed with the initials CK. TA-BOOM! But I wanna tell ya.....

We SEE Clark chasing a ghost around the house.

NEIL (V.O.)

He also sees a ghost from time to time, the spirit of his dead aunt Diane. Diane died in 1977, from a line drive hit by an Oakland Athletic, into the stands, where Diane was enjoying the game with her nephew Clark. The batter, a pitch hitter by the name of Ozzy Lederhosen, never again batted for the A's or any other team. The death was quite a blow to little Clark and Ozzie also!

We SEE Clark sitting at his Royal typewriter.

NEIL (V.O.)

Clark despises anything made after 1984. Phones, laptops, blackberries, blueberries, whatever, he despises technology. He writes. Screenplays, bits for known comedians, and humor pieces he submits for the New Yorker magazine to no avail. Clark writes and writes and writes. But no one buys.

Clark tears up what he has been writing on the old Royal.

NEIL (V.O.)

Clark is no man of steel. He is a man who looks like the ghost of his dead aunt Diane will be the death of him. But maybe not. Let's watch as Clark's life unfolds.

Neil gets in a golf cart and drives five feet to a map of a FLAT EARTH.

NEIL

Man, don't let *anyone* know I believe in this shit!

A VOICE from the rear of the theatre.

VOICE

You know, Neil we *did* go to the moon.

NEIL

Shut up! I've got documented proof that it was all done on the back lot at Fox, and Kubrick directed. True! LISTEN TO ME!

The LIGHTS are turned off and Neil sits in the golf cart, mumbling something about Bigfoot.

INT. KENT HOME - DAY

Clark is attempting an apology. He is addressing the open bathroom door.

CLARK

Sweetheart? Come over here. Come on, sweetheart, you know I'm sorry. You know I love you and I'm so sorry about what I said last night. If you can find it in your heart to forgive me, I'll be the happiest guy in the world.

The bathroom door opens very slowly.

CLARK (CONT'D)

Come on, honey, forgive me. I'm only human. I apologize for buying that horrid food.

Cautiously, out steps MISSY, the most beautiful cat in the entire world. She rubs herself against Clark's leg and wanders off to the back room.

The phone RINGS. Clark allows the machine to answer. The VOICE on the other end is his partner, SHAW.

SHAW

(cheerfully)

Hi, hon. I'll be a little late tonight. Remember, we're going to Prema's house for dinner. I love you, so please don't have sex without me. Do not wear those seventies flare jeans you love. And no moccasins.

The recording ends. Clark watches Missy play with a TOY BIRD in the back room.

He engages Missy in a GLENGARRY GLEN ROSS game.

CLARK

Put the toy bird down. Cat toys are for closers only. What, you're talking about real estate, some guy who doesn't wanna buy?

Missy stares at him, then plays some more with the toy.

CLARK (CONT'D)

First place prize is a brand new Cadillac. Second place is a set of steak knives. Third prize? You're fired. What's my name? What's my name? *Fuck you* is my name.

Missy MEOWS. Clark feels her attention span waning.

CLARK (CONT'D)

The leads are weak? The leads are weak? (Missy backs away) Okay, Missy, sorry, sorry. I'm sorry, Sweetie. No more Mamet-speak today. I get going and I can't stop!

Clark wanders over to a table and picks up a photograph of his favorite aunt, DIANE KENT.

A spooky PRESENCE is in the room. Missy backs away from the photograph. Eerie sounds WAFT in and out. Clark listens to music of the Afterlife.

(SLIM WHITMAN-like yodeling.)

INT. HOUSE - EVENING

Clark and Shaw ready themselves for a dinner party.

CLARK

Hey, hon, come on, we'll be late.

SHAW

Don't rush me. I've been looking at legal briefs all day. My face looks like a bench warrant and my body feels like it's been denied bail.

Clark admires his wife in the mirror. There, in the corner of the mirror, is AUNT DIANE. She is bushing her own hair.

Clark is petrified but keeps talking.

CLARK

You're the most beautiful woman in the world. I'd subpoena you in a heart beat.

SHAW

That's my sweet husband for you. How was Missy today?

Shaw re-arranges her hair for the third time.

CLARK

She hates it when I pretend I'm Alec Baldwin.

SHAW

Get any writing done today? Anything new with your latest script?

CLARK

I worked on the lead character's inner most secrets. I love secrets.

SHAW

I know you do.

Clark tilts his head ever so slightly to the left, then answers.

CLARK

I like everything I write.

MUSIC is wafting in and out of the room, but there is no radio or stereo on.

SHAW

Is that the Bose commercial again? It's strange, like spooky old movie ghost sounds from the fifties.

CLARK

The radio's not on.

SHAW

Then where's the music coming from?

CLARK

I think we just entered "The Twilight Zone".

Aunt Diane is laughing in the corner, chasing Missy.

There is a KNOCK at the door. Clark opens it, speaks quietly to a small balding MAN with a clipboard, then slams the door closed.

SHAW

Who was it?

Shaw peaks out the front window.

CLARK

A survey taker taking a survey on survey takers.

SHAW

Clark, you really need to see someone soon. A professional.

CLARK

Those people all so damn young. I feel like I'm talking about my issues with a grade schooler.

SHAW

You'd eventually find the right one.

Clark tries to close up the décolletage on his partner's bosom. Aunt Diane peeks at Shaw's boobs.

Shaw cannot see her.

CLARK

Disco inferno? You *will* survive.

Shaw assumes he's talking with her.

SHAW

Gloria Gaynor I ain't.

CLARK

I thought about Diane today.

Shaw tries to ignore this same old subject. Shaw is trying on tops.

Shaw is still staring at her outfit in the mirror.

SHAW

I've added five pounds since lunch. Can I get away with this blouse from 1997? Prema is always so fashionable.

CLARK

Do you remember her?

SHAW

She's dead, Clark. I know she was your favorite aunt, but she's dead. Many, many years.

Shaw goes back to the closet and changes her blouse. Clark shakes his head and sees nothing in the mirror.

Shaw comes out with a sexy top on.

CLARK

Woo, woo, what do we have here?

SHAW

Do I still have the boobs to pull this off?

Aunt Diane nods her head.

CLARK

I'd say yes and I'll pull it off.

Clark grabs a quick feel and takes off her blouse. Shaw slaps his hand.

He goes for a quickie.

SHAW

Later, when I'm drunk.

Clark rolls his eyes at her last comment. He is admiring himself in the mirror while Shaw changes once again.

CLARK

I am so glad I have all of my hair. You look stunning, Kent, and all of this thanks to great genes... hey, why *can't* I wear the flare jeans?

SHAW

Wear anything you want. But don't be embarrassed when Fredrick notices and makes it a big deal.

Clark has a moment of melancholy as Shaw applies her finishing touches.

Diane is laughing at him.

CLARK

You'll see, I'll be the hit of the party. I'll start a new trend.

SHAW

An embarrassing one. Let's go.

One last look in the mirror for both of them and they're off to the party.

A quick wink from Diane startles Kent into whistling "Take Me Out To The Ball Game".

INT. FREDRICK SOBLE'S KITCHEN - NIGHT

FREDRICK'S home is a very swanky, upscale Berkeley home he shares with his wife, PREMA and her brother, LOUIS, Clark's best friend.

Guests are arriving for the dinner party. Besides Clark, Shaw, Fredrick, Prema and Louis, there's OLIVER and his wife, PEACHES, he a carpenter and she a biology professor at UC.

They gather in the upscale Berkeley *we-have-everything* kitchen.

PREMA

Hey everyone! Hi! I've got name tags for all. Make sure you put them on.

She hands them out.

CLARK

Christ, Prema, we've known each other for years. Have you gone completely batty?

Guests place the name tags on their chests.

PREMA

I wanted my maid to know who I'm talking about behind their back.

Wine and appetizers are served.

SHAW

I love what you've done with the living room, Prem. It's so... roomy.

FREDRICK

That's cause we had to sell a lot of our antique furniture.

Prema slaps Fredrick on the head.

LOUIS

This stuff is rented. The other shit's all gone, due to a slap in the face by Charles Schwabb himself.

Prema gives Fredrick a kick in the ass.

FREDRICK

And a special thanks goes out to our mortgage company who didn't have the balls to work with us.

PEACHES

We had to make some changes this past year ourselves. Our mortgage lender, Vinnie Boom Botts, left and moved to Santa Rosa to open an alpaca farm so we had to think quick. He left with our down payment for the second house. So, we found out our neighbors walked away from their mortgage, literally just walked away, so Oliver and I broke in one night and took all the furniture. Sold it at an auction. Made out pretty well.

OLIVER

(sheepishly)

We kept the gym equipment for my knees..... I have knee problems.

Clark and Shaw both look squeamish.

CLARK

We don't have any furniture to sell or get stolen. We've got six chairs, a broken sofa, a dining room table and that's that.

SHAW

Hey! We have that bean bag. Don't forget the bean bag.

CLARK

Ah, yes, the bean bag.

FREDRICK

Shaw, may I say how incredibly sexy you look tonight?

SHAW

Thank you. I didn't know if I could pull this off, you know, at my age.

PREMA

Your age? Why, you're the youngest woman here tonight.

Peaches cuts through time and space with her glare.

SHAW

No, I think Peaches is younger.

PEACHES

No, I think you are, Shaw.

Clark and Louis get in on the action.

CLARK

No, Louis, you are.

LOUIS

No, Clark, you are. Why, no, I think Oliver is.

Oliver doesn't get it.

OLIVER

I don't think so. My knees hurt. Can we eat already?

Peaches shakes her head and changes the subject once more.

PEACHES

Clark, try this. Prema just gave it to me.

She hands him a bottle of DRY CUCUMBER SODA.

CLARK

What is it?

PEACHES

The newest thing at our local market.

CLARK

How Berkeley-ese.

Clark tries a sip.

PREMA

Well?

CLARK

It tastes like a cucumber that's been held under the farmer's armpit for a week, rinsed, coated with rancid CBD oil, stored in a basement for six months and then carbonated.

FREDRICK

I'm thinking of investing in the company.

CLARK

Oh, delish! Delish!

Clark shakes his head in amazement.

SHAW

May I try a taste?

She takes a sip.

CLARK

Well?

SHAW

It has a... unique flavor.

CLARK

Carbonated cucumbers? Where else but Berkeley?

LOUIS

What's next, wheat grass enemas?

Prema giggles.

PREMA

I've had one.

CLARK

God, Prema. Wheat grass enema? How did that taste?

PREMA

Taste?

Shaw pokes Clark in the ribs.

SHAW

Was it good, or did it leave you
wanting to poop in amber waves of
grain?

LOUIS

Good one!

OLIVER

Amber colored poop?

PEACHES

Great pre-dinner conversation.

LOUIS

Forget it, Oliver, rest your knees.

CLARK

Try raising your knees above your
heart.

OLIVER

Now?

CLARK

Yeah, now, at the dinner table so
we can all see your tidy whities.

Oliver tries placing his knees over his head, falls off his
chair and looks quite foolish.

SHAW

(quietly)

Are you going to spend the entire
evening insulting the guests? If
so I'll have some more Duckhorn
merlot and get truly ripped.

FREDRICK

Duckhorn rocks!

CLARK

Duckhorn. Maybe we should have
named our daughter Duckhorn.

SHAW

What daughter?

Wine is poured and more raw and slow finger food is consumed.

CLARK

I meant Missy.

Clark points to his name tag.

SHAW

Nice name tag. Clark has an e.
You're Clerk.

CLARK

Hello, my name is Clerk. I'll be
your server tonight.

SHAW

She could have spelled mine Shah.

CLARK

And we could own oil fields
throughout Marin county!

Peaches admires Shaw's blouse.

PEACHES

I love your blouse. Brand new?

Peaches grabs at the threads, and unravels a bit of the old
blouse as Shaw pulls away from her.

CLARK

Her cleavage is like Duckhorn
merlot. Deep, rich and full-bodied
and yes, I am a sexist pig, but I
am a *kind* sexist pig.

Louis admires his buddy's wife's breasts.

PEACHES

Are we talking about tits now?

CLARK

No, just Shaw's. I don't want to
turn this into a Burton and Taylor
scene from "Who's Afraid..."

SHAW

Clark covets my boobs when we're
out in public. He's a full
blooded, heterosexual hedonist.

CLARK

Me, too.

SHAW

Don't make fun of the movement!

CLARK

I'm a *liberal* full blooded,
heterosexual hedonist, with a side
of heretic on the side.

SHAW
Exorcist 2? The Heretic?

Clark places his arm around Shaw.

CLARK
You got it, hon. Shaw's the best little movie-dialogue-kitten-with-a whip.

PREMA
That's sexist, racist and...

Aunt Diane laughs, Clark laughs along with her.

SHAW
Is this a Berkeley witch hunt?

PREMA
No, but, Shaw, remember our commitment to LGBD.

SHAW
(nodding)
I will. I just took the night off. Call me tomorrow and I'll be back to attending fund-raising dinners. I meant no disrespect.

CLARK
I thought I was a Scandinavian blowhard.

LOUIS
You blow Scandinavians?

CLARK
Only if they're full of blood.

OLIVER
My knees hurt. When's dinner?

PEACHES
Who's blowing a Scandinavian? And why wasn't I invited?

OLIVER
This is excellent. What a great mix of different foods.

