

# ED

"The World of Possibility"

Episode 002

Written by

Rob Burnett

Director: Marc Buckland

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**TRASER**

1 INT. BURTON HOUSE - MIKE AND NANCY'S BEDROOM - NIGHT 1

Ed sits on Mike and Nancy's bed. Mike is in the bed reading a medical book. He never looks up.

ED

It's been five days and I can't stop thinking about it.

MIKE

It's been five days and you can't stop talking about it.

ED

Mike, I'm telling you, it was one of those moments. Me and Carol Vessey. Carol Vessey! Imagine being back in high school, looking into a crystal ball and seeing that one day Ed Stevens would be kissing Carol Vessey. What would you have said?

MIKE

Faulty ball.

ED

Exactly!

2 EXT. CAROL VESSEY'S HOUSE - NIGHT 2

Nick Stanton knocks on the door. Carol answers.

CAROL

Nick.

NICK

Carol.

CAROL

This is a surprise.

NICK

Come with me.

CAROL

It's kind of late.

NICK

Trust me.

3 INT. BURTON HOUSE - MIKE AND NANCY'S BEDROOM - NIGHT 3

Nancy enters cradling Sarah, their four-month old baby.

NANCY

I don't know what they mean by this whole  
"sleeping like a baby" thing. So far, I  
don't see it.

MIKE

Nancy, guess what Ed's talking about.

NANCY

Kissing Carol Vessey.

MIKE

Ding. Ding. Ding.

ED

You realize that after the kiss, she  
invited me into the house. I don't think  
we were gonna go in there and play  
Parcheesi.

MIKE

(looks up)

Did you say

(makes quotes)

"play Parcheesi" or...?

ED

No, just regular play parcheesi. No  
quotes.

(needs more explanation)

'Cause I was saying if I went in, we  
wouldn't have played parcheesi.

MIKE

You're saying you would've

(makes quotes)

"played Parcheesi."

ED

(once and for all)

I'm saying if I went in we probably  
would've had sex.

MIKE

Gotcha'.

Nick and Carol walk out to her driveway, where Nick has set up a picnic in the back of his pickup truck.

CAROL

Wow. Is there an occasion?

NICK

I finished a draft of the book. I thought a celebration was in order.

CAROL

That's great. Congratulations.

NICK

You okay?

CAROL

Yeah, I'm fine.  
(raises a glass)  
To the book.

The clink glasses.

NICK

Carol, I was thinking -- after all the ups and downs and ins and outs we've had over the years, there are only two things I know.

CAROL

What?

NICK

Number one: I am a self-centered, self-absorbed horse's ass and probably always will be. Actually, I knew that one before the seven years.

Carol laughs.

CAROL

And number two?

NICK

I am in love with you. Deep. Total. Helpless.

They look at each other. Carol may be conflicted about her feelings for Nick, but there still is a long, emotional history here.

(CONTINUED)

NICK (cont'd)

This is normally where there's a response.

CAROL

I love you, too.

5 INT. BURTON HOUSE - MIKE AND NANCY'S BEDROOM - NIGHT 5

ED

She loves me. You both realize that, right? One part razzle, one part dazzle and kaboom! Carol Vessey loves Ed Stevens. Life is so...funny! Funny, funny, funny!

NANCY

Eddie, you're not thinking clearly here. Liz broke up with you three weeks ago. You said yourself no one gets over a seven-year marriage in three weeks.

ED

Nancy, I don't want to think about Liz. Do you know why? Because Liz slept with a mailman. When my wife sleeps with a mailman, I try not to think about it. That's a little policy of mine.

NANCY

I just think you're using this crazy infatuation with Carol Vessey to avoid facing your pain and --

MIKE

Okay, that wraps up this episode of Dr. Laura. I got patients to see tomorrow. Goodnight, Ed.

Mike reaches up and shuts the light, leaving them in total blackness. After a beat.

ED

I guess I should probably go to my room, huh?

MAIN TITLES

CUT TO:

\*  
\*

ACT ONE

SCENE 6 OMITTED

7 INT. ED'S LAW OFFICE / BOWLING ALLEY - DAY

Ed is in the midst of transforming the bowling pro shop. Lots of workers. He's having a heated discussion on the phone. Kenny wheels in boxes and adds them to a pile.

ED

You are not listening to me. No, you're not listening to me. No, you're not listening to me. No, you're not listening to me. No, you're not listening to me. I asked for a regular, clear window. Not this!

We see the window separating Ed's office and the lanes. There's a picture of Dean Martin and Jerry Lewis etched in it.

ED (cont'd)

Because it's not appropriate for a law office!

(re: boxes)

Thanks, Kenny.

KENNY

There's more coming.

Ed opens one of the boxes and starts mindlessly taking stuff out -- it is his old life: everything from pictures of him and his wife to pots and pans.

ED

I'm well aware it's a law office inside a bowling alley, but it's a law office nonetheless.

Ed picks up an old spatula from the box. This seems to have meaning. He's soon lost in his thoughts. He hangs up the phone, no longer caring about the argument.

CONSTRUCTION WORKER

What's this about a sign?

ED

Huh? Yeah. Come on, I'll show you.

They exit into the bowling alley. Ed starts dialing his cell phone.

(CONTINUED)

ED (CONT'D)

I'm thinking on that wall down there by the pins: "Stuckeybowl" in big, red letters.

CONSTRUCTION WORKER

Fifteen hundred bucks.

ED

What!?

(into phone)

Dr. Burton, please.

(to guy)

C'mon -- I'm a local. How 'bout \$300?

CONSTRUCTION WORKER

Let's see... How 'bout... \$1,500?

Phil slaps a big catalogue in front of Ed.

PHIL

Take a look at this catalogue. They got everything we need for the snack bar. Whatta' you think of these bad boys?

ED

Phil, their salt and pepper shakers. Salt and pepper shakers cannot be "bad boys."

(into phone)

Mike, it's me. We need to go into town to get coffee at exactly 11:30.

PHIL

(points at book)

You like "The Colonial" or "The Empress"?

ED

(into phone)

I want to accidentally run into Carol.

PHIL

Hold on! The Imperial! Ed, look at this hand-crafted elegance!

ED

You know what, Phil? Why don't you go ahead and pick the salt and pepper shakers? Pick the napkin holders, the ketchup dispensers -- knock yourself out.

(into phone)

Right, 15 minutes. Don't be late.

(CONTINUED)

PHIL

Man, you continue to impress me. Not afraid to delegate. Not afraid someone will steal your thunder.

CONSTRUCTION WORKER

You want the Stuckeybowl sign or what?

KENNY

I bet Shirley would do it for free.

ED

Shirley?

We see Shirley -- she's washing Jerry Lewis's head.

KENNY

She's very talented. You know the big Stuckeyville Motors Pelican sign? She designed the pelican.

ED

Really? Our Shirley?  
(yells to Shirley)  
Shirley?

Shirley looks up at Ed, terrified. She begins backing away slowly.

ED (cont'd)

No, Shirley, it's okay. I just want to ask you a...

