

File

ELLEN

"Saint Ellen"

Written by
Richard Day

Directed by
Tom Cheronas

SECOND REV. (P) 3/19/94

FINAL DRAFT
August 17, 1994

August 19, 1994

"Saint Ellen"
(#C316)

CAST LIST

ELLEN	ELLEN DEGENERES
ADAM	ARYE GROSS
PAIGE	JOELY FISHER
JOE	DAVE HIGGINS
GLYNNIS	JANE CARR
PETER	PATRICK BRISTOW
BILL	MURRAY RUBINSTEIN
DIGNIFIED WOMAN	KYMBERLY NEWBERRY
CLIPBOARD WOMAN	LISA INOUE
DISTRESSED WOMAN	KATHLEEN McMARTIN
WAITER	STEVEN HOUSKA
BEAUTIFUL WOMAN	DARLA HAUN
CUSTOMER	LEONARD KELLY-YOUNG
BARRY	TBD *

August 18, 1994

"Saint Ellen"
(#C316)

SET LIST

COLD OPENING (1) - INT. BUY THE BOOK - MORNING (DAY 1)

ACT ONE

SCENE A (4) - INT. APARTMENT - EARLY EVENING (DAY 2)

SCENE B (9) - EXT. TENT - LATER THAT NIGHT

SCENE C (12) - INT. TENT - LATER

SCENE D (19) - INT. APARTMENT - SOME DAYS LATER (DAY 3)

ACT TWO

SCENE E (24) - INT. HELPING HAND OFFICE - ANOTHER NIGHT (DAY 4)

SCENE H (28) - INT. HELPING HAND OFFICE - LATER THAT NIGHT

SCENE J (30) - INT. APARTMENT - LATER THAT NIGHT

SCENE K (31) - INT. BUY THE BOOK - THE NEXT DAY (DAY 5)

SCENE M (37) - INT. HELPING HAND OFFICE - LATER THAT NIGHT

SCENE P (44) - INT. BUY THE BOOK - SUNDAY AFTERNOON (DAY 6)

SCENE S (45) - INT. CHILDREN'S HOSPITAL - LATER

TAG (46) - INT. HALLWAY/APARTMENT - EARLY EVENING

**"Saint Ellen"
(#C316)**

SHORT RUNDOWN

COLD OPENING (1) INT. BUY THE BOOK - MORNING (DAY 1) (Ellen, Joe, Distressed Woman, Extras)			
<u>ACT ONE</u>			
SCENE A (4) INT. APARTMENT - EARLY EVENING (DAY 2) (Ellen, Adam, Paige)			
SCENE B (9) EXT. TENT - LATER THAT NIGHT (Ellen, Adam, Paige, Clipboard Woman, Extras)			
SCENE C (12) INT. TENT - LATER (Ellen, Adam, Paige, Beautiful Woman, Bill, Waiter, Dignified Woman, Barry, Extras)			
SCENE D (19) INT. APARTMENT - SOME DAYS LATER (DAY 3) (Ellen, Adam, Paige)			
<u>ACT TWO</u>			
SCENE E (24) INT. HELPING HAND OFFICE - ANOTHER NIGHT (DAY 4) (Ellen, Glynnis, Peter, Extras)			
SCENE H (28) INT. HELPING HAND OFFICE - LATER THAT NIGHT (Ellen, Glynnis, Peter, Extras)			
SCENE J (30) INT. APARTMENT - LATER THAT NIGHT (Ellen, Adam)			
SCENE K (31) INT. BUY THE BOOK - THE NEXT DAY (DAY 5) (Ellen, Paige, Joe, Customer, Extras)			
SCENE M (37) INT. HELPING HAND OFFICE - LATER THAT NIGHT (Ellen, Glynnis, Peter, Extras)			
SCENE P (44) INT. BUY THE BOOK - SUNDAY AFTERNOON (DAY 6) (Ellen, Paige, Extras)			
SCENE S (45) INT. CHILDREN'S HOSPITAL - LATER (Ellen, Joe, Extras)			
TAG (46) INT. HALLWAY/APARTMENT - EARLY EVENING (Ellen, Adam, Paige, Workmen Extras)			

COLD OPENING

FADE IN:

INT. BUY THE BOOK - MORNING (DAY 1)
(Ellen, Joe, Distressed Woman, Extras)

ELLEN IS BUSILY CLEARING OFF AND WIPING DOWN TABLES, ALL OF WHICH ARE STREWN WITH THE REMNANTS OF A MORNING COFFEE RUSH.

ELLEN

(TO WAITING CUSTOMER) Sorry that
took so long.

JOE HURRIES IN.

JOE

Sorry I'm late.

ELLEN

Joe, I don't know if you've noticed
this about coffee, but people seem
to like it in the morning.

JOE

But I have a good excuse.

ELLEN

I don't want to hear it.

JOE

I'm riding to work when this car in
front of me swerves to miss a cat,
slams into a telephone pole, and
catches fire. I jump off my bike
and just manage to pull the woman
to safety before the flames reach
the gas tank.