CLARK
Yeah, we've got vegan, meat compatible, raw and slow food. What is slow food anyway?

Dishes are passed and forks battle through the plates.

SHAW

It's like mentally challenged fish?

LOUIS

It's food that got too fat and simply gave up. It's the kind of food our kids are eating today.

FREDRICK

Our kids are a mile away on campus and couldn't tell a raw carrot from a slow cucumber.

Clark raises his cucumber soda.

LOUIS

Tasty, Clark?

CLARK

To die for. And this bison is beyond amazing. It's culinary capricious.

Shaw looks at her partner like he's crazy.

PREMA

Speaking of kids, I saw the most beautiful couch on Shattuck yesterday.

CLARK

Who the hell is speaking of kids?

Clark digs into the bison rib-eye. Above his line-of-sight, his AUNT DIANE is doing her nails. She smiles at him and then vanishes.

PREMA

I though we were speaking of how kids ruin furniture?

LOUIS

There was an easy chair hanging out on Cedar the other day. And a couple of futons were thumbing a ride on University last week.

CLARK

The furniture in this town breeds like rabbits.

LOUIS
Cwazy rabbits. Twix are for krids.

Clark waits for the lame joke to properly lay dead.

PREMA
No, silly, this was that
Scandinavian furniture store. A
taste of Sweden, I think.

Peaches and Oliver scramble for the last raw vegetables.
Oliver settles for some raw tuna.

PEACHES
The Swedish furniture place?

CLARK
Swedes Are Us?

OLIVER
My knees still throb. Anyone have
any Vicodin?

EVERYONE AT THE TABLE TAKES OUT THEIR OWN BOTTLE OF PILLS.

PREMA
I have Percocet if you need.

FREDRICK
I've got some Codeine from my old
doctor.

PREMA
There's liquid cocaine here.

PEACHES
I brought some leftover Norcos if
you want.

CLARK
I can heat up some leftover heroin
last night.

LOUIS
Some cold medicine?

SHAW
Clark, come on.... (whispering to
Clark) What's wrong?

Clark shakes his head and continues on with the fun.

LOUIS
Heroin?

Diane flows through the room with a bottle of plain Aspirin.

CLARK

I think I've got a joint here
leftover from the Seventies in my
jeans.

Louis is chewing his beef with great enthusiasm.

LOUIS

I'll microwave some subutex. We
can pour it over vanilla ice cream
for dessert.

CLARK

We can inject Oliver with pure
morphine, if he'll allow us.

The room turns to Clark.

PREMA

You got morphine?

SHAW

No, my partner is just being
ridiculous.

The party goes back to kvetching.

PEACHES

(whispering)

I know where we can get some.

Fredrick brings order back to the party.

FREDRICK

Our food is getting cold.

OLIVER

A couple of Advils would be great.

Shaw removes an Advil bottle out of her purse and hands
Oliver two.

Prema downs a white pill.

PREMA

What? I skipped breakfast so I
need my hydrocodone now. And after
my late lunch....

SHAW

How late? I'd be on the couch
asleep if that were me.

PREMA

After a late lunch, well, you really couldn't call it lunch. Alice just served us a warm goat cheese souffle.....

CLARK

Alice? Chez Panisse is now Alice's?

LOUIS

Does Ms. Waters know that?

PREMA

Well, Alice has a special area for some of her closest friends, near the kitchen, so she can cook and talk to us at the same time. It's quite unique.

CLARK

We don't get to eat in the special area.

Clark looks around for his special area. Once again, his DEAD AUNT comes into view.

She's now wearing a UC-SANTA CRUZ "BANANA SLUG" T-shirt.

PREMA

That's cause you don't eat there at all.

CLARK

I stopped when they started asking for money.

DIANE is laughing at the nonsense at the table. Clark picks up a roll and tosses it at her.

The roll falls to the floor as she runs around the table three times and vanishes again.

LOUIS

Alice's. Hey, Clark, eat at Alice's restaurant lately?

CLARK

Only when Arlo Guthrie's in town.

Clark and Louis run around dining table like Groucho and Chico.

LOUIS
Hurray for Captain Spaulding!

CLARK
Prema, you know, I love that name.
Prema. It's unique. And you can't
shorten it.

PEACHES
Where are the good names today?
Rocco? Lefty? Barron?

SILENCE at the table.

PREMA
Not a word about him or the family.
Not one.

CLARK
Rice-a-Roni?

Clark enjoys more rice pilaf.

FREDRICK
Children today are spoiled little
snots.

PEACHES
That's because you don't have any
children.

CLARK
Please pass the snot.

SHAW
That's disgusting. I'm sorry for
my husband's behavior.

Shaw puts back her second slice of smoked salmon.

CLARK
It's snot what you think.

SHAW
Stop, or you'll walk home.

CLARK
I'm driving.

SHAW
This food is excellent, Prema.
Where are you shopping these days?

Prema looks over at LUCITA, their cook, maid and house cleaner.

PREMA
Whole Foods?

Lucita nods.

CLARK
Ah, Whole Foods, the liberal's last bastion of expensive canned goods!

SHAW
I used to shop there before Clark stopped working. Oh, the meats... the produce... the ket-

Louis pounds the table.

LOUIS
-the ketchup! God, the ketchup. You know, I paid twelve fifty for a bottle homemade ketchup.

Clark pours ketchup on his roasted potatoes.

CLARK
So here goes nine-fifty.

OLIVER
Food is the new drug. I for one am addicted to this food here.

CLARK
Someone's knees quit aching.

Oliver drinks more wine.

SHAW
Oliver, do you like being a carpenter? You work with your hands.

OLIVER
I *live* on my knees.

LOUIS
That's what my old girlfriend used to say.

GROANS from the crowd. Diane laughs and laughs.

CLARK

I think I met her once at the track.

Shaw hits her lover in the head with a roll.

PEACHES

Oliver enjoys being a carpenter, but it's not what it used to be.

OLIVER

Berkeley has turned into one big Home Depot suppository. And I'm the one who's taking it up the ass with the home remodeling!

PREMA

Oliver, I do not approve of those images at my dinner table.

CLARK

What? Home Depot? Yeah, the thought of that place sickens me, too.

FREDRICK

So, what are you building, Oliver?

OLIVER

Oh, you know, just a small add-on master suite bedroom on an old shotgun house in El Cerrito.

PREMA

Really? You're using a shotgun like you would a saw? How do you say shotgun in Spanish?

CLARK

Very carefully.

Aunt Diane rolls her eyes. Clark makes a grab for her, but ends up grabbing Prema's bosom.

Prema doesn't notice his hands.

OLIVER

No, actually, a shotgun house is a structure where one can stand at the front door, fire off an imaginary shotgun....

CLARK

Imaginary? In *our* neighborhood?

OLIVER

..... And see the blast come out
the back door.

The table is being restocked with hot food by Lucita.

PREMA

Fredrick, do we have a shotgun
house?

FREDRICK

More like a three fifty seven
magnum, sweetheart.

Wine is passed and poured quite generously to accompany the
scrumptious feast.

There is so much food on the table that one end begins to
sag.

PEACHES

Has anyone delved into the
Dungeness crab market yet? I hear
they're being rushed off the boats
as we speak.

Oliver attempts to place a broom at the other end of the
table to prevent it from sagging.

CLARK

For me, it's Tokyo Fish on San
Pablo and Gilman. They are the
best. We all know how expensive
fresh fish can be.

SHAW

Tell me about it. I spent over one
hundred eighty hundred dollars on
two dozen fresh crabs this year.

CLARK

And she didn't even eat them. We
just stared at them. That's what
we do nowadays with expensive food.

PREMA

Wow!

People are having a hard time hearing each other at different
places at the table.

PEACHES

I loved the eighties. My time. I adored Ronald Reagan. I mean, in film.

OLIVER

You were a doll then.

Oliver checks her name tag.

PEACHES

Me? A doll?

HEARING through the inane chatter is difficult.

OLIVER

Yeah, I'm talkin' 'bout you, babe.

CLARK

Of course, I loved the eighties, too. So many of the mentally disabled released from treatment centers thanks to Ronnie, and now, look at the streets. You know, I think they bred.

Aunt Diane sits on Clark's arm rest.

PEACHES

What bread? *Acme bread?*

Peaches butters some extraordinary sourdough bread.

CLARK

Acme Blues Band? I bought their last CD at Down Home.

FREDRICK

Down Home Music has changed their categories. A lot of blues musicians are now listed in the soul category.

Clark works the table.

CLARK

The other day, I had lunch at a restaurant that's *pure* Berkeley. Their name is Japanese, the food is Szechuan and the exhibition line cooks are Latino. Perfect Berkeley logic.

PEACHES
Tell me, Fred...

Fredrick is visibly upset at Peaches.

FREDRICK
How many times do I have to say it?
My name is Fredrick!

PEACHES
Take it easy.

CLARK
(to LOUIS)
They call me *Mister Tibbs!*

LOUIS
I'm *Mister Magoo.*

CLARK
I'm *Mister Roberts.*

LOUIS
And I'm *Mister Ripley* and I am very
talented.

Prema shakes her head.

PREMA
So Clark, have you seen the new
film at the Landmark?

CLARK
Which Landmark? There's twenty of
them on my block alone.

PREMA
I can't remember the director's
name.

Clark reaches into his pants pocket.

CLARK
More Percs? Wash it down with some
wine?

PREMA
I think it was an independent film.

PEACHES
I always get Spike Lee mixed up
with Spike Jones.

CLARK

Which Spike Jones? The music video guy or the crazy lunatic from the fifties with all the bells and whistles?

SHAW

(to no one and everyone)
I love Spike Lee's movies.

CLARK

Remember what you said about the one with Hugh Jackman?

SHAW

Clive Owen, dear.

CLARK

That's what I said.

PEACHES

I am ashamed to say it, but it didn't feel like a black film. That's racist. I didn't mean it. Why does it have to be a "Black" Film? It's a film, for God's sake.

CLARK

Feel like a Black film?

FREDRICK

I saw that movie, where they break into a bank and all but Jackman comes out.

SHAW

Owen.

FREDRICK

Owen, right.

CLARK

And Denzel figures it out at the end. I wouldn't call it a black film either. It's a heist movie. A bank robbery movie.

FREDRICK

Go on.

PREMA

Race needs to be discussed, openly and often.

CLARK

Here's a thought that won't win me
any votes in the white community:
White people are *born* racist.

A HUSH comes over the entire dinner party. Aunt Diane stops
her clowning around and listens.

PREMA

What on earth do you mean?

CLARK

White people come out of the womb
racist. They don't come out of the
womb using the N word or while
they're teething. I mean that they
are born into a white society where
everything they see is white, the
power structure is white, and it is
automatically assumed that a white
culture is the predominant culture
of the land. At least in this here
United States. And white people
must make an effort every day of
their lives to realize that and
fight against it.

SHAW

We've had this discussion before at
home. And I think he's right.

PEACHES

I don't know....

PREMA

I don't know either.

CLARK

It's a hypothesis. But it's also a
true hypothesis..... If there is
such a thing.

OLIVER

I never mean to call one of my
workers a Mexican, but I do at
times, and all the while, I *know*
he's from Guatemala.

Lucita stares at Oliver.

PREMA

Lucita, don't stare. *He* knows he's
an idiot.

OLIVER

I do?

CLARK

Right. No thinking white person means it, but, in fact, they do.

OLIVER

One of my favorite actors is a guy named Bill Cobbs, but I don't think anyone here would recognize his work.

CLARK

I think he's passed by now.

The table looks around at each other.

PREMA

Is he Spike Lee's cousin?

FREDRICK

Prema? Really?

PREMA

Well?

CLARK

I'm a Wilford Brimley guy myself. Bill Cobb is a character actor that's been around for years and years. He's one of those actors that when you see him, you say, 'oh, *that* guy'.

PEACHES

This movie had Daniel Day in it.

CLARK

Lewis. Daniel Day Lewis.

SHAW

Love that guy.

PREMA

I think the director's name is Curtis Hanson? Is that right, Fredrick?

FREDRICK

Curtis? No, this guy has three names.

SHAW
Clark, what do you think?

CLARK
(as LINDSAY CROUSE)
"They changed it from a one to a
nine. And I kept a copy. Who were
these people? I wanted to be a
nurse."

The DINERS look confused.

LOUIS
(as JAMES MASON)
Well, you wanted to come back...
welcome back.

Shaw just shakes her head and rolls her eyes.

SHAW
Folks, welcome to dueling actors...
tonight I believe it's from "The
Verdict".

CLARK
(as PAUL NEWMAN)
If not now, then when, Mick? You
said, if not now, then when? Will
ya help me Mick, will ya?

LOUIS
Objection!

CLARK
Overruled.

LOUIS
'Ception.

SHAW
Clark, please.

AUNT DIANE has a feature part in this, and plays along as
MILO O'SHEA, the JUDGE, from the same movie.

CLARK
The movie you're talking about,
'There's About to be A Whole Mess
of Blood', that director does have
three names.

FREDRICK
That's it! There will be blood.

CLARK
Here? Tonight? I'd better call
911!

FREDRICK
He's Francis Ford Coppola.

CLARK
Wrong.

SHAW
Curtis Michael Craven?

FREDRICK
Michael Tilton Thomas?

OLIVER
You're thinking of Paul "The Beast"
Anderson.

PEACHES
Hans Christian Anderson?

LOUIS
Skiles and Henderson?