But it's too late, she has slinked away.

KENNY

You know the big Stuckeyville Motors Pelican sign? She designed the pelican.

ED

Kenny, you just, kind of, said that.

KENNY

Better safe than sorry.

SCENE 8 OMITTED

9 EXT. BURTON HOUSE - DAY

9 \*

Nancy comes bounding in.

NANCY

Hi!

(CONTINUED)



Kendra, the Burton's new nanny, is diapering Sarah.

KENDRA

Hello, Mrs. Burton.

NANCY

Hi, Kendra. I just had a little break from the office and I wanted to see how my little munchkin was doing.

(to baby)

Hello, Sarah, it's mommy.

KENDRA

She's doing great!

NANCY

'Cause I was a little worried that she'd have some trouble adjusting to my going back to work. You know?

KENDRA

No problems at all. She's a happy, happy baby!

NANCY

Good. Great. That's good.

10 INT. BOWLING ALLEY - DAY

10

Ed is face-to-face with Shirley. Her eyes are wide and she is hyperventilating. Ed is being very gentle.

SHIRLEY

Stuckeybowl?

ED

That's right. Big red letters. Down by the pins.

(cajoling)

I love the Stuckeyville Motors pelican sign.

SHIRLEY

You know the owner, Dick Castle?

ED

Sold me my first car.

SHIRLEY

He's got a prosthetic chin.

(CONTINUED)

ED  
Is that what that is?

SHIRLEY  
I'll do it.

ED  
Oh. Okay, great.

Suddenly a group of construction workers laugh really loudly. Ed looks. It's Kenny who's cracking them up. Ed is startled by an old man wearing a cape and a top hat. The old man ignites some flash paper with a flourish.

OLD MAN  
Welcome to the wonderful world of  
possssssibiliteteeeeee! Excuse me, you've  
got something in your ear.  
(reaches behind Ed's ear)  
It's a gold coin!

ED  
I don't believe it! Stuckeyville Stan!

STUCKEYVILLE STAN  
The one and only. And I need a lawyer.

11 INT. HIGH SCHOOL - MOLLY'S LAB - DAY

11

No students. Molly is wearing goggles and adding some drops of chemicals into a beaker.

CAROL  
Hey, Molly. Bad teacher's lounge coffee  
or good town coffee?

MOLLY  
Let's go into town. We're worth it.  
Watch this.

Molly adds a chemical to the beaker and the liquid quickly turns to foam and shoots upward.

CAROL  
Wow! Why does that happen?

MOLLY  
No idea, but it sure looks cool, doesn't  
it? By the way, the fumes will kill us  
within minutes.

CAROL  
Good thing you had the goggles.

(CONTINUED)

MOLLY

C'mon, I'll have one of my students clean it up for extra credit.

They exit.

12 INT. ED'S LAW OFFICE - DAY

12

Ed and Stuckeyville Stan enter. Ed is on cloud nine.

ED

I can't believe this! When I was a kid, my friends and I thought you were a God. You performed at my sixth, seventh, eighth and tenth birthday parties.

Stan sits down on the spatula and pulls it up.

ED (CONT'D)

Sorry, I'm still getting set up.

STUCKEYVILLE STAN

Goodbye Mr. Spatula!

Stuckeyville Stan makes the spatula disappear.

ED

Wow! You're still amazing! You know that trick with the dancing turkey -- I still stay up nights trying to figure out how you did that.

STUCKEYVILLE STAN

Ahhh, the dancing turkey -- my closer. First time I performed it was on a telethon with Chuck Connors.

ED

The Rifleman?

STUCKEYVILLE STAN

Yeah. He once stiffed me for two hundred bucks.

13 EXT. TOWN - DAY.

13

Carol and Molly walk.

MOLLY

Sounds romantic.

(CONTINUED)

CAROL

Well, it was romantic. Nick always knows just what to say. He's a writer for Godsakes! It's like every time I start to drift away emotionally, he senses it and he reels me back in. And then things get lousy again, I drift, and he reels me back in. I'm gonna sue for emotional whiplash.

MOLLY

I know a good lawyer.

CAROL

Don't start with Ed again, please.

MOLLY

Carol, you kissed the man. I know you -- you don't kiss a guy for no reason.

CAROL

Molly, I've explained this. It was a moment.

MOLLY

A moment.

CAROL

I was feeling vulnerable about Nick, he was vulnerable about his wife. We looked in each other's eyes and it just happened.

MOLLY

And then you invited him into your house.

CAROL

That was all part of the same moment.

MOLLY

That's a long moment.

CAROL

Well, yes. It was an extended moment.

MOLLY

And what about the first night he came to town? You kissed then, too, which of course is what prompted him to buy a bowling alley.

CAROL

That was a goodbye kiss.

(CONTINUED)

Molly looks at Carol -- "C'mon, who you kidding?"

CAROL (cont'd)

All right, that was also a moment. But it was the same kind of thing. Nick had just dumped on me, Ed had just caught his wife cheating on him -- it was the same moment.

MOLLY

Same moment, two weeks apart?

CAROL

Yes. We had the one moment and then two weeks later we had a second moment that was very similar to the first moment.

MOLLY

The second moment being an extended moment?

CAROL

Yes.

MOLLY

I'm not sure what we're talking about anymore.

CAROL

Me, neither.

SCENE 14 OMITTED

15 INT. BURTON HOUSE - DAY

15

Nancy is in the kitchen preparing a bottle. She hears Sarah cry in the other room.

NANCY

Sarah, mommy's coming!

Nancy comes into the living room and scoops up Sarah. She tries to comfort her. The Nanny comes and stands next to Nancy. She begins singing, beautifully.

NANNY

All my bags are packed / I'm ready to go  
/ I'm standing here / outside your door  
/ I hate to wake you up to say  
goodbye...

The baby stops crying. Nancy stands there awkwardly, as the Nanny continues to sing.

16 INT. ED'S LAW OFFICE - DAY

16

Ed and Stuckeyville Stan.

STUCKEYVILLE STAN

Can you stop this guy?

Stuckeyville Stan pulls out a flyer and hands it to Ed. It pictures a guy wearing a mask, and dressed exactly like Stan.

17 INSERT: FLYER. "STUCKEYVILLE STAN REVEALED!"

17

ED

Stuckeyville Stan revealed?

STUCKEYVILLE STAN

He's going around town doing my act, and then showing the kids how all my tricks are done.

ED

What about that whole brotherhood of Magicians?

STUCKEYVILLE STAN

Tell me about it!

18 INT. BURTON HOUSE - DAY

18

The Nanny is in full swing.

NANNY

'Cause I'm leavin' on a jet plane. Don't know when I'll be back again! Oh babe I hate to go...

19 INT. ED'S LAW OFFICE - DAY

19

ED

Well, there are a few different things I can claim: unfair competition, violation of trade secrets, theft of intellectual property, but I have to be honest with you. This is not going to be easy for us to win.

STUCKEYVILLE STAN

I've been entertaining kids for 53 years. I need your help.