(MORE)

JOE (CONT'D)

Then she was so freaked out, there was no leaving until the paramedics arrived.

ELLEN

Oh, right. Look, it's bad enough that you're late. Don't make it worse by lying about some phony tragedy.

A DISTRESSED WOMAN WHOSE HAIR IS MESSED UP ENTERS, AND RUNS TO JOE.

DISTRESSED WOMAN

The paramedics let me go, so I just had to thank you again. You saved my life.

JOE

It was nothing. But remember: Commuter mugs kill.

ELLEN

Oh, Joe. I am so ashamed. I feel like such scum. (TO DISTRESSED WOMAN) I'm so sorry to hear about... I have to go beat myself up.

ELLEN EXITS INTO HER OFFICE.

DISTRESSED WOMAN

You think she bought it?

JOE

Oh, yeah.

HE PULLS OUT A TWENTY DOLLAR BILL AND HANDS IT TO HER. ELLEN
REENTERS FROM HER OFFICE DOOR IN TIME TO SPOT THEM.

JOE (CONT'D)

(COVERING) I can't take this,

ma'am.

HE HANDS THE MONEY "BACK" TO HER, THEN SLINKS TO HIS CAPPUCCINO
MACHINE. ELLEN GLARES, AND WE:

FADE OUT.

END OF COLD OPEN

ACT ONE

A

FADE IN:

INT. APARTMENT - EARLY EVENING (DAY 2)
(Ellen, Adam, Paige)

ADAM, DRESSED UP IN A SHIRT AND TIE, IS PUTTING ON A DISTINCTIVE, COLORFUL BLAZER WHEN ELLEN ENTERS, ALSO FANCILY DRESSED.

ELLEN

Adam?

ADAM

Ellen. How do I look?

ELLEN

In a minute. There's something important I have to ask you.

ADAM

What's that?

ELLEN

How do I look?

ADAM

You look great. Now back to me.

What do you think of the jacket?

ELLEN

Nice. Is it new?

ADAM

I bought it just for tonight. If I'm going to a movie premiere, I'm going to look good.

ELLEN

How good?

ADAM

Four hundred dollars good.

ELLEN

Adam, you can't afford that much good.

ADAM

I have it all figured out. No sane man with my income would spend this much for a jacket. So the starlets there will see the jacket, assume I'm rich, and talk to me.

ELLEN

Well, if there's a man dumb enough to think of that plan, there may be a woman dumb enough to fall for it.

PAIGE KNOCKS AND ENTERS, ALSO DRESSED UP. THEY AD-LIB HELLO'S.

ELLEN (CONT'D)

Paige. You excited about tonight?
Tom Hanks? Movie premiere?

PAIGE

Eh. After a while all these star-studded extravaganzas just kind of run together.

ELLEN

Hardly worth the trip over from the Planet of the Horribly Jaded.

ADAM

How do you get to go to all these things? I mean, you're just a producer's assistant.

PAIGE

And I know how insignificant that must seem from the heady world of baby photography.

ADAM

Oh, if only I could break into baby photography. Those guys have it sweet.

ELLEN

Her boss couldn't make it tonight so he gave us his tickets. (TO PAIGE) Right?

PAIGE

(OFF WATCH) We should go.

ELLEN

Paige, what's the matter?

PAIGE

Nothing. Why?

ELLEN

You just changed the subject. You do that when there's something you want to avoid talking about.

PAIGE

That's silly. Ooh, look at the
sunset.

ELLEN

Paige.

PAIGE

Okay. There's a tiny problem with
the premiere.

ELLEN

Which is?

PAIGE

We don't actually "have" tickets.

ELLEN

What?!

PAIGE

Ted said I could have his, but then
he gave them to his sister who just
got out of the hospital.

ADAM

The bitch.

PAIGE

We can still go to the party
afterwards. We'll just have to
sneak in.

ELLEN

Oh, no. No way.

PAIGE

I've done it a million times. We will have to miss the movie, but we can see it when it comes out Friday.

ADAM

With... the public?

ELLEN

This sort of thing makes me very nervous. I'm not a sneaker-into. I'm always terrified I'll be caught. Look, you guys go if you want. I'm staying home. And don't try to change my mind either. I'm not going.

PAIGE

Okay.

ADAM

See ya.

THEY EXIT. ELLEN STARES AT THE DOOR FOR A BEAT, AND LOOKS AROUND THE EMPTY ROOM. THEN, AS IF SWAYED BY A PERSISTENT ARGUMENT:

ELLEN

Okay...

AS ELLEN BOLTS FOR THE DOOR, WE:

DISSOLVE TO:

B

EXT. TENT - LATER THAT NIGHT

(Ellen, Adam, Paige, Clipboard Woman, Extras)

ELLEN, ADAM, AND PAIGE STAND IN A LONG LINE OF WELL-DRESSED PEOPLE WAITING TO GET INTO AN ENORMOUS PARTY TENT. THE HOLD-UP IS THAT A WOMAN WITH A CLIPBOARD IS CHECKING OFF PEOPLE'S NAMES AS THEY ENTER.