CLARK
Peaches and Cream?

LOUIS
Creamcheese Cumberbun? The famous
clown?

Prema looks at Lucita, who whispers to Peaches.

LUCITA
Oye Como Va?

OLIVER
Gunther Gabel-Williams?

PREMA
Robert E. Lee?

OLIVER
Phillip Michael Thomas?

PREMA
Lane Bryant?

OLIVER
The guy who did that one movie with
that one guy who was that girl's
brother?

They all look at Oliver and shake their heads.

PREMA

Freddy, shush! I can't hear my
boyfriend Clark.

Shaw hits Clark with a roll.

FREDRICK

James Edward Olmos?

LOUIS

Almost.

GROANS EVERYWHERE!

CLARK

Hurray for Captain Spalding, the
African explorer.

OLIVER

Am I snoring?

CLARK

Hurray, hurray, hurray!

Both Clark and Louis run around the table like the MARX
BROTHERS.

PEACHES

The star is Dermot Mulroney..
Right? Or is it Delmot Patooney?

CLARK

Oh, God, no, not the name game
again. Besides, Prema said it was
D.D. Lewis.

SHAW

Oh, no, here we go again.

CLARK

First, Dylan McDermott and Dylan
Mulroney are the same person. Prove
me wrong. *Go ahead!* Then there's
Dylan Baker who is actually Dylan
Walsh. There's so many Dermotts
and Dylans, you can't keep track of
who is who. What's worse, they all
look alike. Same with most of the
younger women. Anne Hathaway and
Evan Rachel Wood, they're the same
person, right? What about Rachel
McAdams?

(MORE)

CLARK (CONT'D)

Those three women are the same,
just one actress with three
different agents.

SHAW

No, not since Anne won the Oscar.
That always changes everything.

The entire table is glued to this ridiculous Hollywood name
game.

CLARK

Okay, okay, take out Hathaway, and
substitute Keira Knightley.

Aunt Diane is laughing.

SHAW

Please, everyone, don't get him
started. But I do have to admit
that Ryan Gosling and Ryan Reynolds
are the same hunk. And Ryan
Phillippe is their adopted bastard
son.

Oliver snaps his fingers.

OLIVER

Oh, oh, and what about Emma Stone
and Melinda Clarke? Oh, and
America Ferrera and Jordin Sparks?

CLARK

And Gina Rodriguez?

SHAW

This is wild.

LOUIS

What about George Clooney and
myself? Like ten years ago.

SHAW

I can see it around the ear lobes.

CLARK

If you had a movie that starred
Hillbrand T. Pittbury and Humyra
Hummingfield, I'd remember their
names.

SHAW

Clinton Spilsbury? Wasn't he the
Lone Ranger?

CLARK

I forgot about old Clinton.

Peaches goes out on a very weak limb.

PEACHES

The strangest thing I ever witnessed was the switcheroo both Elizabeth Banks and Parker Posey pulled. Parker Posey went blonde for the Hemminway movie on HBO and Elizabeth Banks went brunette for the role in the Seabiscuit movie. Normally, those two are the opposite, Banks is blonde and Posey is a brunette. That kept me confused for days. Weeks. Then one day, I saw some film with a blonde Anne Hathaway and I went back on Norco.

Diane's ghost is hanging above the chandelier. Clark is going crazy.

OLIVER

I think we're all getting too old. We don't know anyone on the screen who's under thirty five.

FREDRICK

Thirty. I'm not dead!

Clark dismisses what he saw to be indigestion.

SHAW

Clark? Are you here?

CLARK

Let's get back to the subject. Did I see the Paul Thomas Anderson movie? No. I remember we didn't because Shaw would have kicked me under the table if we had. My memory hasn't been too sharp lately.

FREDRICK

That's it! Paul Thomas Anderson!

PEACHES

What's the matter with you, Clark?

He sees Diane again, taunting him above the dining room table.

CLARK

I'm spacing. I just saw a movie with Zoe Saldana but thought I was watching Thandie Newton. Life is hard.

The table as a whole giggles.

PEACHES

Come on, what's really the matter?

CLARK

Well, type two insulin diabetes, followed by free-range heart disease, and COPD, or, as Jack Webb used to call it, emphysema.

LOUIS

Just the disease, ma'am.

There is a feeling of awkwardness in the room.

PREMA

Shaw, is he being serious?

PEACHES

Who's Jack Webb? And I thought we were having dessert?

OLIVER

Is he serious, Shaw?

PREMA

Yeah, is he?

Aunt Diane flies down from the ceiling to sit on Clark's shoulder.

FREDRICK

Oh, God, Clark, what the hell?

SHAW

Yeah, he's serious.

CLARK

There's no reason to keep the cat in the hat.

LOUIS

I thought my ten pound liver took the top prize. You *don't* have gout also, do you?

CLARK

Not on me, but I can run home and get a dose.

FREDRICK

My dear boy... I'm so sorry.

OLIVER

We all are, Clark. Thanks for bringing the dinner party down to the ground level. We might as well talk politics.

FREDRICK

Have you seen our new mayor lately? His toupee almost fell off last week at the Bears game.

SHAW

I think we better call it a night.

PREMA

But dessert? It's... raw, slow ice-cream, made with banana-laced wheat germ, from a gluten-free recipe found by monks living up in Mendocino. It's-

CLARK

-New on the shelf of Whole Foods, I know, I know.....

Clark laughs as Diane flutters above him, drying her eyes with one of Prema's napkins.

PREMA

I'm sorry Clark.

Shaw gets a whiff of what Prema is selling and won't have any of it.

SHAW

(getting up)
Let's go, Kent! Now!

CLARK

Well, this has been fun. My last root canal was a bit more fun, this will do. It was great to see you all and good luck to all of you clearing the toilet I stopped up earlier.

PREMA

What?

SHAW

C'mon, let's go! God, Clark, I can't take you anywhere!

INT. KENT HOME - EVENING

Clark looks around for the cat.

CLARK

I can't find Missy.

SHAW

Have you looked in the usual places... the nook, the cranny, under the nook, under the cranny? It's a small house, Clark. She could be hiding in plain site, like under your table manners. I can't believe you screwed up Prema's toilet, not to mention the dinner party.

CLARK

Sorry. I guess I'm just a guy who can't keep his mouth or his butt closed.

SHAW

(laughing)
Okay, good one.

Clark blows a few fairly decent blues HARMONICA RIFFS around the house, as a signal to Missy to come out of her hiding.

CLARK

This usually does the trick.

SHAW

Try "Blow Wind Blow".

Clark tries a few bars. Finally, Missy crawls out of a dark corner. She looks confused.

CLARK

Sweetheart, what is going on?

Clark inspects the cat thoroughly and finds her left paw wrapped up in half a roll of toilet paper.

Missy cannot shake the object off her paw.

SHAW

What's wrong?

Clark looks further into one of Missy's hiding places and discovers several small half rolls of toilet paper.

CLARK

Nothing, hon... hey, didn't you tell me last week we have been going through a lot of toilet paper?

SHAW

Yeah... why?

CLARK

Oh, nothing.

Clark lifts Missy up and shows her to Shaw.

The cat is swaying in Clark's arms, with the half roll of toilet paper dangling on her paw.

SHAW

Let's go to bed. I'm tired. Should I call Prema over so we can have a triangle?

CLARK

I don't think either Prema or Fredrick will be wanting to see me in bed, out of bed, on the street or anywhere for a good while.

INT. BEDROOM - EVENING

Both Clark and Shaw settle into snuggling. Missy joins them, having her way with most of the lower part of the bed.

CLARK

I'm feeling weird lately, hon.

He kisses Shaw. She responds with a lengthy kiss.

SHAW

Why were you so up front tonight with your physical problems. I mean, it took you the better part of a month for you to tell *me* everything. Why?

CLARK

I don't know, really I don't. I'm scared. I'm seeing things, I think.

Shaw tries to lighten up Clark's night.

SHAW

Hey,... would you put them on tonight? Just for old times sake?

CLARK

Awe, Shaw.....

Shaw holds up a pair of PAJAMAS and lets the SHIRT drop, revealing a giant 'S'.

SHAW

"Able to leap tall buildings with a single bound. Look, up in the sky, it's a bird, it's a plane, it's..."

CLARK

Now you. Put on the Batgirl undies and pretend you're Yvonne Craig.

Shaw gets up and pulls out her pajamas from the drawer.

SHAW

Anything you want, baby.

The two SUPER HEROES jump on the bed.

Aunt Diane laughs and laughs.....

EXT. PLANT NURSERY - AFTERNOON

Clark and Shaw are spending a lazy day together. Shaw is looking for plants while Clark is looking for a little peace and quiet. While Shaw shops for flowers, Clark sits at an outdoor patio table.

He daydreams that all the people here in the nursery are in SLOW MOTION. Clark is a WAITER, lifted off the ground, going from one person to the next, bringing them little plants and flowers instead of food and drinks.

For a moment, Clark sees DIANE again, flying around the nursery and wakes up.

Shaw is asleep beside him in another chair, three Betty Boop rose plants in her cart.

INT. KENT BEDROOM - AFTERNOON

Clark is sleeping on his stomach. Missy is sleeping on top of his back.

A cool wind is blowing through the window and blues is softly playing on an old phonograph.

While Clark rests, aunt Diane dances to SUE FOLEY'S sizzling guitar.

INT. DOWNHOME MUSIC STORE - AFTERNOON

Home of ARHOLIE RECORDS in El Cerrito, this store is *famous* for offering music not found in other record/CD stores, a place where Clark feels very much at home.

The walls are adorned with posters from the late 60's and early 70's.

Clark is in a heated debate with the CLERK about small changes the store has made recently.

CLARK

Why is there a Pop area now? What do you need Pop for?

NONCHALANT CLERK

It's been there for months.

CLARK

But why? You don't *sell* Pop. There's no Lady Gaga here, thank God! There isn't, is there?

NONCHALANT CLERK

The owner thinks it'll drum up some business. Personally, I see it as a mistake, but...

Great HARMONICA work is HEARD through the store's speakers.

CLARK

This is the new Rod Piazza?

NONCHALANT CLERK

What were we talking about? Oh yeah, our newest categories.

CLARK

(impatiently)

Well, where is Marcia Ball now? And Susan Tedeschi? And Sue Foley?

NONCHALANT CLERK

Same place as always... on the road. No, really, they're in the Blues category.

CLARK

No, see I fooled you, I just looked and they're both in Soul. *Well?*

NONCHALANT CLERK

What's your point? Please clarify.

CLARK

They're not soul.

Aunt Diane is in the store, playing a tambourine.

NONCHALANT CLERK

Are you saying they both lack soul?

CLARK

You know what I mean.... They're some of the blues-iest gals I know.

NONCHALANT CLERK

We respect and appreciate your viewpoint but the fact of the matter-

CLARK

-the fact is, you've *changed* the store.

NONCHALANT CLERK

Hey, it's just music.

CLARK

Just music? Really?

Clark's face is twisted and his blood is boiling.

NONCHALANT CLERK

Hey, man, get some help.

CLARK

What fun would I be then? Change your sections back... or there's gonna be trouble.....

Clark exits the building, passing harmonica virtuoso CHARLIE MUSSELWHITE as he enters the store.

Clark cannot believe his eyes. It's one of his all-time HEROES!

Clark overhears the first words of Charlie's rant.

CHARLIE

Hey man, why did you guys put me in
the soul category?

Clark walks down the street, happy as a clam. Aunt Diane's GHOST follows him.

EXT. BERKELEY MARINA - DAY

Clark has come to the marina to think and watch the WINDSURFERS. They cut through the waves with tremendous speed.

AUNT DIANE is riding high atop a banana-yellow rig, pushing off SURFERS right and left, having the time of her AFTERLIFE.

INT. KENT HOUSE - DAY

It's been a long day. Clark feels pain in his chest. Sweat is pouring off his forehead.

His left arm hurts as does his jaw.

He dials 911. Missy has jumped up on the table and is inches from Clark's face.

911 OPERATOR

911, what is your medical
emergency?

CLARK

I think I'm having a heart attack.
I say this because I am sweating
profusely, my chest hurts and my
cat is about an inch away from my
face.

Missy is roaming around the table, close to Clark's face.

911 OPERATOR

I didn't know cats had gone into
the medical profession.

Clark is tugging at his chest.

CLARK

She did the same thing three years
ago, when I had my first attack.

911 OPERATOR
What is your address?

CLARK
4350 Quagmire, Berkeley.

911 OPERATOR
I have a Quagmire Road and a
Quagmire Street. Oh, and a
Quagmire Court. Which is it?

CLARK
No kidding, you have a 4350
Quagmire Street? Incredible. It's
road... Quagmire Road. Hurry!

911 OPERATOR
Did you take a baby aspirin yet?

Clark is perspiring profusely.

CLARK
How the hell can I take a baby
aspirin when I'm talking to you?

911 OPERATOR
No need to be huffy, sir. I'm just
trying to do my job. I'm a
registered 911 operator with a
license and a certificate of
training.

CLARK
Oh, God, you're not, like a
graduate of some online school,
like the University of Phoenixx,
are you?

911 OPERATOR
Sir, I must ask you to lower your
voice-

CLARK
-It is lowered. Send the fucking
ambulance, I'm dying.

Clark is almost passed out. Missy is licking his face with
speed and great passion.