ED

Let me see what I can do.

(CONTINUED)

They shake. Ed is left with several gold coins in his hand.  
Mike enters.

MIKE

Look at you -- lawyering it up.

ED

Mike, you're late.

MIKE

Oh my God! Ed, do you know who this is?  
(shakes his hand)  
This is a great pleasure, sir.

STUCKEYVILLE STAN

What's that in your ear?

Stan pulls the spatula out of Mike's ear.

MIKE

A spatula! Ed, Stuckeyville Stan just  
pulled a spatula out of my ear!

20 EXT. MAIN STREET STUCKEYVILLE - NEAR PIE SHOP - DAY. 20

Ed and Mike wait a few doors down from the pie shop.

ED

This was the same time I ran into her  
getting coffee last week.

MIKE

You know, Ed, they have a word for this.  
It's called "stalking."

ED

I think we may have missed her, but let's  
give it a couple more minutes.

They wait.

MIKE

Ten bucks if you --

ED

C'mon, Mike, I'm not in the mood.

MIKE

Hey, you don't have to accept.

ED

All right -- what?

(CONTINUED)

MIKE

Ten bucks if you meow loud enough for  
that old guy on the bench to turn around.

There's honor at stake.

ED

Meow.

Shot of guy on bench -- nothing.

ED (cont'd)

(louder)

Meeeeooooowwwww.

Mike is cracking up. One more "Meow" does the trick. The  
guy turns around. Ten bucks changes hands.

21 EXT. MAIN STREET STUCKEYVILLE - PIE SHOP - DAY. 21

Molly and Carol exit the pie shop with coffee.

22 EXT. MAIN STREET STUCKEYVILLE - NEAR PIE SHOP - DAY. 22

Ed spots them.

ED

That's her. Let's go.

23 EXT. MAIN STREET STUCKEYVILLE - PIE SHOP - DAY. 23

Ed and Mike accidentally run into the girls.

ED

Carol! Molly!

They all exchange hellos.

ED (CONT'D)

How've you been?

CAROL

Good. I'm good. Really, really good.  
Good. You?

ED

Yeah. Good.

MOLLY

I know I'm good.

(mock seriousness)

For the love of God, Mike, are you good,  
too?

(CONTINUED)



MIKE

Sure, I'm good.

MOLLY

What a relief! We are all *good!*

ED

Listen, I'm enlisting friends to come over to the bowling alley tomorrow night, hang out...

MIKE

Help him paint the place.

ED

Yeah, that, too. Might be fun, if you guys feel like coming. You're also invited to Stuckeybowl's Grand Re-Opening Friday.

Before they can respond, Nick arrives. He kisses Carol. Carol hands him a coffee.

NICK

Hey, babe.

Carol looks at Ed, who is now face-to-face with his rival.

END OF ACT ONE

ACT TWO

24 EXT. MAIN STREET STUCKEYVILLE - DAY.

24

The scene continues.

CAROL

Nick, Mike Burton. And this is Ed Stevens. Ed, I think you know Nick Stanton.

Ed shakes Nick's hand.

ED

Hi, Mr. Sta-- Uh, Nick.

NICK

How ya' doin'?

ED

Uh...good.

CAROL

Ed just moved back to town. He was one of your students back in high school.

ED

Yeah, I had you for sophomore English.

MIKE

Me, too. Man, you were the coolest teacher.

Ed looks at Mike. "Who's side are you on here?" Mike shrugs it off.

NICK

I'm sorry, I don't remember you guys. I just remember the pretty girls.

Nick smiles at Carol and puts his arm around her. Carol is all nerves. She laughs. Ed fake laughs.

CAROL

Well, we should get back.

MOLLY

We really should.

NICK

Wait, you're that bowling alley lawyer, right? People have been talking about that.

(CONTINUED)

ED

Well, actually, I am a lawyer and I bought a bowling alley. They're two separate things.

NICK

This is fascinating -- I'm thinking about writing about a lawyer -- what makes a lawyer decide to buy a bowling alley?

Ed looks at Carol. Carol looks at Ed. She is the reason he bought the bowling alley.

ED

I needed a change.

NICK

Pretty big change.

ED

Well, to be honest, there was one other big factor in my decision.

CAROL

Oh my, would you look at the time?!

NICK

Give me a second, babe. This is research. So what was the big factor that made a lawyer buy a bowling alley?

Carol is terrified. Molly bites her lip. Ed is enjoying this.

ED

You really want to know?

NICK

I really do.

ED

It's gonna sound strange, but since you asked I'll go ahead and tell you:

(one more beat to torture

Carol, then:)

My wife slept with a mailman.

NICK

So you bought a bowling alley?

ED

Nick, I'm a complicated man.

25 INT. ED'S LAW OFFICE - DAY

25

Ed and Kenny are searching the boxes.

KENNY

What does it look like?

ED

It's just one of those old-fashioned law books. It has everything ever written about copyright law.

KENNY

Wait! I think I got it.

Kenny holds up a thin, yellow paperback book entitled: "Mad's 1001 Snappy Answers to Stupid Questions."

KENNY (cont'd)

This it?

ED

Uh, no. Although that may come in handy.

A knock on the door. Ed looks up.

ED (cont'd)

Shirley!

Heavy, nervous breathing. Nothing comes.

ED (cont'd)

Shirley?

SHIRLEY

I finished the "S."

ED

That's great. Can I see it?

More breathing. Finally:

SHIRLEY

Okay.

26 INT. BOWLING ALLEY - SHOE COUNTER - DAY

26

Armed with the supply catalogue, Phil is on the phone.

(CONTINUED)

PHIL

Listen, I got sales reps from seven companies following me around like I'm a Chinese shoe salesman, so if you want to get in the game, send your guy down here tomorrow with samples and we'll see if we can do business.

(a pause)

Chinese shoe salesmen are very much in demand. It's a known fact.

27 INT. BOWLING ALLEY - LANES - DAY

27

Ed and Shirley walk down the lane. Ed's eyes are closed and Shirley is leading him by the hand.

SHIRLEY

I want you to experience the "S" all at once. Okay, you can open them now.

Ed is terrified about what he might see. He opens his eyes and stares up.

Now we see it: Big. Red. And, yes, perfect.

ED

Shirley! This is great! It's better than great! It's perfect!

SHIRLEY

Are you hitting on me?

ED

What? No! Of course not.

SHIRLEY

'Cause this is how it started with Dick Castle.

28 INT. BURTON HOUSE - LIVING ROOM - NIGHT

28

Ed, and Mike are hanging out. Mike is reading a medical book on the couch. Ed is reading a law book on the floor.

ED

You know, Mike, I was thinking about Carol today and I came up with a theory about women.

MIKE

Hit me.

(CONTINUED)

ED

You know what women are? Women are fancy men. Know what I mean? You start with a man, you add a bunch of really interesting bells and whistles, and you got a woman.

MIKE

That's exactly what they teach you in medical school.

Nancy enters, plops on the couch next to Mike.