ELLEN

We're going to get caught. They
can sense our unfabulousness.

PAIGE

Ellen, trust me. This is the
easiest thing in the world.

TWO SECURITY PEOPLE PASS BY, CARRYING AWAY A MAN WHO WAS CLEARLY TRYING TO CRASH THE PARTY. ELLEN TURNS TO PAIGE WITH A WIDE-EYED, HORRIFIED EXPRESSION.

PAIGE (CONT'D)

Hey, full moon tonight.

ADAM

This is taking forever. I'm going
to the bathroom.

PAIGE

Me too.

SHE STEPS OUT OF LINE.

ELLEN

Paige! Get back here!

PAIGE

Relax. There's no way you'll get
up there before we're back.

THEY LEAVE. THE SECOND THEY'RE GONE, THE CLIPBOARD WOMAN CALLS OUT TO THE LINE.

CLIPBOARD WOMAN

UTA, party of fifteen.

THE LINE SUDDENLY MOVES QUICKLY FORWARD AS PEOPLE BEGIN FILING INTO THE TENT. THE CLIPBOARD WOMAN COUNTS OFF EACH MEMBER OF THE GROUP OF FIFTEEN. ELLEN PANICS AS SHE GETS CLOSER AND CLOSER TO THE CLIPBOARD WOMAN.

ELLEN

Oh my God. Paige! Paige!

NO LUCK. SOON SHE'S FACE-TO-FACE WITH THE CLIPBOARD WOMAN.

CLIPBOARD WOMAN

(TO ELLEN) Name?

ELLEN STARES AT HER IN BLANK HORROR.

CLIPBOARD WOMAN (CONT'D)

Name?

ELLEN

Um... ah... Fraud.

SHE CRINGES. THE CLIPBOARD WOMAN LOOKS THROUGH HER LIST.

CLIPBOARD WOMAN

I don't see any Frauds. We have a Ferwald.

ELLEN

That's it. Ferwald. But it's pronounced "Fraud." The "e," "w," and "l" are silent, and the "a" is pronounced "au." Fraud, see?

Perhaps you've heard of us. Father made a fortune in the insurance business.

(MORE)

ELLEN (CONT'D)

You can imagine the jokes. "The
insurance Frauds." But he laughed
all the way to the bank. So...

THE CLIPBOARD WOMAN OPENS THE ROPE FOR ELLEN, JUST AS ADAM AND
PAIGE RETURN.

ELLEN (CONT'D)

They're Frauds, too.

THE THREE OF THEM ENTER THE TENT, AS WE:

DISSOLVE TO:

★
★

#316-110-110-110

Q

INT. TENT - LATER

(Ellen, Adam, Paige, Beautiful Woman, Bill, Waiter, Dignified Woman, Barry, Extras)

A LAVISH PARTY IS IN PROGRESS, WITH SEVERAL TABLES OF FOOD, BARS, AND VARIOUS FUN ACTIVITIES. GLAMOROUS PEOPLE MILL ABOUT, MOST CARRYING SMALL GLOSSY PAPER BAGS WHICH ARE STUFFED WITH GIFTS. ELLEN AND PAIGE RIFLE THROUGH THEIRS.

ELLEN

Look at all this free stuff.

There's a t-shirt, and perfume, and a CD.

PAIGE

Now aren't you glad you came?

ELLEN

You bet. (NOTICING) Hey, look. A shrimp tree. I'm going to do some pruning.

SHE CROSSES TO SHRIMP AS ADAM APPROACHES.

ELLEN (CONT'D)

Adam. How's the jacket working for you?

ADAM

It's great. Every woman in the place is making eye contact with me.

A BEAUTIFUL WOMAN APPROACHES HIM.

BEAUTIFUL WOMAN

You are just the man I've been looking for.

ADAM MAKES EYES AT ELLEN, THEN TURNS TO THE WOMAN.

ADAM

I just might be.

BEAUTIFUL WOMAN

I'll take two vodka tonics.

ADAM

Excuse me?

JUST NOW TWO WAITERS WALK PAST CARRYING TRAYS OF DRINKS. THEY BOTH WEAR ADAM'S EXACT JACKET, SHIRT AND TIE COMBINATION. HIS FACE FALLS AS HE REALIZES THE IMPLICATIONS. ELLEN AND PAIGE REACT.

ADAM (CONT'D)

Uh, oh, ah... I'm not a waiter.

(THEN) I'm Adam.

BEAUTIFUL WOMAN

(DISAPPOINTED) Oh.

ANOTHER WAITER PASSES. SHE FLAGS HIM DOWN.

ADAM

It's not fair.

ELLEN

Oh, Adam. I can't speak for Paige here, but... I'll take a white wine.

ADAM SULKS AWAY. PAIGE SEES SOMEONE AND GASPS.

PAIGE

Oh my God, look.

ELLEN

Tom Hanks?

PAIGE

Barry Forrest. He's a big
development guy at Paramount.

ELLEN

And me without my autograph book.