911 OPERATOR
I understand your situation sir,
but I don't have to take any verbal
abuse at this time.

CLARK

Well, when *can* you take the verbal abuse? Later? Dinner time?

911 OPERATOR

You get cute with me, sir, and somehow this phone call will end abruptly!

CLARK

I thought all these calls were recorded.

911 OPERATOR

Oh, uh....

CLARK

They didn't teach you that at the University of 911, did they?

911 OPERATOR

Sir, help is on the way!

CLARK

Just get someone over here now.

911 OPERATOR

It's on its way. Anything else?

CLARK

Sure, you can call the President of the United States and tell him I'm against the wars in Afghanistan and anywhere else we are at this moment in time, you dumb cluck.

911 OPERATOR

I don't have the White House number. Have a safe heart attack, sir.

The door bell rings and Clark yells for them to come in.

Two EMT MEN make their way through Clark's small living room and into the tiny kitchen with a gurney.

CLARK

Good timing, guys. In another minute, I thought I'd pass...

Clark passes out and the men get him onto the gurney.

They inspect the kitchen.

EMT MAN NUMBER ONE
What a messy kitchen.

EMT MAN NUMBER TWO
And so tiny!

EMT MAN NUMBER ONE
You awake?

Clark is out cold.

NUMBER ONE takes a Twinkie from the box and puts in his pocket.

The EMT men wheel Clark out of the house. A NEIGHBOR comes in and offers advice.

NEIGHBOR
I told Clark not to eat so much
sushi. Japanese food kills!

The neighbor notices a few tiny Waterford crystal elephants on the glass table near the front door, within reach.

He pockets one.

EMT MAN NUMBER TWO
We're going to Berkeley General.
If he has a partner, let him or her
know that he'll be in the ER in
thirteen minutes.

NEIGHBOR
I'll tell Shaw.

EMT MAN NUMBER ONE
What kind of a name is Shaw?

NEIGHBOR
Short.

The men wheel Clark into the ambulance and speed off. The neighbor snoops around a little bit more before closing the front door.

INT. HOSPITAL ER - THIRTEEN MINUTES LATER

Clark is hooked up to various machines, but there is a very large one that seems to make strange noises from within.

ER NURSE
So how ya doing mister Kent? Clark
Kent.

(MORE)

ER NURSE (CONT'D)

We all remember you from three years ago. No one forgets a name like that. Much pain?

CLARK

Only when I breathe, laugh, sneeze, do the hula, you know...

ER NURSE

You really gave us a scare. Seems one of the stents you had placed inside of you three years ago ruptured-

CLARK

-Ruptured? I thought they were stainless steel?

ER NURSE

(reading his chart)

No, says here you eventually opted for the balloons made of latex and whale blubber.

CLARK

That's right, that's when I had car insurance instead of health insurance.

ER NURSE

You did? Oh, you're joking. I remember, you're quite a cut up.

CLARK

That's what the surgeon said.

The joke just lays there. She fluffs his pillows.

ER NURSE

We're going to watch you for a while, but I think you might just be alright.

Clark notices the large monitor beeping and whirring.

CLARK

What on earth is this?

ER NURSE

It's our brand, spanking new Cardio-Rhythm-Electromagnetic Monitor, or CREM for short. And you get to be the very first one to be attached to it.

The CREM is large, scary-looking and takes up a lot of space.

CLARK

What on earth does it do?

ER NURSE

It tells me when I'm at the nurse's station every single thing your heart is doing, every single second you're in this bed. It shows us in 3-D what your heart looks like, sounds like, and it even tells us what blood vessels are in danger of exploding. Much better than an EKG. We bought it at Arteries Are Us. Just trying to keep up with you, mister Kent.

CLARK

I always like to keep on eye on my exploding blood vessels.

Shaw races into the room, breathless.

SHAW

Clark, oh honey, you had us all scared! Oh, Clark, what's happened? Oh, honey.

CLARK

Try and show some enthusiasm.

ER NURSE

Can I get you anything? Water, a sandwich, a lead lined curtain to protect you from kryptonite? I'm sorry, couldn't help it.

CLARK

Now I remember. You were the nurse on duty three years ago, right?

She smiles. Shaw frowns.

ER NURSE

I had just moved here from Alabama. I have to leave. Spend a few minutes with your friend.

Shaw looks her up and down.

CLARK

OK, but don't go too far.

SHAW

Friend?

ER NURSE

Spend this time with your sweetie.

The nurse leaves the room and Clark and Shaw embrace as well as they can, with the various tubes in and around Clark's body.

SHAW

I got home fifteen minutes after they carted you off.

CLARK

Did you dead bolt the front door? And feed Missy? And take out the garbage? Tomorrow's garbage day, you know.

SHAW

Don't worry. That's an order.

Clark is a little uneasy. The towering CREM doesn't help.

CLARK

I'm scared, Shaw. Not quite as much as last time, but scared.

SHAW

I'm here, honey. They told me at the nurse's station that they were probably going to keep you overnight. Right here, in the ER. Next to this big thing.

CLARK

Hallelujah! They treat you like my old paper route customers treated me when I would throw the paper in the snow drift or on top of the double wide.

SHAW

They'll kick me out at eight. It's five to now. But you know I'll be back.

CLARK

Not too early, hon, I'll probably be all doped up.

Shaw kisses Clark several times and leaves as the ER nurse is coming in. The two briefly touch (shove) each other.

ER NURSE

Mister Kent, we're going to keep you overnight so we can utilize this new CREM right here.

CLARK

It's good news, right?

ER NURSE

Oh, heavens, yes... if it were bad, we'd have thrown you upstairs with the nimrod nurses. In fact, I think that's their professional title.

The nurse leaves the room and Clark is alone with all his tubes and CREM. He looks around the room.

CLARK

Well, guys I guess it's just you and me.

The CREM shudders, then moves a little. Clark looks around the room. He bends his head as far as it will go.

It moves again, as though it were alive.

There are scratchy sounds coming from the CREM, similar to a VOICE, but it cuts in and out.

Clark reaches over and presses for more morphine.

The VOICE becomes louder, more clear. He is dumbfounded, befuddled and bewildered at the VOICE this machine has become right in front of him.

VOICE

Hello? Testing, one, two, three four? Hello? Di to Clark.... Di to Clark.

Clark bends his head forward enough to see a faint design of a WOMAN in the machine.

CLARK

(incredulously)
Aunt Diane? Is that you? How on earth can that be? You're dead.

AUNT DIANE

Hello? Where am I now? Clark, can you hear me?

Clark reacts to the VOICE of DIANE KENT.

CLARK

Yes, yes I can hear you. It's you, my Aunt Diane! But you're dead. You got hit on the head with a line drive in the seventh inning of a boring baseball game.

AUNT DIANE

It was an A's game. What did you expect?

Now, Clark can easily see the woman, DIANE KENT, much like the way she was at that A's game.

She is dressed in bell bottom jeans, wearing an A's shirt, with a pony tail dangling behind the cap.

(She is part of this machine, unable to move around, yet she has enough space to throw an elbow if she needs to.)

CLARK

Ha-ha! Diane! Diane Kent!

AUNT DIANE

Sweetie, you're all tubed up. What have you done to yourself now?

CLARK

Well, you should know. You're talking to me through a machine.

AUNT DIANE

I always knew it would be you I came back for.

CLARK

What in tarnation are you talking about? I can't believe I'm talking to... who *am* I talking to?

AUNT DIANE

It's your favorite aunt.

Clark sits up as well as he can in bed.

CLARK

You're a machine.

AUNT DIANE

I'm as alive as you are.

CLARK

Well, right now, that's not saying much.

AUNT DIANE

Ask me what you're wearing.

CLARK

Okay... what am I wearing?

AUNT DIANE

Tidy whitey undies, a backless hospital gown and those weird hospital socks with the rough bottoms. And those undies? You couldn't have changed?

CLARK

I was having a heart attack, thank you very much.

AUNT DIANE

It's okay. I've seen it all. Believe me, I've seen it all! Ask me something else.

CLARK

Who is Shaw?

AUNT DIANE

Your maid? Just kidding. She is your one, true love. And you picked a great one, Clark. She is aces.

CLARK

Who is our current President?

AUNT DIANE

That's easy, George Clooney.

CLARK

You sure about that?

The CREM rumbles and reverberates for a few moments.

AUNT DIANE

(laughing)

That was Christopher Hitchens just messing with me. It's not Barack Obama anymore, that's for sure. The first African-American President. Boy, Sammy Davis was kvelling for eight years, although James Baldwin had his problems with the guy....

(MORE)

AUNT DIANE (CONT'D)

No one is ever quite happy, you know what I mean, jelly bean? I used to call you that, remember?

Diane is laughing and bouncing up and down.

CLARK

Give me a minute. This is a lot to soak in.

AUNT DIANE

Sure, but the nurse that you've been flirting with is coming back in three, two, one...

The ER nurse comes into the room.

ER NURSE

I thought I heard voices in here. Why is the CREM in a different spot?

The ER nurse moves the CREM slightly back into position and straightens her uniform.

She looks around the room and exits.

AUNT DIANE

I'm never wrong. Ever.

CLARK

Well, I just don't get it.

AUNT DIANE

What don't you get? I'm your aunt Diane. You just called me Di.

CLARK

What was the first joke I told you?

AUNT DIANE

You were thinking about doing stand up comedy. 1975. You had real masterpieces like, 'Mars doesn't exist, it's just a trick Saturn does with mirrors to confuse Carl Sagan'. He was big then. He's sitting right here, in fact. Oh, and, 'my girlfriend not only has herpes one and two, but three through seventeen'. I didn't care for that one at the time. I *had* herpes, both one and two!

Clark is noticeably excited.

CLARK

Doctor Carl Sagan is sitting right next to you?

AUNT DIANE

Hey, move over, Sagan. Don't be a hog. There's not much room here.

CLARK

How come I can't see him?

AUNT DIANE

There's only room for one. But the rest of the guys are here on the bench beside me.

CLARK

Wow.

AUNT DIANE

Wow is not the word.

Clark remembers his times with Diane.

She was a ribald, gregarious, gambling, hard-drinking, pot-smoking, up-for-anything kind of gal who had smoky eyes, beautiful hair and very kissable lips.

(Or one would imagine.....)

She was Clark's favorite relative.

CLARK

Yeah, it's you alright. You look good.

AUNT DIANE

It's the afterlife. No stress. Well, none that ages you, but I still worry about my weight. Can you believe that?

CLARK

You look great, from what I can make out of your body. Where'd you come from?

AUNT DIANE

The afterlife, silly. Heaven. Whatever you want to call it. Although, I must say, it's not too religious up here.

(MORE)

AUNT DIANE (CONT'D)

It can be if you want it to be, but if you want to just chill, that's cool, too.

CLARK

Oh, go on... you're going to tell me you're in heaven?

AUNT DIANE

I said afterlife, remember?

Clark is now sitting on the edge of the bed, staring directly into the CREM.

CLARK

Okay, afterlife. How did you get there?

AUNT DIANE

Duh, what do you mean, how did I get here? What a stupid question. I got hit on the head with a baseball and kaboom! I'm in a bright room, playing cards with all these cool guys. Ever play Texas hold 'em with Mona Lisa?

CLARK

The *real* Mona Lisa?

AUNT DIANE

No, her sister, Gwyneth. Yes, Mona Lisa. Boy, she had a great face, but her ass? Whew! It's the size of Florence.

CLARK

And you're in heaven?

AUNT DIANE

Afterlife. *My* afterlife.

CLARK

I can't believe this!

The nurse comes into the room again. The CREM is silent. Clark pretends to be nodding off.

ER NURSE

Now I know I heard voices this time. Who you talking to? You shouldn't be on your cell, you need your rest.

CLARK

I don't own a cell. Nor have I borrowed one for this auspicious occasion.

ER NURSE

Well, someone's talking in here. Please try and rest. I'll be right outside. We're having trouble with the-

CLARK

-CREM?

ER NURSE

How did you know?

A WOMAN'S giggling can be HEARD.

CLARK

I'll be a good boy from now on.

The ER nurse walks out, mystified, and staring at the CREM.

AUNT DIANE

What's her problem? There's no political correctness up here, over here, around here, whatever you like. You don't have to worry. Anyway, I've got a big trip to lay on you, man.

CLARK

Lay? Trip? It's 2019.

AUNT DIANE

Not to me. It's still the seventies! Bell bottom jeans, dope that costs ten bucks a lid, fifteen for an ounce, and no bras. Women's lib. A John Travolta that actually looks like his poster!

CLARK

You seem to be enjoying yourself. How'd you get here?

AUNT DIANE

(as the WICKED WITCH OF
THE EAST)

All in due time, my sweetie, all in due time!

CLARK

Happy?

AUNT DIANE

Yep.

CLARK

Any more impersonators you wanna conjure up?

AUNT DIANE

Well, I *do* have Margaret Hamilton right here if you want to see here....

She acts as though there is another PERSON in view.

Clark throws this dinner roll at the CREM.

CLARK

C'mon! What the hell is going on?

AUNT DIANE

Okay, let me explain what has and will happen to me and you and the world.

CLARK

Do I live?

AUNT DIANE

Oh, yes, but there's a journey.

CLARK

Where?

AUNT DIANE

I will say you're going to spend a few years with Jack LaLanne in close quarters, but let's not worry about what you look like in Spandex now. You have a huge task to complete first.