NANCY

We are so lucky to have Kendra as a nanny. She's sweet, she's bright -- she loves Sarah. So many people have nightmare stories about their nannies. We are just so, so lucky.

MIKE

What's the matter with Kendra?

NANCY

Mike, you're not listening to me. I'm saying she's great. We're lucky to have her.

MIKE

Nancy, you and I have been dating since we're 17 years old. We've known each other since we're 12. Do I need to continue?

NANCY

I think Sarah likes the nanny more than me.

MIKE

Hell, I like the nanny more than you -- she's hot.

NANCY

Mike, I'm being serious. I'm off working all day, and meanwhile Kendra is here smiling and laughing and singing her brains out. If I were Sarah, I'd like Kendra more than me, too. It's really upsetting.

MIKE

Come here.

(CONTINUED)

He puts Nancy on his lap.

MIKE (CONT'D)

Sarah does not like Kendra more than you. That baby adores you. Because you are the world's best mom, and the world's best wife.

This works. They kiss. And again.

ED

I'm gonna go. Eat. A cookie.

Mike and Nancy look at him. "Why?"

ED (cont'd)

You know, so you guys can do it.

MIKE

Have sex? It's not a leap year, is it, honey?

Nancy playfully hits him with a pillow.

NANCY

You are the funniest man alive.

29 INT. STUCKEYVILLE STAN'S MAGIC ROOM - DAY. 29

Stuckeyville Stan is showing Ed around his basement, where he keeps all of his tricks. Messy. Lots of stuff. Ed is in heaven, examining everything.

ED

In order for Howard Pissle to reveal your tricks, he has to do your tricks first. That's why I think our best chance is to try and prove that your tricks are your intellectual property, and that Howard Pissle is stealing that intellectual property.

STUCKEYVILLE STAN

Will that work?

ED

Well, I don't know. The big problem with the intellectual property argument is that the other side will claim that the tricks can't be your intellectual property because they're not exclusively your tricks. Magicians everywhere do them.

(CONTINUED)

STUCKEYVILLE STAN

It's true. We share them. It's the brotherhood.

ED

Wow! You sure own a lot of capes.

STUCKEYVILLE STAN

You'd be surprised. When you're working steady you blow through a new cape every four to six months.

ED

Is that right?

STUCKEYVILLE STAN

(turns serious)

Ed, I've been doing the same act for 50 years. I'm 74 years old, I can't make up a new act now. Is there any way we can win this?

ED

Yes, there is a way. I just haven't completely figured it out. Yet.

30 INT. ED'S LAW OFFICE - NIGHT

30

Ed has his head in a law book and is taking notes on a legal pad. Phil walks in and without a word holds out a salt shaker. He turns it upside down so that salt begins pouring out onto the floor. Ed is too baffled to speak. They both watch this in silence. Finally:

ED

Phil, you're pouring salt on my floor.

PHIL

Check out the flow on this son-of-a-bitch.

ED

It's excellent flow, Phil.

PHIL

There's a girl here for you.

ED

A girl? Who?

PHIL

Didn't catch her name.



31 INT. BOWLING ALLEY - NIGHT

31

Ed exits his office and walks over to the shoe counter.

ED

Molly!

MOLLY

Enough with the small talk, loser.

(holds up a paint roller)

I'm here to paint!

ED

You brought your own roller -- very impressive.

MOLLY

I got you a bowling alley-warming gift.

Molly gives him a box, which Ed opens. It's one of those executive desk-toy ball clackers, except the usually silver balls look like little bowling balls.

ED

Wow! Tiny bowling balls.

MOLLY

I saw it at a novelty shop and couldn't resist. I guess it's for bowling alley executives. Talk about your niche market.

ED

I love it. Thanks, Molly.

They smile at each other for a moment. Now what?

PHIL

More free help has just arrived.

Ed looks expectantly -- Carol? No. It's Mike, Nancy and baby Sarah -- all dressed to paint.

MIKE

We're only here for the beer.

32 BOWLING ALLEY MONTAGE. A SERIES OF SHOTS UNDER MUSIC:

32

A) Ed hands a gallon paint container to Molly, then Mike, then Nancy. He then tries to hand one to Sarah.

B) Ed and Molly paint.

(CONTINUED)

- C) Mike and Nancy paint.
- D) Phil and a Sales Rep shake hands. The Sales Rep has a briefcase of samples.
- E) Ed holds a big paint roller in little Sarah's hand, and helps her roll on paint. Mike Nancy and Molly laugh.
- F) Kenny is gesticulating wildly and cracking up a group of construction workers
- G) Nancy is painting near the ceiling. Her brush is going up and down. Reveal she is sitting atop Mike's shoulder with Mike doing deep kneebends.
- H) Shirley, up on a ladder very, very cautiously dips her brush in red paint.
- I) Ed is rolling paint on the wall. He rolls paint over Molly's hand. He pretends it was an accident.
- J) Phil is holding a salt shaker up to his ear, twacking it with his finger and listening to it the way you would a tuning fork. The sales rep stands by, amazed, confused and perhaps a little scared.
- K) Molly rolls paint down Ed's back. She pretends it was an accident.
- L) Ed takes his painter's cap off and puts it backwards on Sarah. He takes her hands and makes her disco dance.
- M) Shirley raises the brush slowly and brings it toward the wall.
- N) Nancy chases Mike with a wet brush.
- O) Phil takes a salt shaker and smashes it to bits with a mallet. For reasons only known to Phil, he seems impressed by what he sees.
- P) Kenny spins around in front of a group of workers. They crack up.
- Q) Nancy and Molly come at Ed with pans of paint. Ed backs away with his hands up, begging them not to toss it. Ed leads them to a ladder, on which is Mike, who surprises them by dumping paint on them from above. They pause for a moment and then realize there's nothing stopping them from dumping paint on Ed, which they do.

(CONTINUED)

R) Shirley finally touches her brush to the giant letter. She pulls it back, looks, and then begins the process again, painstakingly dipping the brush back into the paint.

S) Ed, Nancy and Molly, wielding paint, try to coax Mike down from the ladder. He sits with his arms crossed, nodding "No."

END MONTAGE

33 INT. BOWLING ALLEY - DAY 33

Ed and Molly fairly well-covered with paint, sit together on the floor, sipping drinks, laughing about something.

ED

You know, I think if you and I had known each other in high school, we would've gotten along pretty well.

MOLLY

I still can't believe you don't remember me. I mean, I was the prom queen for four consecutive years.

ED

(playing along)

Four consecutive years? I didn't even know they allowed that.

MOLLY

They normally don't. But they had to rewrite the bylaws when confronted by my beauty.

ED

Molly, why do you always make fun of yourself?

MOLLY

'Cause I can do it faster and better than anyone else.

Ed smiles at her. Suddenly there's a rapping on the bowling alley door. Molly and Ed look up.

34 INT. BOWLING ALLEY - NIGHT 34

Ed unlocks the door and opens it for Carol.

ED

Hi.

(CONTINUED)

CAROL  
Ed, can we talk?

ED  
Sure.

She turns and walks outside.