THE MAN PAIGE IS INDICATING IS A FORTY-ISH EXECUTIVE TYPE WHO
STANDS NEARBY.

PAIGE

I have to go pitch him some movie
ideas.

ELLEN

You have movie ideas?

PAIGE

I'm a quick thinker.

SHE MOVES OFF TO BARRY, LEAVING ELLEN ALONE. SHE SNACKS AT A
FOOD TABLE. A MAN IN HIS EARLY THIRTIES, BILL, APPROACHES HER.

BILL

Hi, I'm Bill.

ELLEN

I'm Ellen.

BILL

Oh. I'm sorry. The woman at the
door told me you were Daisy
Ferwald.

ELLEN

Oh, right, I am. But "Daisy" is so
formal. I go by my nickname:
"Ellen."

BILL

So how'd you like the movie?

ELLEN

The movie? The one we just saw?
Well, ah, what can I say? Tom
Hanks. You just want to hug him.

BILL

But he played a mass-murderer.

ELLEN

Hug him and say, "Stop killing all
those people!"

ANGLE ON: PAIGE, TALKING UP BARRY FORREST. SHE'S LOSING HIM. *

PAIGE

Okay, how about this idea. There's
this...uh...

SHE BLANKS. A WAITER PASSES BY.

PAIGE (CONT'D)

Waiter.

BARRY DOESN'T RESPOND.

PAIGE (CONT'D)

(SCRAMBLING) Played by Keanu
Reeves. *

BARRY

(BRIGHTENING) Hey... *

ANGLE ON: ELLEN AND BILL, WHO ARE LAUGHING.

BILL

Well, you've always been one of our
biggest contributors, but that
check you wrote us last year...

Wow.

ELLEN

Well, you know. Once you start
drawing zeros it's hard to stop.

BILL

I'm so glad you finally made it to
one of our benefits.

THIS TERM SLOWLY REGISTERS WITH ELLEN.

ELLEN

Benefits?

BILL

Doesn't it inspire you to realize
that every one of these people gave
five hundred dollars to help feed
the world's hungry?

ELLEN

Every one?

BILL

Of course. Who would try to crash
a charity function? Boy, would
that be sleazy.

HE LAUGHS AGAIN. AGAIN ELLEN JOINS IN, THOUGH THIS TIME WITH A
HOLLOW, SICKLY LAUGH.

ELLEN

Could you excuse me a sec, Bill?

ANGLE ON: ADAM, CHATTING UP ANOTHER WOMAN.

ADAM

Yes, you could say I'm in the
industry.

A WAITER HANDS ADAM A TRAY OF DIRTY GLASSES.

WAITER

Take these to the dishwasher.

THE WOMAN ROLLS HER EYES AND LEAVES. ELLEN APPROACHES.

ELLEN

Adam, we're leaving.

ADAM

But I don't get off until ten.

PAIGE APPROACHES WAVING A BUSINESS CARD.

PAIGE

He likes my idea! We have a
meeting!

ELLEN

That's great, Paige. It turns out
this is a benefit. For charity.

PAIGE

Yeah, I figured that out. You
think that centerpiece will fit in
my car?

A DIGNIFIED WOMAN TAKES TO A SMALL STAGE WHICH HAS A BIG-SCREEN
TV ON IT.

DIGNIFIED WOMAN

May I have your attention please?

ELLEN

Great, a TV. She's going to show a
video of the children whose mouths
we're snatching food from.

ADAM HAS TAKEN A SHRIMP FROM A NEARBY SHRIMP TREE AND DIPPED IT
IN COCKTAIL SAUCE. ELLEN SNATCHES IT FROM HIM AND PUTS IT BACK.
OTHER GUESTS LOOK ON WITH DISAPPROVAL.

DIGNIFIED WOMAN

It's time to give away tonight's
door prize: This deluxe big-screen
TV. If your gift bag has a star on
the bottom, you're the winner.

EVERYONE LOOKS ON THE BOTTOM OF THEIR BAGS. WHEN ELLEN CHECKS
HERS SHE BECOMES MORTIFIED.

ELLEN

(WHISPERS; MORTIFIED) Oh my God,
Paige. I won!

PAIGE

You won?

ELLEN

Shhhh! We're leaving.

PAIGE

What?

ELLEN

We have to go!

BILL IS STANDING NEARBY AND OVERHEARS THIS.

BILL

Ms. Ferwald. No one can take that
television with a clearer
conscience than you.

HE RAISES HER BAG FOR HER.

BILL (CONT'D)

We have a winner!

A SPOTLIGHT HITS ELLEN. PEOPLE APPLAUD. ELLEN REACTS MORTIFIED,
AND WE:

DISSOLVE TO:

2

INT. APARTMENT - SOME DAYS LATER (DAY 3)
(Ellen, Adam, Paige)

AN ENORMOUS BIG SCREEN TV DOMINATES THE LIVING ROOM. IN FACT, ONLY THE TOP OF ADAM AND PAIGE'S HEADS ARE VISIBLE AS THEY SIT ON THE SOFA WATCHING TV. THE CAMERA SLOWLY WIDENS TO REVEAL MORE AND MORE OF THEM.