CLARK

What am I going to have to do?

AUNT DIANE

Prove to all human beings on earth that an afterlife exists.

CLARK

Huh?

AUNT DIANE
Yeah, it's a biggie.

CLARK
And I get to do this? But I'm not even religious.

AUNT DIANE
Remember, the afterlife speech I just gave you? There is no organized religion here. No men or women of the cloth helping..... or hurting you. It's up to you to decide what you believe, regardless of how you were brought up. It's a wonderful place, the best place I know. Being dead is not a drag, like I thought it was going to be. You are responsible for your afterlife, no one else.

CLARK
You sound like all your sixties friends, Kesey, and the rest.

AUNT DIANE
No one to blame for anything. Just accepting yourself in all your glory.

CLARK
And I am glorious!

AUNT DIANE
Ken's here you know. Ken, Neal, all the Merry Pranksters. Hey, greasy Kesey, say hello.

KEN KESEY (O.C.)
Hello. Who's driving?

A HONKING sound is HEARD.

AUNT DIANE
Always with that horn!

CLARK
Come on, you mean Ken made it up there? What about other famous people who are now deceased?

AUNT DIANE
None of them can speak to you. They're sooo pissed.
(MORE)

AUNT DIANE (CONT'D)

You ought to see Houdini. He's a basket case. Remember, *he* was supposed to be the first one to come across. His wife Bess is so jealous of me, she had to be tied up in one of his straitjackets. Boy, is he henpecked. He's still messing with all the handcuffs and the locks. The guy won't put them away.

Diane smiles continuously.

CLARK

Well, what does this have to do with me?

AUNT DIANE

I told you. You need to prove to all living human beings that an afterlife exists.

CLARK

Exactly how would I, a nobody in the world of talent like you've got up there, succeed in proving that?

AUNT DIANE

I'll get to that. First, don't you want to know how I got into this machine? How I was chosen out of billions and billions?

CLARK

Say it like Sagan. Billions and billions. By the way, is Johnny up there?

Clark tries a really bad JOHNNY CARSON imitation.

AUNT DIANE

Oh, yeah, he and Ed. They do the show almost every night, except of course, Johnny is still off on Monday nights. Ed does the Alpo commercials, even though technically, there's no television. I swear, Clark... don't you wanna know how I got here?

CLARK

I give. How?

AUNT DIANE

I won a card game with God. Or that's what we call Him. I called Him Buddah once and Allah a few times, but he likes God in this quadrant. Other quadrants, he likes other names. So it goes. I got that from Vonnegut. He's a nut. Reads nothing but old Playboys. He loves to re-read his interview.

CLARK

You won a card game?

AUNT DIANE

Yeah, it was so cool. A bunch of us, Thoreau, Einstein...

Clark slaps his forehead with his hand.

CLARK

Einstein?

AUNT DIANE

He's over here on the bench somewhere, singing along with a mechanic about string theories, quantum physics and how to replace bad spark plugs.

CLARK

Wow!

AUNT DIANE

Don't be too impressed. Some of these guys, I tell ya. Oy, they don't go in much for personal hygiene. Anyway, Thoreau, Einstein, Plato and me were playing a game with the Big Guy.

CLARK

Go on.

Clark is breathing heavily.

AUNT DIANE

It takes a moment to absorb all the richness that is heaven. Take a moment. Relax. Don't have another attack.

Clark adjusts himself in bed.

CLARK

Continue. Please continue this crazy story.

AUNT DIANE

Well, we were playing Texas Hold 'em and God goes all in.

CLARK

What exactly does all in constitute in your world?

AUNT DIANE

Hello, it's the universe? Where've you been, Clark? We live in an infinite universe, which, by the way, is expanding. Einstein was right about that. Everyone is on a gluten-free diet. Betty Crocker isn't too happy about that. No one much reads her cookbooks. She's into kale nowadays.

CLARK

I can't believe this stuff. Diane, is this really you?

AUNT DIANE

Of course it is, hon. But let me get back to the story. I won the game. Trip aces! He had three Kings, naturally. When I won, He allowed me do this incredible thing. He thought I was going to ask to see His son, which nobody gets to do unless you're very religious, which I wasn't, but I kinda wanted to see what the guy looked like-

CLARK

-Jesus, right?

AUNT DIANE

-yeah, that guy... actually, it's pronounced Heysus, but, you know, it's kind of like a game of telephone. Over the years, the name gets morphed.....

CLARK

Yeah, yeah, yeah, go on already!

I kinda wanted to see what the guy looked like, but I decided on this: Prove the afterlife exists. Prove to all earthlings that there's an heaven, an afterlife, for them,. God was impressed, let me tell you.

CLARK

He was impressed, huh?

AUNT DIANE

OMG!

CLARK

You didn't want to meet Jesus? I mean, Heysus?

AUNT DIANE

You know, there were *two* sons. But good ol' Luke, mister goody-goody apostle himself, lost one of the most important commandments. He was in charge of all thirteen, but he kept house like a slob. The first hoarder.

CLARK

Thirteen commandments? But, I thought there were only ten.

AUNT DIANE

Yeah, well, three were put back on the shelf. Between you and me, humanity couldn't accept the other three. Too Jewish! So Luke inadvertently loses all information regarding Buford-

CLARK

Jesus had a brother named Buford?

AUNT DIANE

It was a common name back then. Seriously. Anyway, I never got a look at Jesus, uh, Heysus, so I chose this assignment.

CLARK

So you're using me to prove to the world that heaven exists? Is there a prize or anything... for me?

AUNT DIANE

Yes. You live. Have you seen your medical charts lately? Isn't living enough?

Clark can feel a change in personnel soon.

CLARK

We're gonna get a new nurse. I can feel it. You know, I can feel it, see her, and I know her name, but she's not even in here yet. What's going on?

AUNT DIANE

That's me, hon, those are my vibes. I'm starting to take over a little bit of your body and mind.

A new ER NURSE walks into the room.

CLARK

Hello, Carol... how are you? How's your family? Did your grandma get over her cold? When is your daughter coming over to visit from Manila?

CAROL is taken aback. The CREM is quiet, but a murmured LAUGH erupts from near the machine.

CAROL

Who are you? I've never met you. What's going on in here?

CLARK

Hello, I'm Rod Serling and this is your first trip into La-La-Zone! You're the first one to see my powers, Carol.

Carol goes running out of the room.

AUNT DIANE

Don't pull that shit, Clark. No power trip, no glory hallelujah, no religious nonsense. I'm not into it and I'm calling the shots, remember? This is going to be a different way to prove the afterlife.

CLARK

You're right. Can I ask you some questions about... up there, or over there, or under here...?

AUNT DIANE

What do you want to know? You're going to have to know this stuff sooner or later, so let's start now.

CLARK

What does God look like?

AUNT DIANE

Hey, Walden? Shut up!

Diane addresses her nearby companions.

CLARK

Henry David's there?

AUNT DIANE

(muffled)

Henry David Thoreau, pay Albert the twenty dollars you owe him. Plato, sit down and shut up! Clark, we all wanted to know your first question about God. Einstein won.

CLARK

Good for him.

AUNT DIANE

There is no shape to God. No form. It's an essence. And He travels. Oy, does He travel. That's why I got this gig. He's been spending a lot of time on the planet Zarcon, this planet way far out there, man. Now they have problems. Earth's been off of His radar for a long time.

CLARK

How long?

AUNT DIANE

Remember the Black Plague? And the Red Death? The disappearance of the Moogambis?

CLARK

Who were the Moogambis?

AUNT DIANE
My point exactly!

CLARK
You mean, He just handed all the
earth's responsibilities to you?

AUNT DIANE
For a length of time, to be
determined in a card cutting
contest on Zarcon in a few years.

CLARK
What's a few years for you?

AUNT DIANE
Let's just say it will be a while.

CLARK
All this responsibility? How am I
going to do it? Prove this to the
world?

AUNT DIANE
With my help.

CLARK
Is there a hell?

Diane pauses to gather her thoughts.

AUNT DIANE
There are certain people you don't
see here. Hitler's a no-show, no
one's seen bin-Laden or Nixon, or
most of America's presidents for
that matter. Hell is a state of
mind on earth, more than anything
else. Come to think of it, I
haven't seen Mother Teresa, either.

CLARK
What about Abe Lincoln?

AUNT DIANE
He wasn't as honest as everyone
thought. Turned out he had three
different wives in three different
states and he never paid his taxes.

CLARK
That's funny. Well, at least, I'm
safe.

AUNT DIANE

You sure? You are now, but this is now. What about your future?

Clark tries to digest all this. He chokes up. Clark is very confused.

CLARK

This is hard to digest.

AUNT DIANE

Come on, we'll get you through this. Remember, I picked you. Now, the biggest challenge is how we're going to have you prove this to the world.

CLARK

A problem indeed. When I was in my algebra class in high school, the teacher, a wonderful guy named-

AUNT DIANE

-Mr. Egge.

Clark nods.

CLARK

You're good. Anyway, he would tell us that if a equals b and b equals c , then a equals c . Logical, right?

AUNT DIANE

Logic doesn't apply here. A may equal b , and b may equal c , but if a and b get together with c , they end up playing music for a three thousand day Woodstock. And a gets jealous of b , while c -

CLARK

-Okay, okay. Got it. It's a different place.

AUNT DIANE

Different is one way of describing it.

CLARK

This is a confusing place.

AUNT DIANE

You're tellin' me!

CLARK

God listens to sixties rock?

AUNT DIANE

He's more of a Muddy Waters fan,
with a little bit of Sam Cooke,
Jackie Wilson and a lot of Motown
stuff thrown in!

CLARK

Sounds like God is one cool Dude!
What else about this place?

AUNT DIANE

(distracted)

Sagan, stop jumping up and down!
We get it!

CLARK

Huh?

AUNT DIANE

He loves it here because he can
still wear turtleneck sweaters and
go on Johnny's show every other
night. He loved Johnny.

CLARK

What about animals?

AUNT DIANE

Well, all your cats are safe.
Heaven for cats is one long,
gigantic litter box. They play all
day, eat the best sushi grade tuna
and when they poop, a large hand
swoops down with a shovel and gets
rid of it. Some of them talk.

CLARK

What do they say?

AUNT DIANE

Some of them are in business with
the Zarconians. Aluminum siding is
big.

CLARK

What do *my* cats do? The ones I
loved and cared for in the past? Q-
Tip?... Nuisance?... Greystoke?
Oh, and that talker of all talkers,
Tsuki?

AUNT DIANE

Greystoke's a cat architect. He designs cat mansions with a litter box in every room. And he's still battling gophers, but the gophers can't see him, so Greystoke wins out every time. Don't worry, gophers have their fun times, too.

CLARK

Nuisance?

AUNT DIANE

Aren't they?

CLARK

No, my cat, Nuisance?

AUNT DIANE

Oh, she's a dealer at CatWorld in Vegas. Not your Vegas, but Vegas on Saturn. It's Bob Stupek's old place. They got it fixed up nice.

CLARK

This is too much. Some of this I can picture but some is existential.

AUNT DIANE

Oh, man, don't get me started on the philosophers. They think with their ass and they can't play cards worth a crap, except for Aristotle.

CLARK

What about Tsuki and Missy?

AUNT DIANE

They're fine. Missy is retired, spends most of her days reading Tolstoy. And Tsuki? The one that talked and talked all day long?

CLARK

Yeah?

AUNT DIANE

She hasn't said a word since she got here. She became some kind of Cat Monk.

CLARK

And my beloved Shaw?

AUNT DIANE

Shaw's got a long time left down here. She has work to do here before she goes anywhere. She is quite a gal, that one! Beautiful, kind, outgoing. We all wonder what she did in her previous life to deserve you?

Clark tears up.

CLARK

How 'bout a break?

Clark starts to clutch at his chest and the CREM starts shirring and clanging.

Three NURSES run into the room. They wheel Clark out of the room, with the CREM attached.

INT. OPERATING ROOM - NIGHT

Clark has suffered another heart attack.

Even though the CREM is functioning with all its bells and whistles, to Clark it is still housing his deceased aunt.

CLARK

Where am I?

AUNT DIANE

You're with me, hon.... Don't worry. The doctors are here, too. They're working on you. I'm working on you. We're all working on you. I'm going to take you on a small journey, Clark.

DOCTORS and NURSES are working frantically on Clark to save his life. They are not having a lot of success.

One of the doctors Clark recognizes. It is DOCTOR VENTURA, Clark's primary care physician.

DOCTOR VENTURA

Nurse, are you *sure* this CREM is working properly. I'm getting strange readings from...

Aunt Diane appears briefly on the monitor.

AUNT DIANE

Hi ya, Doc. What's up?

Ventura screams in horror and steps back.

NURSE

What's happened, doctor?

DOCTOR VENTURA

Uh, nothing. Unplug this piece of garbage, I'm going in the old fashioned way. I'll find a way... hang in there my friend!

The CREM, unplugged, moves on its own. The nurse now can see Diane.

NURSE

What the Glory Godamn? Sorry doctor, but I thought I saw-

DOCTOR VENTURA

-a person, right? A person in the CREM!

NURSE

Yeah, a person, but the machine is unplugged.

As the doctor and the nurse work to save Clark, Diane is sitting at his bedside.

AUNT DIANE

Hey, Clark, wake up,... you're dead!