ED (cont'd)  
Why don't we go outside?

35 EXT. BOWLING ALLEY - NIGHT

35

(Note: Throughout the scene, we get a sense that Carol is vulnerable, not bitchy.)

CAROL  
We need some rules here.

ED  
Rules?

CAROL  
That's right.

ED  
Okay.

CAROL  
I have a boyfriend.

ED  
That's not a rule. That's a declarative sentence.

CAROL  
Ed, I'm serious. That little stunt you pulled today outside the coffee shop --

ED  
Stunt? Your *boyfriend* was trying to reduce my life to some kind of research project.

CAROL  
You were the one who decided not to come into my house.

ED  
We're starting to jump around here a little bit.

(CONTINUED)

CAROL

I've been going out with Nick Stanton for seven years!

ED

Still jumping.

CAROL

What do you expect me to do?

ED

May I tell you what I think?

CAROL

Please.

ED

Girl goes out with boy for long time. Girl not totally happy with boy. Girl tries to convince self she's happy with boy. New boy comes. Girl discovers-- wait, it's too hard to keep talking like this. What I'm saying is that --

CAROL

No, no -- I get it. Ever since you swaggered into town, you've turned my life upside down and now I can't possibly continue going out with Nick Stanton because of your incredible charms.

ED

(suddenly hopeful)  
Is that true?

CAROL

NO!

ED

Oh.

Things settle.

ED (CONT'D)

Carol, that was me on your doorstep the other night. I was there. That wasn't just a kiss. You know it. I know it.

CAROL

It was a moment.

ED

You bet it was.

(CONTINUED)

CAROL  
Oh my God.

Ed turns. It's Stuckeyville Stan, arriving in his "Stanmobile". The horn plays "Abracadabra" He gets out.

CAROL (cont'd)  
Stuckeyville Stan! I used to have the biggest crush on you!

STUCKEYVILLE STAN  
Your crush, young lady, was not on me, but on the world of possssssibiliteeeeeee!

Stan produces a dove from his hat and holds it out.

STUCKEYVILLE STAN (CONT'D)  
Ed, what should I wear tomorrow in court?

ED  
You're Stuckeyville Stan. Dress like Stuckeyville Stan.

CAROL  
(impressed)  
You're Stuckeyville Stan's lawyer?  
(to Stuckeyville Stan)  
I used to write nonstop about you in my diary.  
(good-natured)  
Including the time you missed my ninth birthday party and left me brokenhearted.

ED  
Hey, that's weird -- you missed my ninth birthday party, too.

STUCKEYVILLE STAN  
Was that '78?

CAROL  
(calculates)  
Yeah.

STUCKEYVILLE STAN  
Six months at Oakdale. Fell a little too in love with my back medication.

The dove takes off. They all duck.

STUCKEYVILLE STAN (cont'd)  
Heads up! He's a flyer!

END OF ACT TWO

ACT THREE

36 INT. COURTROOM - DAY

36

The trial begins. Judge is male, late 50s. Opposing lawyer is named Mr. Spivey.

JUDGE

Case #452EJB. Sir, you're gonna have to take off that mask.

MASKED MAGICIAN

(deep, disguised voice)

I cannot, your honor, for fear of revealing my true identity.

JUDGE

I got your name right here on the docket: "Howard Pissle." Now take off the mask.

Howard Pissle sheepishly takes off his mask. He's a nerdy guy in his early 20s.

JUDGE (cont'd)

Thank you.

HOWARD

You're welcome, your honor.

JUDGE

Before we begin, let me say what a thrill is to have Stuckeyville Stan here in my courtroom.

STUCKEYVILLE STAN

It's magical to be here, sir.

More flash paper. The judge shrugs off Stan's lame remark.

JUDGE

All right, as my nephew Stewart is fond of saying -- let's get it on.

37 INT. COURTROOM - LATER

37

Ed is questioning Howard Pissle.

ED

Mr. Pissle, before you started doing "Stuckeyville Stan Revealed" did you perform as a regular magician at kid's parties?

(CONTINUED)

HOWARD  
Yes, sir, I did.

ED  
And were you successful?

HOWARD  
I did all right.

ED  
(holding up a document)  
All right? I subpoenaed your office records and it says here you only worked twice in in six months.

HOWARD  
Uh, well, yeah. But at one point I had mono.

ED  
When you go to bed at night, do you kind of have a feeling deep down inside that stealing Stuckeyville Stan's tricks and revealing how they're done is wrong?

MR. SPIVEY  
Objection! Whether it's right or wrong is not relevant.

ED  
Whether it's right or wrong is not relevant? Why'd they put up this big building with all the oak paneling?

JUDGE  
I'll allow it.

HOWARD  
No, sir, I do not think there's anything wrong with what I am doing.

ED  
Nothing at all?

HOWARD  
Nothing at all.

ED  
I see. Then why in the world do you wear a mask?

No answer. Howard looks away.



Ed enters wearing a suit. (He's come from court) A SALES REP walks over to him.

SALES REP  
You work here? I'm looking for a Mr. Chartremonde.

ED  
I'm the owner, but I don't know anyone by that name.

PHIL  
I am Monsieur Chartremonde!

Phil points the guy over to the cafe/bar area.

ED  
I thought your last name was "Stubbs"?

PHIL  
It is. The French thing gives me the business edge. Keeps him confused.

Shirley appears, panicked. As always, breathing.

SHIRLEY  
Ed.

ED  
Yes, Shirley?

More nerves. More breathing.

ED (cont'd)  
Shirley?

SHIRLEY  
We're out of paint.

ED  
It's okay, Shirley. We'll get some more.

Shirley nods and breathes. Finally:

SHIRLEY  
Okay.

She leaves. Ed hears another huge laugh from workers and turns to Kenny, who is right near him.

(CONTINUED)

ED  
Kenny, I keep noticing that you're always  
cracking everybody up. Could you tell  
me? I could use a laugh.

KENNY  
I'm sorry, I don't feel comfortable  
around you.

39 INT. BURTON HOUSE - DAY

39

Nancy and Mike are in the kitchen. Nancy is making them  
lunch. Mike is at the kitchen table reading. From another  
room we hear:

NANNY (O.S.)  
(singing)  
All my bags are packed / I'm ready to  
go...

Nancy looks up from the stove.

MIKE  
(without looking up)  
Sarah loves you, honey.

40 OMIT

40 \*

41 INT. BOWLING ALLEY - DAY

41

Phil sits at a table with the sales rep.

PHIL  
Congratulations, Bert. In a world of  
survival of the fittest, you have  
survived. I'm buying from you. And I am  
ready to talk the "P" word: Price.

SALES REP  
My name's not Bert.

Phil writes something down on a piece of paper and folds it  
up. He slides it across the table dramatically.

PHIL  
I've written a number on this piece of  
paper. I want you to look at the number.  
I don't want you to react to the number.  
I don't want you to say anything about  
the number. I just want you to digest  
the number.

The Sales Rep unfolds the piece of paper and looks at it.