ADAM

This is amazing.

PAIGE

You can see the smudges in Connie
Chung's lipstick.

ADAM

You can see the bits of food
between her teeth.

PAIGE

Doesn't that woman floss?

ADAM

I never knew a human being could
feel this much pleasure.

ELLEN ENTERS AND GRIMACES WHEN SHE SEES THE TV.

ELLEN

You're not still watching that
thing, are you?

ADAM

Oh, yeah. I used to think TV was
bad. It turns out it just wasn't
big enough.

ELLEN

That television mocks me. It's a monument to my selfishness and apathy. (OFF TV) What is that, lettuce? Turn it off.

ADAM POINTS THE REMOTE CONTROL AT IT, BUT FALTERS.

ADAM

I can't.

ELLEN TAKES THE REMOTE FROM HIM AND TURNS IT OFF. ADAM WHIMPERS INVOLUNTARILY.

PAIGE

You're not still upset about the other night, are you? Things worked out in the end. I got a meeting with the Paramount guy. You won a TV.

ADAM

And I made a hundred dollars in tips.

ELLEN

It was a charity benefit. None of us were supposed to get anything. (OFF TV) I can't be in the same room as that thing. I'm giving it back.

ADAM JUMPS UP.

ADAM

Are you insane? I'll kill you
first! (THEN) Uh, I mean, if you
didn't win it, some rich movie
industry type would have.

ELLEN

That's not the point.

ADAM HUGS THE TELEVISION.

ADAM

Don't worry. I'll never let the
mean lady hurt you.

ELLEN

This whole experience has made me
take a long, hard look at myself.
I do almost nothing for charity.
Sure, I buy Girl Scout cookies. I
use Paul Newman's salad dressing.
Sometimes I put more change into
parking meters than I need to.

PAIGE

How is that charity?

ELLEN

I'm reaching, all right? I've
always thought of myself as a
giving person, but what do I really
give? Nothing! I'm a horrible
person.

ADAM

Ellen, take it easy.

ELLEN

Sure, take. That's what I'm good at. I'll take it so easy there won't be any easy left for anyone else. But I won't care, because I got mine.

PAIGE

If it's bothering you so much, why don't you donate some time to charity?

ELLEN

I've thought about it, but there's always been some excuse. I don't have time. One person can't make a difference. I'd miss "Melrose Place."

ADAM

"Melrose Place..." (OFF TV) Big!

ELLEN

Well, that's ending right now. I am going to give something back. I'm going to help my fellow human beings. I can't believe it took thirty-two years to start caring, but now that I'm fired up, nothing can stop me!

ADAM HAS TURNED ON THE TELEVISION.

ADAM

Hey, "WarGames" is starting.

ELLEN

Really?

SHE SITS DOWN TO WATCH, AND WE:

FADE OUT.

END OF ACT ONE

ACT TWO

E

FADE IN:

INT. HELPING HAND OFFICE - ANOTHER NIGHT (DAY 4)
(Ellen, Glynnis, Peter, Extras)

THE OFFICES ARE NOTHING MUCH. THERE IS A WINDOWLESS MAIN AREA EQUIPPED WITH A SLIGHTLY DEPRESSING ARRANGEMENT OF UNMATCHED DESKS AND TABLES. GLYNNIS, A FORTY-ISH BRITISH WOMAN, ORIENTS ELLEN.

GLYNNIS

So what made you decide to
volunteer?

ELLEN

Oh, you know. Everywhere I look
people are polluting, killing each
other, sneaking into benefits. I
wanted to do some good for the
world. Now what can I do? Show me
your hungry, I'll feed them. Your
dirty, I'll bathe them. Your
indigent, I'll... make them digent.

GLYNNIS

Actually, this office doesn't deal
directly with the needy. We're
more of a resource center for the
organization. You know, typing,
filing, packing boxes.

ELLEN

(DISAPPOINTED) Oh. Well,
that's... (COVERING) Fine. I
don't need to see the people I'm
helping. I'm not in it for the
glory. (PROUD) Because of my
filing, a hungry man will eat
tonight... somehow.

THE UPBEAT, ENERGETIC PETER ENTERS IN FULL RAIN-GEAR.

PETER

Have you been outside? I just love
hail.

GLYNNIS

Peter, this is Ellen. She's a new
volunteer.

PETER GRASPS ELLEN'S HAND.

PETER

Welcome, Ellen. It always warms my
heart to meet someone else who
cares.

ELLEN

Peter, if you knew how much I
cared, your heart would get so warm
it'd cook right in your chest.

GLYNNIS

(TO PETER) Why don't you show
Ellen how we make relief packages?

PETER

I'd love to, Glynnis. (TO ELLEN)

This way.

HE LEADS HER TO THE NEARBY CARE PACKAGE AREA, WHICH IS A LONG TABLE WITH FIVE BIG BINS, BOXES AND A TAPE DISPENSER ON IT.

PETER (CONT'D)

What we do here is prepare boxes of food and medical supplies to send to disaster victims in Central America.