Clark gets up, looks around the room, sees himself, and lets out a scream.

CLARK

What do you mean? I don't feel any chest pains. Am I fixed? What are the doctor and the nurse doing? Who's that below me?

Aunt Diane and Clark are now floating above Clark's body.

AUNT DIANE

Who would it be? Ryan Seacrest?

CLARK

I've seen movies about dead people that start off this way. I've read stories about people who float above their dead body.

AUNT DIANE

That's all hogwash. I did it this way so I could get a better look at the doctor. He's cute!

The room begins to vanish.

CLARK

What are we doing?

AUNT DIANE

We're going to take a little trip, my dear. We're going to heaven. And then, you're coming back with proof that it exists.

Immediately, Clark is standing in his house, with Diane.

Shaw is there, crying silently.

INT. KENT HOUSE - DAY

CLARK

But I thought you just told me she was okay?

AUNT DIANE

She's crying because she just watched that movie on TCM she loves for the four hundredth time.

CLARK

She cries every time.

AUNT DIANE

That's right. As far as you're concerned, she thinks you're still in the hospital.

Shaw turns off the TV.

CLARK

What? How is that?

AUNT DIANE

To everybody except you and I, Clark Kent is recovering from a mild heart episode in the ER. But that operating room also has Clark Kent fighting for his life with your friend the doctor and his nurse. But you're here also. That's three for three.

CLARK
Let's get out of this *here*.

EXT. TIME AND SPACE - ANYTIME

Clark and Diane speed through the vastness of space. There are vibrant colors.

There are no sounds. Clark is next to Diane.

They begin to free fall, much like a parachute drop. Falling from an incredible height, it is almost unimaginable to both.

They look at each other and SCREAM.

AUNT DIANE AND CLARK
Yeeoowwwouuwie!

EXT. CLARK'S AFTERLIFE - DAY/NIGHT

Clark's afterlife is lots and lots of sand. The sand stretches as far as the eye can see.

It is similar to QUICKSAND, but they are not sucked into the silvery, crystal substance.

Instead, the sand is smooth and slippery at the same time.

AUNT DIANE
I'm allowing you to feel sand beneath your feet, Clark, because the afterlife flooring texture is not what your toes would accept.

CLARK
I always figured wall to wall carpeting.

AUNT DIANE
Used to be shag. Then hardwood. Now it's sand.

Just then, a strange odor envelops the area.

CLARK
Jesus!

A STRONG VOICE
Yes?

AUNT DIANE

Clark, don't use that name here.
Remember, I told you? Jesus is
always here, but we're not going
down that road.

JESUS appears. He looks *exactly* like actor JEFFERY HUNTER.

JESUS

Hello, Diane. Is this him?

AUNT DIANE

Hello, Heysus. Seen Buford?

JESUS

Nope. We were supposed play cards.

AUNT DIANE

If I see the big galoot, I'll tell
him.

JESUS

Be careful with Clark, he looks
frightened.

Jesus is dressed in TOP HAT AND TAILS, with a CANE and
various clothing accessories.

AUNT DIANE

Watch your cloak, it's dragging.

Clark and Diane fall into what seems to be a barrel of
pickles. Clark struggles to get out, but Diane stops him.

She laughs as Clark struggles to get out.

CLARK

That was the son of God?

AUNT DIANE

One of them.

He picks up a pickle, and Diane takes it out of his mouth.

CLARK

I'm hungry.

AUNT DIANE

Clark, these ain't pickles.
They're individual moments in time.
Pick one and crack it in two.

Clark cracks one open. Immediately, he is WHISKED off
to.....

EXT. KENT CHILDHOOD HOME - DAY

Clark has just been playing basketball with his 7-year old FRIENDS.

BUDDY, Clark's arch nemesis, sneaks up behind him.

Buddy pulls down Clark's pants and gives him an ATOMIC WEDGY.

ALL HIS FRIENDS LAUGH.....

CLARK

Hey! Why'd you do that?

BUDDY

Because I *could*. You won't fight back, you don't have the strength to lift me off the ground, you're not Superman!

CLARK

I never said I was!

BUDDY

Then why do you keep wearing that suit under your clothes?

The SUPERMAN suit, two sizes too big for Clark, is dragging at the feet.

The WEDGY has uplifted Clark's underwear *and* the SUPERMAN suit's built-in underwear.

It's quite a sight for his friends to see.

Clark tries and tries to fly, but falls to the ground after each attempt.

EXT. CLARK'S AFTERLIFE - DAY/NIGHT

AUNT DIANE

See? These pickles don't lie. You let that guy beat you up all through middle school and high school, too.

CLARK

Yeah, Buddy was quite an asshole. What's he up to today?

Diane shows Clark a glimpse of Buddy's life in a PRISON CELL.

AUNT DIANE
And this is his second strike.

CLARK
What's he in for?

AUNT DIANE
He thought it would be funny to give an atomic wedgy to an undercover cop. The cop didn't think it was funny.

CLARK
You said it was his second strike.

AUNT DIANE
He did the same thing to another undercover cop. The guy has a problem.

A BUSINESSMAN walks past them. He is dressed in a suit, tie and wears glasses.

BUSINESSMAN
Hello, Clark.

CLARK
Do I know you?

BUSINESSMAN
I'm your old cat, Q-Tip. I'm a writer here in this after life. I've written best-sellers but you haven't been able to read them. They're in Cat-to-nese! Ha! Ya gotta love it!

AUNT DIANE
We're in a little bit of a hurry.

Q-TIP
Sure, sure. Good to see you, Clark. I've missed you. How's Shaw?

Clark is shell-shocked.

CLARK
Fine. Fine. Wow!

Q-TIP
Hey, before I split, can I ask a favor?

CLARK

Anything.

Q-TIP

Scratch behind my ears, will you?
You had such a way with getting in
there...

CLARK

Very funny. It's good to see you.

Clark shakes Q-Tip's HAND. It turns into a PAW for an instant, then a HAND again.

Q-Tip walks off into dust, singing a few bars of his favorite song.

Q-TIP

(off key)

Hello? I must be going. I came to
say, I cannot stay, I must be
going.....

CLARK

I taught him that. We'd watch
Marx brother movies all the time.

AUNT DIANE

I know, Clark, I know. That's
enough with the pickles.

I/E. CLARK'S AFTERLIFE RAINBOW - DAY/NIGHT

Clark and Diane are transported into Clark's AFTERLIFE, a RAINBOW of extraordinary COLORS. It is the most glorious rainbow anyone has ever witnessed.

It is three-dimensional, so that Clark and Diane may rest upon it. It is longer and wider than the mind can imagine.

The rainbow has animals, trees, flowers galore, and beautiful birds. It's the most uniquely beautiful creation Clark has ever seen.

CLARK

Oh, My God!

AUNT DIANE

Careful!

CLARK

Gosh! I said Gosh! What *is* this?

AUNT DIANE

This, my friend, is the afterlife.
Heaven, if you must. It's *your*
afterlife. The one you'll come to
later. You see?

Aunt Diane points out various people, places and animals that Clark knew and will know in the future.

CLARK

Mom? Dad? Our old dog, Spencer?
The tree I fell out of when I was
twelve and broke my wrist? Our old
house? Geez, it's incredible!

Clark's mother and father are waving, but not quite in view.

AUNT DIANE

It's beautiful.

CLARK

Hey, how come I can't see my mom
and dad clearer? And the house...
it's kinda wobbly.

AUNT DIANE

Because this is your afterlife,
Clark. They have theirs. Spencer
has his. That tree has one, too.
It takes a bit to get used to.

CLARK

You mean we all get our own heaven?

AUNT DIANE

Afterlife, afterlife, afterlife!
How many times do I have to say it?

CLARK

Got it. After heaven.

Clark walks around, amazed.

AUNT DIANE

I'm starting to think I made a
mistake with you.

CLARK

Okay I'll be good. But what is it,
or where is it?

Diane takes Clark's hand and leads him through his afterlife. She points outside the rainbow, to space, to various planets.

AUNT DIANE

Don't you remember, I told you it's everywhere! Well, this rainbow, you're rainbow, is located, if you must know, right outside one of Saturn's rings.

CLARK

I never even cared for Saturn that much. I was always a Mars kind of guy.

AUNT DIANE

Rainbows exist all over... and your rainbow may not exist close to your family's. They're everywhere. There are even rainbows inside the core of the Earth.

CLARK

How can a rainbow exist in molten earth?

AUNT DIANE

They just do. These rainbows are for folks who liked it a little warm when they were alive. You know, people who lived in India, Africa,... El Paso in July?

CLARK

I get it.

AUNT DIANE

No, you don't... if you did, I'd sense it by now. Okay, let's try this. There are millions and millions of planets. That's a lot of expired beings He has to service. He'd stack rainbows three deep if He could!

CLARK

Where are my parents? We saw them before... but only for a moment.

AUNT DIANE

You know, that white light crap, seeing your dead relatives coming near the light, it's all hogwash.

CLARK

What are you saying?

AUNT DIANE

You are the first alive human to see and feel the afterlife. Everything else has been a cosmic joke.

Clark rests his arm on the edge of one of the rainbow's colors.

CLARK

What about all those people I read about that come back from the dead, and then they write a book. Hundreds of people. There are probably thousands of stories about the afterlife. Are they all nuts?

AUNT DIANE

No, there isn't a human who's come back that hasn't experienced what they experienced. But it wasn't real. It's a joke Buford's been pulling on Jesus for hundreds of years. And God's is very unhappy with Buford.

CLARK

Now you have me confused as heck.

He sits on a squishy liquid blue-red rainbow hump.

AUNT DIANE

Buford is a joker, always has been, always will be. Jesus was the serious one. Sweet, strait-laced, honest as the day is long, but boring. Never had much of a sense of humor. Even those baskets of fish he served his disciples. He could have pulled out carp! Or sardines! Or He could have turned the water into vodka. Even holding hands with Mary Magdalene was out of the question.

CLARK

This is too much.

AUNT DIANE

Buford starts this stuff with humans about two-thousand years ago with the white light stuff, the hovering over your own body. Houdini loved it.

(MORE)

AUNT DIANE (CONT'D)

By the way, Buford and Houdini are best of friends. But, then, God had to step in and fix all that stuff with human beings, the white light, and all. God can't take it.

CLARK

I know... Zarcon.

AUNT DIANE

Zarcon. And Uranus. Don't laugh at Uranus. Now that they've spruced up the place and gotten rid of the raccoon problem, it's a destination spot. Then, there's Venus, with the labor problems. Literally, millions of planets that God has to get involved with and regulate. He doesn't need Buford messing up.

CLARK

He sounds like quite a character.

AUNT DIANE

After I'm through and you're on earth and the world believes, Buford will get what is due him. Now let's go.

CLARK

Where? We just got here.

AUNT DIANE

You're just waking up in the ER room, and the morning nurse is about to walk in.

CLARK

I thought we were in as many places at once as we want to be?

AUNT DIANE

I have the temporary power to travel with you and show you everything, Clark, but I'm not the big guy. I don't have supreme powers.

Suddenly, Clark's RAINBOW starts collapsing. Aunt Diane is even more shaken than Clark.

CLARK

What's going on?

AUNT DIANE
I don't know. This isn't me.

CLARK
You think it's Buford? Pulling a
prank on us?

The rainbow is collapsing under their feet.

AUNT DIANE
No, it's not him. He's in a card
game. I happen to know that the
little joker is playing Go Fish
with Ernest Hemingway.

CLARK
I wish I knew what I was doing.

A speeding SPACESHIP flies past Clark and Diane, one that
Diane recognizes. She looks worried.

AUNT DIANE
Damn Zarconians! They know they're
not allowed in this quadrant. Just
because they don't have rainbows.

CLARK
Zarconians? From the planet
Zarcon?

Aunt Diane looks at Clark with a smirk on her face.

AUNT DIANE
No, they're Zarconians from
Baltimore! Clark, get with it.

They are both slipping into a void.

CLARK
I've got no afterlife. Suddenly,
Waukesha isn't so bad.

Aunt Diane and Clark immediately find themselves in Waukesha,
Wisconsin.

Waukesha is under blizzard conditions.

SNOW IS EVERYWHERE.

INT. WAUKESHA RESTAURANT - DAY

They have entered a favorite hangout of Clark's in the mid
60's, PAUL'S COFFEE SHOP.

AUNT DIANE
You did well back there.

CLARK
I didn't do anything. I just
thought of Waukesha.

AUNT DIANE
That's the reason why I chose you.
You have a gift.

CLARK
(as GROUCHO)
And I'm thinking of having it
returned!

AUNT DIANE
I'm serious. The Zarconians have
really gotten into some bad karma.

Clark and Diane sit in a booth but no one waits on them.

CLARK
Why doesn't anyone wait on us?

AUNT DIANE
Because they can't see us. I don't
even know what time period they
think they're in. That mess with
the Zarconians really undid my
paranormal bra.

CLARK
Now who's acting crazy? Let's get
hold of ourselves.

AUNT DIANE
Hungry?

CLARK
I'm having heart surgery, remember?
Or am I peacefully sleeping in the
ER with that CREM attached to me?
Or am I on my own rainbow, which
was the coolest thing I've ever
seen. Just where *am I*?

AUNT DIANE
Good question. Did they have good
onion rings here?

CLARK

The best. Especially after the hot oil spills into your mouth and burns the heck out of your tongue and cheek.