(CONTINUED)

SALES REP  
Seventeen? What does that even mean?

PHIL  
Shhh -- don't react. Say nothing.

42 EXT. SUBURBAN HOUSE - DAY 42

Stuckeyville Stan performs in the backyard for a group of a dozen eight-year-olds. Mood music plays on a boom box. Stan is assisted by a heavy-set, 60-year-old guy named Bob. Ed, recording with a camcorder, stands in the back with Molly.

STUCKEYVILLE STAN  
Stuckeyville Stan says, welcome to the wonderful world of possssssibiliteeeeeee!

Ed and Molly are loving this -- it brings back memories. Stuckeyville Stan takes off his top hat and gives it to Bob. He then pulls a rabbit out of the hat.

BOB  
(not a whit of enthusiasm)  
I can't believe my eyes.

KID  
The hat's got a false bottom! The rabbit was in there all along!

Stuckeyville Stan bravely tries to ignore the kid.

ANOTHER KID  
You suck!

The kids all laugh and start yelling things out.

BOB  
We're bombing, Stanley.

Ed is saddened by what he sees.

MOLLY  
Ed, you can't let this go on.  
Stuckeyville Stan's act is an institution in this town.

ED  
I know.  
(an idea)  
Wait a minute.

MOLLY  
What?

(CONTINUED)

ED  
Stuckeyville Stan has been doing the same  
act since 1953.

MOLLY  
So?

ED  
So maybe it's not the tricks that he  
owns, but the act itself. It's not the  
tricks that are intellectual property,  
the act is intellectual property!

MOLLY  
You understand even though I've watched  
my fair share of Matlock, I'm not  
actually a lawyer.

ED  
Look, I can't claim Stuckeyville Stan's  
tricks are his intellectual property  
because there are magicians all over the  
place pulling rabbits out of hats. But,  
if I can prove he's been doing the same  
act for all these years, then maybe I can  
claim that the act is his intellectual  
property and that Howard Pissle can't  
steal it.

MOLLY  
Once again my great legal mind saves the  
day.

Ed resumes videotaping. We watch Stuckeyville Stan continue  
to bomb, and now we pull out to reveal we are actually...

43 INT. COURTROOM - DAY

43

...watching a video of Stuckeyville Stan's performance on a  
monitor.

ED  
That's enough.

They turn it off.

ED (cont'd)  
Stuckeyville Stan, this act that you've  
been performing now for 50 years, has it  
ever gone over so poorly with the  
children?

(CONTINUED)

STUCKEYVILLE STAN

Never. This was a nightmare. Some Norwegian kid hit me in the head with a pop tart.

ED

And when did this 50-year-old act first start to fail?

STUCKEYVILLE STAN

About six months ago when that man started copying me and giving away all my tricks.

ED

Wow. So you had been doing this same act for 50 years with great success, and suddenly because of Mr. Pissle, your livelihood--

MR. SPIVEY

Objection. Your honor, Mr. Stevens keeps saying that Stuckeyville Stan has been doing the same act for 50 years. We've seen no proof of this.

JUDGE

Sustained.

ED

Stuckeyville Stan, is the act that we just saw on the videotape more-or-less the same act you used to do 50 years ago?

STUCKEYVILLE STAN

Yes it is.

ED

Thank you.

Mr. Spivey rises.

MR. SPIVEY

Fifty years -- that's a long time ago, isn't it?

STUCKEYVILLE STAN

Believe me, I remember.

MR. SPIVEY

Are you a football fan?

(CONTINUED)

STUCKEYVILLE STAN

Sure.

MR. SPIVEY

Who won the Super Bowl last year?

Stuckeyville Stan thinks. Can't answer.

MR. SPIVEY (cont'd)

I always have trouble with that one, too.  
Nothing further at this time.

44 OMIT

44

45 EXT. HIGH SCHOOL - PARKING LOT - DAY

45

Carol is walking to her car. Ed pulls into the parking lot and runs over to her.

ED

Hey! How you doing?

CAROL

Hello, Ed.

ED

Are we fighting?

CAROL

I'm not sure. We might be.

ED

Bummer. Listen, I gotta ask you something -- do you still have that diary?

CAROL

What diary?

ED

Your childhood diary. The other night you said you wrote about Stuckeyville Stan in your diary. Do you still have that?

CAROL

Yeah, sure. Somewhere. Why?

ED

Can I see it? I think it might help Stuckeyville Stan.

(CONTINUED)

CAROL  
Really? Well, if it'll help, of course.

ED  
Great! I'll see you tonight at eight at  
the bowling alley to prepare.

Ed starts to leave.

CAROL  
Prepare? Prepare what?

ED  
Your testimony.  
(yells back)  
I'm putting you on the stand.

CAROL  
(yelling after him)  
What? Ed, is all this really necessary?

ED  
I'm not sure. But it'll be fun.

Carol shakes her head and smiles to herself.

END OF ACT THREE

(CONTINUED)

ACT FOUR

46 INT. ED'S LAW OFFICE - NIGHT

46

Carol knocks and enters.

ED

Welcome to the law offices of Stevens  
Stevens, and Stevens. I'm Stevens.

CAROL

Wow, so, this is it -- the nerve center.

Ed starts clearing a space for her.

ED

Sorry for the mess. Lovely parting gifts  
from my marriage.

Carol picks up the spatula from the arm of her chair. She  
hands it to him.

ED (cont'd)

I gave this to Liz for our first wedding  
anniversary.

CAROL

Big spender.

ED

Actually, it was part of a whole  
breakfast-in-bed ceremony I created for  
the occasion.

CAROL

Ceremony?

ED

It involved heart-shaped pancakes and my  
wacky Aunt Jemima voice. You kind of had  
to be there.

CAROL

Sounds sweet.  
(holds up tattered book)  
I found the diary.

ED

Great! Can I see it?

CAROL

Well, no. It is my diary.

(CONTINUED)



ED

Oh, come on. From when you were, what -- eight?

CAROL

I marked the pages that have to do with Stuckeyville Stan. You can read those.

(hands over diary)

And only those.

ED

Okay.

(opens it and reads)

This is a lot of detail for a little kid.

CAROL

I'd always planned on becoming a writer. My parents told me that writers kept diaries, so...

ED

Why didn't you?

CAROL

I guess I got stuck. Eyvilled.

ED

There are worse places to be.

(sees something in the diary)

Wait a minute -- C.V. loves "B.V." Who's B.V.?

CAROL

Hey, you turned the page. That has nothing to do with the case!

She tries to grab the diary. Ed pulls it away.

ED

C'mon -- who's B.V.?

CAROL

He was the focus of a typical girlhood crush, as he was for many girls my age.

ED

So "B.V." is someone famous.

CAROL

There's no way I'm telling you, so you can forget it.

(CONTINUED)

ED  
C'mon.

CAROL  
No.

ED  
I promise I won't laugh.

CAROL  
No.

ED  
Please?

CAROL  
No.

ED  
It'll drive me crazy.

CAROL  
That won't exactly be a long drive.

ED  
Boris Becker!