ELLEN

What a neat idea. I know how to make paper flowers. That'll brighten anyone's day. *

PETER

We've found that the sick and starving tend to prefer food.

ELLEN

Hey, you're the expert, Pete. What do we do?

PETER DEMONSTRATES HOW TO MAKE A PACKAGE AT AMAZING SPEED, TALKING AS HE DOES.

PETER

You take a box from over here, put
an item from each of these crates
into it, then seal it with this
tape and place the completed
packages on this table.

Unfortunately, it is a little
monotonous.

ELLEN

Monotonously fulfilling, maybe.

Let me at 'em!

SHE BEGINS MAKING CARE PACKAGES WITH WILD GUSTO.

DISSOLVE TO:

H

INT. HELPING HAND OFFICE - LATER THAT NIGHT
(Ellen, Glynnis, Peter, Extras)

ELLEN IS IN A ROBOTIC DAZE AS SHE PUTS HERSELF THROUGH THE CARE PACKAGE ASSEMBLY LINE. SHE FINISHES ONE AND BRINGS IT TO A WALL WHICH IS NOW STACKED FLOOR-TO-CEILING WITH THEM, THEN BEGINS, ZOMBIE-LIKE, ON YET ANOTHER. GLYNNIS ENTERS. *

GLYNNIS

How are we doing here? *

ELLEN *

(SNAPPING OUT OF IT) Oh, just
great! I love this!

GLYNNIS

Would you like a soda? *

SHE OFFERS A CAN. *

ELLEN

I think somewhere there's a hungry
little Guatemalan boy who needs
this diet, caffeine-free cola more
than I do.

ELLEN PUTS IT IN A CARE PACKAGE.

GLYNNIS *

You look a little tired. *

ELLEN *

Me? Tired? Oh, no! I want to
give till it hurts.

SHE TAKES HER COMPLETED PACKAGE AND, IN TRYING TO PLACE IT ATOP A TOWER OF PACKAGES, KNOCKS THEM OVER. A MOUNTAIN OF PACKAGES COMES RAINING DOWN ON HER HEAD. *

ELLEN (CONT'D) *

Okay, now it hurts. I'll see you
tomorrow.

AS ELLEN TRUDGES OUT, WE: *

DISSOLVE TO:

J

INT. APARTMENT - LATER THAT NIGHT
(Ellen, Adam)

THE APARTMENT IS DARK. ADAM IS BEFORE THE TV, ILLUMINATED ONLY BY THE GLOW OF THE BIG SCREEN. ELLEN ENTERS, SO EXHAUSTED SHE CAN BARELY MOVE. SHE SEES ADAM AND TURNS ON THE LIGHT.

LEX: LIGHTS ON

ELLEN

Adam, you can't keep staying up watching television. You'll kill yourself.

ADAM

It'll be worth it.

ELLEN STARTS TO TAKE OFF HER JACKET, BUT HER SORENESS AND EXHAUSTION MAKE IT EXCRUCIATING.

ELLEN

Boy, this charity work is so fulfilling. I have just had the most fulfilling night of my life.

ADAM

(INTO THE TV) Not as fulfilling as mine.

ELLEN TRUDGES TOWARD HER ROOM.

ELLEN

Adam, you have to get on with your life. Get up. Do something. I'm going to bed.

ADAM

Ellen?

ELLEN

Yes, Adam?

ADAM

It's "Mork and Mindy" Monday.

DISSOLVE TO:

K

INT. BUY THE BOOK - THE NEXT DAY (DAY 5)
(Ellen, Paige, Joe, Customer, Extras)

A FRAZZLED ELLEN WORKS THE COUNTER AS A MALE CUSTOMER APPROACHES WITH A BOOK. ELLEN RINGS IT UP.

ELLEN

Do you want your change, or can I
put it in our "Save Billy" jar?

CUSTOMER

What's that?

ELLEN

Billy is a little boy at City
Hospital who needs a new heart.

CUSTOMER

I'll take the change.

ELLEN

Sure. (HANDING IT TO HIM) Then
maybe later, you can swing by the
hospital and pull the plug on him.

THE MAN PUTS THE CHANGE IN THE JAR AND BRINGS HIS BOOK TO A
TABLE. PAIGE ENTERS.

PAIGE

Hey, stranger.

ELLEN

Paige! Sorry I had to cancel last
night. They needed me at the
charity.

PAIGE

Oh, it's okay. Great news. I met with the Paramount guy and he loves that Keanu Reeves waiter idea I came up with.

ELLEN

Fantastic. What's the idea?

PAIGE

Keanu Reeves is a waiter. I haven't worked the rest out yet. But he wants a ten-page treatment by Friday.

ELLEN

Sounds like it'll write itself.

PAIGE

Actually, I was hoping you could help me with it tonight.

ELLEN

I'd like to, but I'm collaborating with the needy on a little screenplay called, "Save The World."

PAIGE

Geez, you've been volunteering every night for two weeks. Don't you think you're kind of overdoing it?

ELLEN

Oh, yeah. When it comes to feeding the hungry, you really want to pace yourself.