AUNT DIANE

I just wanted to know if they were good.

Onion rings appear in front of Diane and she goes to work on them.

CLARK

That was fast.

Diane munches on the onion rings.

AUNT DIANE

Uumm... tasty. Now, down to business! What'll we do?

CLARK

You're the one in charge.

AUNT DIANE

You're right. Let's think.

She wipes her mouth with a napkin.

CLARK

Didn't God give you instructions for this? If the Zarconians messed with us?

Clark takes a ring, dunks it in ketchup, takes a bite and winces as the hot oil trapped in the ring burns his mouth.

He shakes his head as though he should have remembered the feeling.

AUNT DIANE

Well, He told me there was going to be a book. Some instructions for me... and for you. But I forgot to-

CLARK

-Pick it up?

They both sit there and look around.

AUNT DIANE

Got anything?

CLARK
Give me a ring.

Clark eats the onion ring but it disappears right before entering his mouth.

AUNT DIANE
Ha!... gotcha!

CLARK
Tell me about Zarcon. What's all the fuss about? Why is God spending so much time there? Why did He give you a book?

AUNT DIANE
He meant it for both of us. I just wish I could remember where I put it. It's the addendum to the Bible.

CLARK
What's in it?

AUNT DIANE
Ah, what's in it? Clark, if you knew what God has to put up with, it would knock your socks off.

CLARK
What do you mean?

Diane is almost done eating the onion rings.

AUNT DIANE
God gets tired. And tired means He needs to rest every couple of thousand years. You know, if He hadn't been so tired, I wouldn't have won the poker game.

CLARK
I find this absolutely fascinating.

AUNT DIANE
Well, the addendum talks about the rainbows in the extended universe.

The blizzard has stopped. Everything is covered with a shining white glow, unpolluted by humans.

Clark's mood has become very serene. He stares outside.

CLARK

The universe has a rainbow of its own, doesn't it? And, because of Zarcon, that rainbow is collapsing. The universal rainbow is collapsing.

Diane takes the last onion ring and throws it at Clark's mouth, which Clark opens just in time to catch the ring like a trained SEAL.

AUNT DIANE

Finally, he gets it!

Clark and aunt Diane are immediately transported to the planet Zarcon.

INT. SPLATCH(ZARCON'S BIGGEST CITY) - DAY

There is nothing uplifting to the naked eye about ZARCON.

Clark and Diane have been summoned to the city SPLATCH by Zarcon's ruler, UNGOWA.

Ungowa is a small MAN, dressed in drab gray, and talks in a life-less monotone.

UNGOWA

Whaddaya looking at, Clark? Yeah, I know your name. You've been the big deal around time and space for a while now. Hello Diane.

Ungowa takes control of the situation. He ushers Clark and Diane into a large moving plastic bubble, moving along a monorail through the drab city.

INT. CITY MONORAIL - CONTINUOUS

Diane and Clark sit comfortably on the moving car.

AUNT DIANE

Ungowa, how's it hangin'? Still letting your people die and not giving a crap about their afterlife?

Ungowa sits and waves to his fellow Zarconians.

UNGOWA

I care, but we don't have a solution yet.

(MORE)

UNGOWA (CONT'D)

God is here *all the time!* That gets old after a while. He micromanages *everything*.

AUNT DIANE

That's 'cause you're behind. And you won't take His suggestions.

CLARK

Somebody wanna tell me what's going on?

AUNT DIANE

This guy, who was named after a Tarzan expression...

UNGOWA

It means "to go away".

AUNT DIANE

Yeah, that's a great name. Hey, go away, how are ya? Great imagination here on Zarcon!

CLARK

How'd you ever get a name like that?

Ungowa turns around and spits out his comeback.

UNGOWA

Clark Kent? Duh?

CLARK

Point taken.

UNGOWA

Let's just worry about you two. Diane, I see you used your power wisely. This guy is a schmuck.

AUNT DIANE

I've got to think. What would God do? By the by, where is He?

UNGOWA

Last time I heard, He was complaining about our spirit. He says our spirit is waning.

Ungowa waves his arms around as if to show off the city.

AUNT DIANE
It's the Cleveland of
extraterrestrial cities!

UNGOWA
I mean, come on! Look at this
place!

AUNT DIANE
Could use some color. What color
is that parakeet? It's gray. The
entire bird is gray.

CLARK
And, perhaps, a Glade air-
freshener? In Zarconian drab?

UNGOWA
What do you expect, with the drab
colors, the artificial plants and
the plastic shrubs. We need some
spirit.

CLARK
When was Zarcon discovered?

AUNT DIANE
Billions and billions of years ago.

CLARK
That's a problem, isn't Ungowa?

UNGOWA
You don't wanna know... the
complaints from the families. And
the stench!

Clark walks over to a group of ZARCONIANS that are standing
around, trying to get spirited.

CLARK
What if I helped?

AUNT DIANE
What do you mean?

CLARK
What if I gave you *my* rainbow?

AUNT DIANE
Are you kidding?

CLARK

Why not? They need it. They need my rainbow to jump-start their whole civilization.

UNGOWA

Clark, you give up your rainbow, you're not getting into your heaven. You know that, right?

AUNT DIANE

It's true, Clark. What you've experienced will be lost to you forever.

CLARK

You're right. I'm screwed. I'm so without an afterlife.

AUNT DIANE

Fuck!

A STRONG VOICE

We're *not* on HBO.

They all look over their shoulders for GOD.

CLARK

You get my rainbow. This is what I want in return.

AUNT DIANE

Your sense of giving is not in line with what controlled your life on earth.

CLARK

I know, I feel as though I've changed. If this were a film, my character's arc would be at its apex.

ALL PLAYERS LOOK DIRECTLY INTO CAMERA.

A COMIC BEAT....

THEN.....

GOD arrives, as a SERAPHIC BEING, His WORDS coming from a POWERFUL FORCE, a COLORFUL SPECTRUM OF LIGHT AND POWER.

A STRONG VOICE

I'm listening. Let's go, I've got to be at the end of the Cosmos in three seconds.

CLARK

I want the best. The best for Shaw, and my friends. The best.

AUNT DIANE

What do you mean? You want wealth? You want everyone you love to be rich?

A STRONG VOICE

No, that's not what he means.

AUNT DIANE

Well, what then?

CLARK

I want them to have, guaranteed, their own rainbow when it's time. I want guarantees for all of them that they will get to experience what I have experienced today.

AUNT DIANE

God doesn't bargain or barter. They will attain their own rainbow if they meet the standards.

CLARK

Shaw?

A STRONG VOICE

Finish this up, Di. I've got to go. And watch what you give out. I'm fresh out of miracles.

The VASTNESS of GOD disappears.

AUNT DIANE

Come on, Clark, you know it's illegal. It's against company policy.

CLARK

Against *policy*? I'm the one here who is sacrificing my future for the good of the human race. And the Zarconians. I'm the one who should get a little something.

(MORE)

CLARK (CONT'D)

So, I want to finally win something from Publisher's Clearing House. I want to sell one of my screenplays and get it produced by a major company. And I want Judd Apatow to call me and rave about the script and beg me to collaborate with him, like Moss and Hart. I want to be a teenager again, just for a moment, so I can neck with Mary Jane for a while. I want to play with Rod Piazza and the Mighty Flyers, without Rod, just me and the band, and I want Rod to watch me and be amazed at my prowess. I want to wear my flared jeans again without anyone smirking at me. And I want one long kiss with Rosario Dawson.

Diane is trying to write it all down.

AUNT DIANE

Geez, anything else?

CLARK

Yeah, I want to be on that rainbow of mine one more time. You know what I'm giving up for this. I'm sacrificing my afterlife for all of you.

The Zarconians APPLAUD, but it's lame clapping.

AUNT DIANE

You're sacrificing a lot.

CLARK

This planet needs a lesson in applause.

UNGOWA

That's why we need you, Clark.

AUNT DIANE

This was my mission all along. This was in my head as soon as I won the poker game.

CLARK

I was your answer?

AUNT DIANE

Yes, you were. It's why I picked you.

(MORE)

AUNT DIANE (CONT'D)

Deep down, in that sometime overly sarcastic brain of yours, lies a deeply spiritual man. But these demands, I don't know...

TREMENDOUS THUNDER IS HEARD FAR OFF IN THE DISTANCE.

CLARK

I'll *still* do it without the demands. But it would be a lot more fun to get all the things I requested, huh?

AUNT DIANE

Well, we'd better get cracking. I know this is going to take some time to get approval. First, I have to-

UNGOWA

-First, you have to help us.

AUNT DIANE

First, I help Clark. We all help Clark. He's the one giving up all his afterlife... his rainbow... just to save your asses!

UNGOWA

Okay, I guess. So what do we do?

AUNT DIANE

We jump into action. Quick, Clark, first thing into your head, where's the one place you would want to spend eternity?

CLARK

Uh, with Shaw... in our home. I guess. Sounds boring, but that's where my heart lies.

AUNT DIANE

Sweet.

Immediately, Clark, Diane and Ungowa are in Clark's house.

INT. KENT HOME - DAY/NIGHT

Shaw is laying down on the bed, listening to blues singer FREDDIE KING. She knows something is wrong, but can't put her finger on it.

Shaw feels Clark's presence, but cannot SEE him.

CLARK

Why is she so upset?

AUNT DIANE

She knows something is wrong. She just got back from the ER, you're fine, but she feels that's not really the case.

Shaw hears Clark but only faintly.

His VOICE is remote, far away, but also as if he was in the next room.

SHAW

Clark? Is that you? Where are you?

AUNT DIANE

Go ahead, talk to her. I think she can hear you. Don't ask me why.

To everyone else, Clark is *screaming*.

To Shaw, it's only a *whisper*.

CLARK

Shaw, it's me, Clark.

SHAW

Where are you, hon?

CLARK

I'm right here, with my aunt.... Diane, you remember Di? You only met her once, but I think you liked her.

Shaw looks around the room.

SHAW

But, Clark, she's dead. Long time ago. Does that mean you're dead, too?

CLARK

No, you just left me... and I was fine, right?

SHAW

Well, you were staring at the nurse's boobs, but other than that, yeah.

CLARK

Well, I've got something to tell you and it's not going to be easy.

AUNT DIANE

Don't be so maudlin.

UNGOWA

Look what you're doing for us. You're saving us.

AUNT DIANE

Yeah... and they're not easy to save. The whole bunch of them.

SHAW

Who else is speaking beside you and your aunt, who is dead, by the way? Didn't she get hit in the head with a line drive ball at an A's game?

AUNT DIANE

Why does everyone have to remember the way I died?

Diane takes the baseball which Clark kept from that fateful game and puts it in her pocket.

She wads up her gum and places it in the spot which held the ball.

CLARK

She's here with me, helping me make a big decision. She's here and a numbskull named Ungowa. He's from Zarcon.

UNGOWA

I'm not a numbskull. I'm not. Not.

Shaw is listening, but cannot believe what she hears.

AUNT DIANE

You know, Clark, she won't remember this, so go ahead and tell her that you're saving the planet Zarcon.

SHAW

What are you doing?

CLARK

I'm giving up my afterlife, my heaven, a wonderful place that would have included you, the cats, everyone we knew and loved. And I'm giving that up to save a bunch of morons.

UNGOWA

Morons? We are *not* morons.

CLARK

I'm helping the residents of Zarcon realize their heavenly afterlife, by giving up my own.

SHAW

Shrewd work, Clark. And what am I supposed to do now?

CLARK

Yeah, Di, what about that?

AUNT DIANE

I guarantee Shaw will be taken care of by the Big Guy.

CLARK

How does that sit with you, Shaw?

Shaw begins crying.

SHAW

Well, it's not cheering me up much, Clark. I thought we'd spend eternity together.

CLARK

But I'm doing this to save an entire world of people who have never known a Heaven. I've known Heaven every time I've been in your arms!

SHAW

Always the right thing to say to me.

AUNT DIANE AND UNGOWA

How sweet!

CLARK

Honey, do you understand?

SHAW

Sort of. Did you get anything in return for this offer?

CLARK

I'm going to be with you for a long time on earth. And, of course, the demands....

AUNT DIANE

I thought those were off the table?

CLARK

Well, she asked, didn't she?

SHAW

What were the demands?

CLARK

First, there was getting one of my screenplays sold, made and turned into a hit. Judd Apatow wants to collaborate with me for an HBO series. You know, he does one every fifteen minutes.

AUNT DIANE

Hey, you didn't say anything about it being a hit.

SHAW

What else?

CLARK

Then there's my Publisher's Clearing House check... I finally win some money from those jokers.

SHAW

And?

CLARK

Then, I get to play with Rod Piazza and his band.

SHAW

Are you *insane*? Rod Piazza?

CLARK

Oh, and some innocent necking with a girl named Mary Jane from high school.

SHAW
Anything else?

CLARK
A wee-bitty kiss from Rosario
Dawson. No tongues.

SHAW
Sure, no tongues. No tongues,
because there's no kiss!

CLARK
Honey, one little kiss. It would
pale in comparison to the grandeur
of just half of one of your kisses!

UNGOWA AND AUNT DIANE
How sweet!

MISSY
You know, Clark, it's a pretty good
list.

Clark is flabbergasted. He cannot believe his ears.

AUNT DIANE
Oh, yeah, forgot to tell you, your
cat can talk here.