Carol looks at him. Ed realizes the error.

ED (cont'd)  
Boris Vecker?

SCENE 47 OMITTED

48 INT. BURTON HOUSE - NIGHT

48

Nancy sits alone with Sarah.

NANCY  
You love mommy, right Sarah? Of course  
you do.

She gets an idea. She decides to give it a whirl.

NANCY (cont'd)  
(singing badly)  
All my bags are packed. I'm ready to go.  
Da, da, da, da...outside your door...Bags  
are packed...time to say goodbye...

Kendra steps in behind Nancy. She joins in, harmonizing.

NANCY

NANNY

(CONTINUED)

So kiss me/and smile  
for me. Tell me that  
you'll wait for me.  
Hold me like you'll/  
never let me...  
'Cause I'm leavin'  
on a jet plane.  
Don't know when I'll  
be back again. Oh babe  
I hate to go...

...And smile  
for her. Tell her that  
you'll wait for her.  
...Oh Sara, you must  
hold onto Mrs. Burton!  
'Cause I'm leavin'  
on a jet plane.  
Don't know when I'll  
be back again. Oh babe  
I hate to go...

NANNY

That was wonderful Mrs. Burton.

NANCY

Kendra, you're fired.

49 INT. COURTROOM - DAY

49

Ed questions Carol. He's really enjoying himself.

ED

Miss Vessey, did my client ever perform  
for you?

CAROL

Yes, he performed at my 6th, 7th, 8th and  
10th birthday parties. We all loved  
Stuckeyville Stan.

ED

Was his act the same each year?

CAROL

Yes. We all knew it by heart. He always  
started by saying: "Welcome to the  
wonderful world of possssssibiliteeeee"  
and ended with the dancing turkey trick.

ED

Your honor, I'd like to submit into  
evidence Miss Vessey's 1979 childhood  
diary, which describes each of  
Stuckeyville Stan's performances in  
detail.

MR. SPIVEY

Objection! An eight-year-old's diary is  
totally unreliable.

JUDGE

Overruled. Let me see it.

(CONTINUED)

ED

If you look at the marked portions, you'll see that the act he performed, including the types of tricks and the order of the tricks, was the same each year.

Ed, full head of steam, whips around. Carol covers a smile.

ED (cont'd)

Moreover! The act described in Miss Vessey's diary is the same as the act shown in yesterday's videotape. Thank you, Miss Vessey.

Ed sits down triumphantly. He pops back up.

ED (cont'd)

Actually, one more thing. Miss Vessey, in your diary the initials "B.V." appear. What do these initials stand for?

Carol doesn't answer. Ed puts his hand on the witness box and leans in with a million dollar smile.

ED (cont'd)

Miss Vessey?

CAROL

Objection.

JUDGE

You can't object, young lady.  
(points to Mr. Spivey)  
That's his job.

Another pause. Carol mutters something under her breath.

ED

Excuse me, Miss Vessey?

CAROL

Ben Vereen.

ED

(no longer his lawyer voice)  
Ben Vereen? Are you kidding me?

Ed cracks up. Carol also cracks up. Ed and Carol laugh uncontrollably as everyone else in the court looks on.

(CONTINUED)

CAROL  
(can't stop)  
You're such a jerk.

50 INT. BOWLING ALLEY - DAY

50

A worker is measuring Ed's window.

CONSTRUCTION WORKER  
We'll have a replacement Tuesday.  
You don't like Lewis and Martin, huh?

ED  
You know, it really has nothing to do  
with them. Although, to be perfectly  
honest, I always found Jerry Lewis to be  
a little broad.

CONSTRUCTION WORKER  
Can I make a suggestion? Take another  
look at "Cinderfella."

Ed spots something through the window and reacts. He rushes  
out.

51 INT. BOWLING ALLEY - DAY

51

A worker wheels in a hand cart filled with salt and pepper  
shakers. Phil is directing the guy.

PHIL  
C'mon back. C'mon back.

Ed exits the law office and rushes over to Phil.

ED  
Phil? What's going on?

PHIL  
I bought in bulk. Got one hell of a  
price.

Phil walks to the door, Ed follows him outside.

ED  
Phil, we don't need that many salt and  
pepper shake-- Oh my God.

52 EXT. BOWLING ALLEY - DAY

52 \*

Ed stops dead in his tracks. The handcart was the tip of the  
iceberg. We now see what Ed sees:

(CONTINUED)

A wall of salt and pepper shakers on the back of a truck.  
Guys are unloading them.

ED

Phil, how many salt and pepper shakers  
did you buy?

PHIL

5,000.

ED

Are you crazy? We don't need 5,000 sets  
of salt and pepper shakers!

PHIL

But we *do*! Folks are gonna take these  
left and right as keepsakes. You don't  
think the guys who run Caesar's Palace  
know that when people check out they're  
gonna scarf an ashtray or two? They're  
budgeted for that.

ED

Phil, listen carefully. I am going to  
court now. When I come back there better  
not be an unreasonable amount of salt and  
pepper shakers here. Okay?

Just then we hear "BEEP! BEEP! BEEP!" Ed looks. He sees  
another truck backing up with hundreds of diner-style napkin  
dispensers.

53 INT. COURTROOM - DAY

53

Mike, Nancy and Molly enter and join Carol in the gallery.  
Ed questions an eight-year-old boy.

ED

Louis, have you ever seen Stuckeyville  
Stan's dancing turkey trick?

LOUIS

No.

ED

Would you like to see it?

LOUIS

Sure!

(CONTINUED)

MR. SPIVEY

I object to all of this. What possible point does Mr. Stevens hope to prove by wasting the court's time with a magic show?

ED

Your honor, the first time I saw Stuckeyville Stan do the dancing turkey trick I was eight. And now after all these years I finally figured out how he does it. You know how? He does it by taking us to the world of possibility, where as it turns out, turkeys can dance. Mr. Pissle's act destroys that world. I'm here to protect it. Because without the world of possibility, what do we have left?

Ed looks over at Carol.

MR. SPIVEY

You know what? I concede that. Stuckeyville Stan takes us to the world of possibility. It's irrelevant. Now can we move on?

ED

It's not irrelevant. I need you to see this little boy experience this trick so that you can understand the damages caused by Mr. Pissle's act.

JUDGE

Bring on the dancing turkey.

54 INT. COURTROOM - LATER

54

Stuckeyville Stan, in cape and top hat, begins. The shades have been pulled and the lighting is dramatic.

STUCKEYVILLE STAN

I normally do this trick with an assistant. Ed, do you mind?

Ed wasn't expecting this. He points to himself "Me?"

ED

Are you kidding?

Ed walks over to assist. Stuckeyville Stan puts a cape on Ed and presses a button on a boom box. Mood music begins.

(CONTINUED)

## STUCKEYVILLE STAN

Welcome to the wonderful world of  
possssssssssibiliteeeeeeeeeee!

Stuckeyville Stan produces a black box and spins it around with a flourish. The music accents all of his movements. He places the box on a stool. His hands float back and forth theatrically.