PAIGE

I didn't mean--

ELLEN

You know, maybe you wouldn't make statements like that if you were to come down there with me and feel the joy first-hand.

PAIGE

What exactly does the joy consist of?

ELLEN

I stuff envelopes, pack boxes...
(ALL MISTY) mop.

PAIGE

Sounds fun, but can't you take one night off and help me?

ELLEN

Paige, there are two hundred thousand homeless people on our streets who would love to take one night off.

PAIGE

(BEAT, THEN) Not if they had to
spend it with you. Call me when
you lighten up.

SHE LEAVES. ELLEN REACTS AND CROSSES TO JOE, WHO IS SERVING A
CAPPUCCINO TO THE CUSTOMER WHO PREVIOUSLY BOUGHT BOOKS FROM
ELLEN.

ELLEN

Geez, Joe. What is everyone's
problem?

JOE

Life is essentially meaningless,
yet death terrifies us.

CUSTOMER

Quite the cheery hangout you have
here.

THE CUSTOMER MOVES AWAY.

ELLEN

Joe, do you do anything for
charity?

JOE

No. No time.

ELLEN

Of course not. No one has time.
Charity work? That's for the other
coffee guy.

JOE

Believe me, I'd love to do the kind
of stuff you're doing. Trouble is,
I'm so busy here during the week
and I'm too selfish to give up the
Sunday afternoons I spend
entertaining kids down at The
Children's Hospital.

ELLEN

Children's hospital? Joe, that
counts as charity work.

JOE

It does? I thought it was just
fun. (REALIZING) Hey, Saturday
nights I go out drinking. Does
that count, too?

ELLEN REACTS AS WE:

DISSOLVE TO:

M

INT. HELPING HAND OFFICE - LATER THAT NIGHT
(Ellen, Glynnis, Peter, Extras)

GLYNNIS SHOWS ELLEN A SMALL BANK OF CUBICLES, EACH OF WHICH HAS A PHONE IN IT AND SOME PAPERS. ELLEN IS A LITTLE MANIC.

GLYNNIS

Back again, are we?

ELLEN

Oh, yes. I love coming here and helping people. The less fortunate. Hell, the more fortunate. Bring Bill Gates in here, I'll help him.

GLYNNIS

Well, tonight I want to try you out in the phone solicitation department. What you do is call people from this list, read to them from this script, and try to get them to send us money.

SUDDENLY PETER JUMPS UP FROM BEHIND HIS CUBICLE AND CHEERS.

PETER

A hundred dollars! A hundred dollars! (SEES ELLEN) Oh, hi, Ellen. I just got a hundred dollar donation.

ELLEN

I heard. (TO GLYNNIS) That looks easy.

GLYNNIS

You'd be surprised. People don't
like to part with their money.

ELLEN

They haven't heard from Ellen
Morgan yet. Money will be pouring
from this phone. Have I mentioned
how much I love being here?

GLYNNIS

Once or twice.

GLYNNIS LEAVES. ELLEN SITS DOWN AND DIALS A NUMBER.

ELLEN

Hi, I'm calling from Helping Hand,
a non-prof--

THE PARTY ON THE OTHER END APPARENTLY HANGS UP. ELLEN MAKES A
"THAT'S ODD" FACE AND DIALS AGAIN.

ELLEN (CONT'D)

Hi, I'm c-- (BEAT) Wow.

SHE DIALS AGAIN.

ELLEN (CONT'D)

(VERY FAST) Hi-I'm-calling-from-
Helping-Hand-a-non-profit-
organization-devoted-to... Hello?
Are you still there? (BRIGHTLY)
You are? (BACK INTO SCRIPT)
Devoted to feeding the world's
hungry. (BEAT) Ellen.

(MORE)

ELLEN (CONT'D)

Anyway, we were hoping you could support us in... (BEAT, THEN CONFUSED) I'm sitting at a desk kind of thing. (BEAT) A gray blouse, why? (REALIZING) Oh, that is disgusting.

SHE HANGS UP THE PHONE. SUDDENLY PETER LAUNCHES OUT OF HIS CUBICLE AGAIN, HOLDING HIS RECEIVER.

PETER

Two hundred dollars! Two hundred dollars!

ELLEN

Nobody likes a show-off, Peter.

PETER

Don't be discouraged, Ellen. This job is nearly impossible. (BEAT, INTO PHONE) Oh, sir, that is too generous.

NOW MIFFED, ELLEN DIALS ANOTHER NUMBER.

ELLEN

Hello, I'm calling from Helping Hand. Would--

THE PARTY ON THE OTHER END HANGS UP. ELLEN STEWS FOR A BEAT, THEN DIALS AGAIN.

ELLEN (CONT'D)

Hi, it's me again. Don't hang
up... I don't care if your
dinner's getting cold. Do you know
how many people are going to bed
without dinner tonight? (BEAT) A
whole bunch.

HAVING OVERHEARD THIS, PETER POKES HIS HEAD UP FROM BEHIND HIS
CUBICLE.

PETER

Ellen, it's best to stick to the
script.