MISSY
Oh, and the things I want to say to
you two.

CLARK
What? Haven't we taken good care
of you?

MISSY
Actually, you and Shaw have both
been terrific. A little shy on the
brushing lately, but really tender,
loving parents.

CLARK
You're sweet. We love you so.

MISSY
(yawning)
It's nap time.

Missy closes her eyes and falls fast asleep.

Shaw is exasperated.

SHAW

Clark, I think you're going to freak out when you hear what I'm about to tell you.

CLARK

What?

SHAW

Well, when I came home from seeing you at the hospital, there was a message from a Apatow Productions. I kept it, I'll play it for you later. It's pretty cool. They want to talk to you about a script you submitted. George Clooney is involved somehow and he wants to talk with you also. Can you believe it?

CLARK

What?

Clark is astonished. He tries leaning on to Ungowa, but the Zarconian just falls to pieces.

SHAW

Then, there's the mail. You have what looks to be a certified check from Publisher's Clearance House. I peeked inside... it's real, Clark. Five hundred grand! They left the balloons tied to the mail box.

CLARK

Unbelievable! Continue.

SHAW

Well, I read in the paper this morning that Rod piazza is up here in Berkeley, giving a harmonica symposium next week and you know, the craziest thing?

CLARK

Yeah, yeah,... what?

SHAW

Well, remember that CD you did about five years ago, where you played with those young guys in that basement a few houses down?

CLARK

Yeah?

SHAW

That's Rod's brother-in-law! He heard it. He loved it!

CLARK

You have to be kidding me. Diane, is this you?

AUNT DIANE

This is all you... proved by the fact that it all happened while I was talking to you in the ER bed, outta that crazy machine!

CLARK

I'm stunned.

AUNT DIANE

I think I know what is going here, though. Your willingness to give up your heaven has always been in your heart, kid. You got a big one, Clark.

SHAW

By the way, this morning, I was reading the Datebook and guess who's in town shooting a movie?

CLARK

No, she can't be!

SHAW

(reading)

"Ms. Dawson is in the city shooting a film about the after life."

CLARK

Unbelievable!

SHAW

Really strange, too, because the article mentions that it's only started filming today. Weird.

ALL

Weird.

CLARK

We have to get over to that film set.

(MORE)

CLARK (CONT'D)

That's the only way we'll find out
how this is supposed to end.

EXT. FILM SET - DAY

Clark, Diane and Ungowa are transported to a major motion picture film set in San Francisco, outside the TADICH GRILL, a city landmark.

Clark frantically looks for the DIRECTOR.

Aunt Diane finds him, and it looks suspiciously like BUFORD with some truly cheap make-up and a fake beard.

AUNT DIANE

Well, well, well. Buford. As I
live and breathe.

BUFORD

Caught me. I've been right behind
you guys all the way, ever since
the poker game.

CLARK

You're Him? Jesus' brother?

BUFORD

Sssh! Everyone here thinks I'm
Paul Feig. Everyone but you three.

CLARK

Well, you've got to shut this thing
down. We're saving a planet here,
guy! Zarcon, remember?

BUFORD

Can't. I'm way over budget now.
And Rosario is driving everyone
nuts. Change this, change that.
She is a real pistol.

CLARK

I don't care. I've already donated
my after life to Zarcon.

BUFORD

You've got to be kidding.

A crane supporting ROSARIO DAWSON suddenly snaps.

Clark races over to save her, jumping in front of the crane.

ROSARIO DAWSON
Thanks. That was close.

She KISSES Clark, a long, S-L-O-W kiss.

BUFORD
Wha?

ROSARIO DAWSON
What a kisser you are! Tremendous
lips!

BUFORD
Help me, Clark. Let's get thing
wrapped.

CLARK
Okay, but hurry up. I've got
entire races of beings to save.

BUFORD
(to the CREW)
Okay, people let's go! This is
when the magic happens!

ROSARIO DAWSON
Buford, those close-ups you took in
my trailer had better not appear on
YouTube.

Clark, Diane and Ungowa all head for Clark's house, via BART.

INT. BART CAR - DAY

CLARK
And why are we on BART?

UNGOWA
We've got the similar transit on
Zarcon. Needed to get some
specifics while I was here.

Ungowa eyes a few WOMEN riders.

AUNT DIANE
Hope this gets us to the hospital
in time.

CLARK
What's the hurry?

AUNT DIANE

You need to be released. We're going back to reality now. Ungi, time to say goodbye. It'll be hard enough with me on board. We don't need a human discovering you.

Ungowa worms his way through the Bart car, eyeing a few purses.

CLARK

Well, I hope this works.... Your planet will know soon enough. Good-bye Ungowa. Say hello to Tarzan for me.

UNGOWA

Go simba this, putz!

Ungowa is whisked away from the Bart train. But before he disappears, he takes a woman's purse and smiles.

CLARK

I'm saving that man's planet and he robs one of our own? Why are we in such a hurry?

AUNT DIANE

I remember there's a time limit to my powers.

CLARK

What do we need to do?

AUNT DIANE

We need to check out of the ER room, get you home so you can spend some time with Shaw, so she can see you, hear you, feel you, touch you.

CLARK

Will Shaw be on my rainbow with me? One last time?

AUNT DIANE

(emphatically)

Yep. The important thing to remember is that you'll have a lot of time with Shaw. Appreciate it. Savor it, because life can end as fast as a-

CLARK

-Line drive in the noggin? I get it. Let's hurry.

Clark and Diane arrive at BERKELEY GENERAL emergency room.

INT. ER ROOM 12 - CONTINUOUS

Clark is putting on his pants as the ER nurse walks in.

ER NURSE

Well, where the heck are you going, buddy? The doctor has not released you yet. We have to do a EKG because our new machine the CREM-

CLARK

-I know, the CREM is a piece of garbage.

Aunt Diane is seen getting pulled back into the CREM, her VOICE being the only connection left with Clark.

AUNT DIANE'S VOICE

Clark? Where are you? I'm losing you. Good luck, buddy. This is hard to get back into. Geez, I cannot believe how big my ass is. I'm *huge!* I'm gonna really miss you.

CLARK

I'm really going to miss you. Diane? Diane?

AUNT DIANE'S VOICE

Clark? Clark?

Aunt Diane manages to extend her hand out of the CREM and give Clark a small book.

It's God's INSTRUCTION BOOKLET.

CLARK

What's this?

AUNT DIANE'S VOICE

The book. Now go save humanity.

Clark grabs the small pamphlet and peruses it.

CLARK

The missing three commandments?
And it's illustrated. (laughing)
There's a centerfold? Cool!

ER NURSE

You're still feeling that narcotic,
you betcha you are.

CLARK

I'm saying goodbye to a real sweet
heart. One I'll never forget.

Clark puts the book in his pocket and continues to dress, all the time looking at the clock.

He is ready to leave, but the ER NURSE stops him for a moment.

ER NURSE

You have to sign a release here,
hon, just to let us off the hook in
case anything strange happens.

CLARK

Anything strange? Oh, never... not
with me? Not here, no, never.

Clark scribbles something on the paper and leaves the ER.

EXT. HOSPITAL - DAY

Clark leaves the hospital, walking past a security guard and cameras. Lots of security cameras. He hails a cab near the hospital entrance.

INT. CAB - DAY

The cab ride is rough and the vehicle is going too fast. The driver looks familiar.

CLARK

Buford? Is that you?

BUFORD

Sure is, Clark. How are you?

CLARK

Frazzled. And in a hurry. But
don't drive like a maniac.

BUFORD
I'm a fantastic driver!

The cab travels faster than the speed limit and it SWERVES from side to side.

CLARK
Slow it down, bud. It was great to meet you. I know I won't remember anything, but it was... different.

BUFORD
It was a dream... all a dream, Clark. Just remember one thing. The after life, your heaven, what ever you call it, it's just a place to hang my hat. It's just a place I call...(singing) "Hello? I must be going. I came to say, I cannot stay, I must be going...."

The cab arrives at Clark's house.

CLARK
Well, thanks.

BUFORD
That'll be six fifty. Eight if you want to leave me a decent tip.

CLARK
You're charging me? You gotta be kidding.

BUFORD
Hey, it's Berkeley... living wage and all that? Say hello to Shaw.

Clark digs around for a ten dollar bill.

CLARK
Keep the change.

Clark exits the cab. He walks toward the house.

INT. KENT HOME - CONTINUOUS

SHAW
Honey, you're home!

CLARK
Yes. What's for dinner?

Clark collapses on the couch. He takes out the instruction book and opens it to page fifty-six.

SHAW

What's that?

CLARK

Oh, just God's instruction book. Page fifty-six is supposed to tell me something.

Clark reads what is on page fifty-six.

He smiles and blows a kiss to Shaw.

SHAW

Honey, how are you?

CLARK

Dead. I mean, alive. Honey, I've got my proof of heaven right here.

Clark shows Shaw page fifty-six. She smiles. She reaches for the TV remote and turns on the local news.

The TV ANCHOR is beginning the story of the century.

TV ANCHOR

In the city of Berkeley, California today, something strange is going on. We switch now to our field reporter, Kathy Mulligan.

KATHERINE MULLIGAN, ace REPORTER, is standing in front of the ER doors at Berkeley General Hospital.

KATHERINE

Thanks... by the way, it's Katherine. With me is Lance Ventura, the doctor who witnessed a most unusual occurrence today. Doctor Ventura, can you tell us what happened?

DR. LANCE VENTURA

Well, I am the primary care physician for a Mr. Clark Kent. Yes, that's right, his name is Clark Kent. Is this going national?

KATHERINE

Yes, by God, it is. Go on.

Doctor Ventura clears his throat.

DR. LANCE VENTURA

Well, Mr. Kent came in here yesterday with heart troubles and was admitted to the ER. Standard procedure. Anyway, later that day, he went into cardiac arrest and died on the table. I called it myself. He died at four sharp.

The doctor is sobbing.

KATHERINE

What exactly do you mean?

DR. LANCE VENTURA

But, according to our security cameras and the security guard who claims to have seen him, mister Kent left the hospital.

Security footage is shown on television. It shows Clark leaving the hospital and getting into a cab.

Clark and Shaw are shocked.

The news PERSONNEL in the studio GASP.

KATHERINE

We have the signed statements of Doctor Ventura and his nurse, both declaring that Clark Kent died... but is now alive. Patty, you have some developing news back at the studio.

TV ANCHOR

Moments ago, hundreds of spaceships from a planet called Zarcon arrived on the lawn of the White House. The President has met with the first alien to visit our planet. His name? Ungowa. Just Ungowa. This alien looks remarkably like our commander-in-chief! For more on this remarkable story-

Shaw turns off the TV with the remote.

CLARK

Hon, there's something I need to do with you now. Right now, before this thing gets crazy stupid.

Shaw backs away, assuming bad news.

SHAW
You're not going to tell me you're
really dead, are you?

CLARK
No, I'm going to take you to my
rainbow, now!

Magically, the couple is whisked away to Clark's RAINBOW.

It is spectacular.

Shaw, Louis, Missy, other pets, family members of both Clark
and Shaw are present.

IT IS THE MOST WONDERFUL PLACE EVER!

EXT. CLARK'S RAINBOW - DAY

CLARK
This is what I wanted to show you.
It's heaven. My heaven. But it is
the first and last time you'll see
it. I gave it away, remember?

SHAW
Yes, Yes. I do, I do. I remember
everything now. Your aunt, the
mess with Zarcon, everything!

CLARK
Yes, honey.

Clark starts to cry. But Shaw is happy, almost laughing.

SHAW
Don't you get it, Clark? This is
my idea of the afterlife, too.
Everybody except your old high
school girlfriend stays.

Clark pauses. He contemplates this out-of-sight discovery.

CLARK
You're right, I didn't think about
it like that. Oh, Geez! We're
safe.

Clark and Shaw laugh.

The RAINBOW is breaking up. They are returned to their house with news reporters everywhere. Every single news organization is represented.

GOD'S instruction book is glowing. Clark and Shaw sneak in through the back door.

INT. KENT HOME - NIGHT

Shaw is applying make-up before she meets the PRESS outside.

SHAW

You know, Clark, I wonder about one thing. Does Hell exist?

CLARK

We didn't get into it, although I did compare Hell to-

SHAW

-Clark? Clark?

INT. CAB - NIGHT

Clark is immediately transported back to a CAB on a snowy road in the Midwest. Clark is trapped in the backseat.

Buford is DRIVING. Clark looks out the frosted WINDOW.

He can barely make out the sign:

WELCOME TO WAUKESHA, WISCONSIN HAVE A NICE STAY!

CLARK

Oh, no!

Buford's LAUGHTER is HEARD as he drives off.

INT. SOUNDSTAGE - DAY

Neil is looking at the Flat Earth map.

NEIL

Well, there you have it. One for the ages. I just wish that I could travel in time like Clark did. But you know, I've got some tricks Clark doesn't.

He takes out three small balls and begins to juggle.

NEIL (CONT'D)

These balls represent Saturn, Mars
and Venus. When you juggle them in
the right order, you can hear the
words 'Paul is dead'. Really!

The CAMERA pulls back.

NEIL (CONT'D)

Hey! Where you going? I'm not
through! I still have to prove to
you that the Universe is not
expanding, it just needs to go on a
diet! Hey! Come back here!

FADE TO BLACK

THE END