Next he produces an unpackaged Butterball turkey and stands it up on the box. Again the music stings the action. He hands Ed a ring on a stick. He touches it with a lighter and it becomes a ring of fire.

The Kid, the Judge, Carol, Mike, Nancy and Molly watch.

Ed, picking up on the rhythm of the music, ad libs a dramatic movement with his free-hand. It lands perfectly.

## STUCKEYVILLE STAN (cont'd)

In your world a turkey is a turkey. But in the wonderful world of possibility, a turkey, my friends, can rise up and dance.

All eyes on the turkey. Stuckeyville Stan waves his hands and whispers.

## STUCKEYVILLE STAN (cont'd)

Dance. Dance. Dance, turkey, dance...

The turkey begins to gyrate back and forth. Stuckeyville Stan becomes more animated, working himself to a full-blown yell.

## STUCKEYVILLE STAN (cont'd)

Now rise up. RISE UP! RISE UP AND  
DANCE! DANCE! DANCE FOR STAN! RISE UP  
AND DANCE FOR STAN!

Before our eyes, the turkey levitates from the box.

The kid is mesmerized. The judge is mesmerized. Carol and the gang are mesmerized. Howard Pissle is sitting back in his chair, rolling his eyes.

Stuckeyville Stan nods to Ed. Ed hands him the flaming ring. Stan waves it around the turkey, showing there are no wires. He hands the ring back to Ed.

(CONTINUED)



STUCKEYVILLE STAN (cont'd)  
 (whispers to Ed)  
 Throw your hands up in the air in three  
 seconds. Two, one...

Ed and Stuckeyville Stan throw their hands up in the air  
 dramatically as the music stings their success.

Ed wears a smile the size of Ohio. Applause in the  
 courtroom.

55 EXT. BOWLING ALLEY - DAY

55

Phil has shut the doors to the bowling alley. An angry mob  
 of delivery men are surrounding him, yelling. The Sales Rep  
 runs over and quiets everyone down.

SALES REP  
 What the hell's the problem here? Why  
 won't you open the doors?

Silence. Anticipation. All eyes on Phil. How's he going to  
 talk his way out of this one?

PHIL  
 No speaky English.

All hell breaks loose. Yelling. Screaming.

SALES REP  
 Buddy, I know you speak English. We met  
 for three hours!

Phil throws his hands up in the air and begins speaking in  
 rapid-fire, fake Spanish.

PHIL  
 Quando caliente aqui a los quiera el  
 fuego vamos a noches el playa...

SCENE 56 OMITTED

57 INT. COURTROOM - LATER

57

The verdict. As the judge speaks, we see a series of  
 appropriate reactions.

JUDGE  
 I don't like your act, Mr. Pissle -- it  
 spoils the fun. But that doesn't really  
 matter here.

(MORE)

(CONTINUED)

JUDGE (cont'd)

Mr. Stevens, your quest to protect the world of possibility is very moving, but it has nothing to do with the law.

So, let's get to the law. This case comes down to one question: "Can Stuckeyville Stan own his act without owning the tricks in his act?" Based on the evidence that shows he's been performing the same act for 50 years, I believe the answer is "Yes."

The court therefore orders Mr. Pissle to discontinue all operations pertaining to "Stuckeyville Stan Revealed" immediately.

Everyone reacts.

STUCKEYVILLE STAN

You want me to tell you how I do the dancing turkey trick?

ED

No.

STUCKEYVILLE STAN

Good.

They shake. More gold coins. Mike, Nancy, Molly and Carol all join in. Mike and Nancy hug Ed and congratulate him. Carol hugs him. Ed reacts.

CAROL

That was fantastic!

ED

Carol, I gotta' ask. When you were hugging me just there, were you thinking about...

Carol bristles. "Please let's not talk about Nick."

ED (cont'd)

...Ben Vereen?

CAROL

If you ever saw Pippin, you'd understand.

58 INT. BOWLING ALLEY - NIGHT

58

The Grand Re-Opening is in full swing. Stuckeybowl is alive. A SERIES OF SHOTS of TOWNSFOLK bowling, laughing, eating, etc.

(CONTINUED)

We settle on Mike, Nancy, Molly and Ed.

MIKE

(over-dramatic)

Your honor, I am here to protect the world of possibility! I must protect it! I beseech you! My name is Ed Stevens and I love dancing turkeys!

They all laugh, Ed included.

ED

Hey, it worked, didn't it?

CUT TO:

Nancy, who hands Sarah off to their new lifeless, opposite-of-Kendra nanny. Nancy smiles -- much better.

CUT TO:

Kenny makes another group of people laugh. Ed walks over. He has to know.

ED (CONT'D)

Come on, Kenny. What is it that you keep doing that's cracking everybody up?

KENNY

All right.

Kenny turns around and then turns back.

KENNY (cont'd)

(imitating Billy Crystal's Fernando character)

You look mahvelous! And dahling you know that it is much better to look good than to feel good!

Ed stares at him. He doesn't even know what to say.

KENNY (cont'd)

Dahling.

ED

Oh, God.

Carol enters. Ed sees her come in and smiles to himself. But right behind her is Nick Stanton. Ed deflates.

(CONTINUED)

Nick swings his arm around her and Carol happily melts into him. We hold on Ed's depressed face and we--

DISSOLVE TO:

59 INT. BOWLING ALLEY - NIGHT

59

Everyone is gone. Quiet. Ed and Molly sit at a table -- the only two in the place. Ed hits the bowling clackers Molly gave him with the spatula. He is down.

ED

You know, Molly, things never seem to go the way you plan them.

MOLLY

I wouldn't know. I live a charmed life.

Ed allows a small laugh.

ED

I honestly don't even what I'm upset about.

MOLLY

You're upset because things never seem to go the way you plan them.

ED

I couldn't have said it better myself.

MOLLY

Let's try this on for size. When you came back to Stuckeyville for Carol Vessey, you didn't plan that she'd be in love with your old English teacher. After you were amazing today in court, you didn't plan that Carol Vessey would still be in love with your old English teacher.

We begin to pan around behind them and pull back.

MOLLY (cont'd)

And, when you bought that spatula for your wife, you didn't plan that seven years later you'd be sitting here using it to hit tiny bowling balls.

We continue pulling up and back, the two of them becoming smaller and smaller in the big alley.

(CONTINUED)

MOLLY (cont'd)

That's what we humans do, Ed. We plan it all out, and then life does whatever it wants.

Pulling back further, we see a huge stack of salt and pepper shakers and napkin dispensers.

ED

Yeah. Makes you wonder why we bother to plan it all out in the first place.

And now we see Shirley's sign: the big, beautiful letters majestically spelling out "STUCKEYBOWL" across the front wall.

MOLLY

I think we do it to help us navigate the "World of Possssibiliteeeee"

Only Shirley didn't plan it out -- the "O W L" doesn't fit, and is crammed haphazardly down the side.

MOLLY (CONT'D)

Either that or because it's a really effective way to kill time.

**END OF EPISODE**