ELLEN

Shut up, Peter! (INTO PHONE)
Yeah? Well some of us do care.
Some of us care so much we give up
our whole lives just to help
others. And you know what ticks us
off? Selfish morons like you.

PETER PUTS HIS HAND OVER HIS MOUTH AND RUNS OUT OF FRAME.

ELLEN (CONT'D)

So what can I put you down for?
Five cents? A penny? Or is that
too much of your hard-earned cash
to spend on anything other than
yourself?

GLYNNIS RUSHES IN.

GLYNNIS

Ellen...

ELLEN

(INTO PHONE) I wish you were
starving. Then you'd see what it's
like, you apathetic little ostrich.
You--

GLYNNIS

Ellen!

GLYNNIS PUTS HER HAND ON THE PHONE CRADLE, HANGING IT UP.

ELLEN

Hey! I was just reeling him in.

GLYNNIS

Ellen, could I talk to you for a
second?

ELLEN

Is this about that phone call?
That was just a joke. You should
have heard him laughing on the
other end.

THEY BOTH SIT.

GLYNNIS

It's not just that. Ellen, I
really appreciate that you care
enough to come in here, but we're
going to have to let you go.

ELLEN

You're firing me? But I'm a
volunteer.

GLYNNIS

I know. But we need the space you
take up.

ELLEN

Can't you give me a second chance?
I really do love it here.

GLYNNIS

You don't seem to.

ELLEN

Well, you know, not like love...
"love"... "I love you, let's get
married." More like love...
"hate." You've heard of a
love/hate relationship. That's
what this is. I say I love it,
when, in fact, I hate it. It's
love in the insincere, dishonest,
"don't really mean it" sense. (OFF
GLYNNIS' BLANK STARE) Maybe it's
an American thing.

GLYNNIS JUST LOOKS AT HER.

ELLEN (CONT'D)

(QUIETLY) Oh, God. I hate it
here. Does that make me a horrible
person?

GLYNNIS

Yes, dear, it does. (BEAT) I'm
kidding. You're a good-hearted
person who just doesn't enjoy this
type of charity work.

ELLEN

But this is drudgery. Who in their
right mind could enjoy this?

PETER LAUNCHES UP FROM BEHIND HIS CUBICLE AGAIN.

PETER

Eight dollars! Eight dollars!

HE DOES A LITTLE DANCE, THEN SITS BACK DOWN. ELLEN REACTS.

DISSOLVE TO

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INT. BUY THE BOOK - SUNDAY AFTERNOON (DAY 6)
(Ellen, Paige, Extras)

ELLEN AND PAIGE ARE HAVING COFFEE.

PAIGE

So, they didn't go for my Keanu
Reeves waiter movie.

ELLEN

Too complex, huh?

PAIGE

No, they loved it-- there were just
too many competing projects.
There's a Val Kilmer waiter movie,
a Charlie Sheen waiter movie. Tom
Cruise has two going. Actually, in
one he's a sommelier, but it's the
same basic story.

ELLEN

You must feel awful. Ten seconds
of work down the drain. (CHECKING
WATCH) Well, I gotta go. I've got
to get to my charity work.

PAIGE

I thought you gave that up.

ELLEN

I found something else I might like
a little better.

CUT TO:

S

INT. CHILDREN'S HOSPITAL - LATER
(Ellen, Joe, Extras)

A DOZEN CHILDREN SIT ON FOLDING CHAIRS WATCHING MAGICIAN JOE SAW HIS ASSISTANT, ELLEN IN HALF.

ELLEN

Are you sure you've done this
before?

JOE

Well, actually no. But if anything
goes wrong... you're already in a
hospital.

JOE BEGINS TO SAW AND, ON ELLEN'S LOOK OF FEAR, WE:

FADE OUT

END OF ACT TWO

****TAG****

FADE IN:

INT. HALLWAY/APARTMENT - EARLY EVENING
(Ellen, Adam, Paige, Workmen Extras)

PAIGE, ADAM, AND ELLEN ARE LOOKING OUT THE DOOR AS WORKMEN WHEEL THE BIG TV OUT.

ADAM

Goodbye, big fella. I'll miss you.

THE WORKMEN DISAPPEAR.

ADAM (CONT'D)

I thought I'd prepared myself.

What a fool I was.

THEY ENTER THE APARTMENT.

ELLEN

I know. But the women's shelter needs it more than we do. And we still have our wonderful old TV.

ADAM TURNS ON THE OLD TELEVISION. HE WATCHES FOR A MOMENT.

ADAM

Who are those tiny ant people?

PAIGE

So, are we going out for dinner?

ELLEN

Sure. Adam, you want to come eat with us?

ADAM

Actually, I can't. I have to work tonight.

HE GETS UP AND CROSSES TO THE CLOSET.

ELLEN

Great, you got a photo shoot?

ADAM SLIPS INTO HIS BLUE BLAZER.

ADAM

Not exactly.

AS PAIGE AND ELLEN REACT AND ADAM EXITS, WE:

FADE OUT.

THE END