

PERMANENT RECORD

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ACT ONESCENE A

INT. RECEPTION AREA OF AN EXECUTIVE OFFICE SUITE - MID-MORNING

RICHARD MONCHER IS DRESSED IN A BUSINESS SUIT, ANXIOUS ABOUT HIS UPCOMING APPOINTMENT. THE RECEPTIONIST NOTICES HIS ANXIETY AND LOOKS AT HIM.

RICHARD

I've been waiting for an opportunity like this my whole life. I hope this interview goes well.

RECEPTIONIST

I'm sure you'll do fine.

THE BUZZER ON HER INTERCOM SOUNDS. THE RECEPTIONIST PRESSES THE BUTTON.

RECEPTIONIST

Yes, Mr. Blackwell?

MR. BLACKWELL (FROM THE INTERCOM)

Send him in.

RECEPTIONIST

Mr. Blackwell will see you now.

RICHARD RISES, REVEALING THAT THE BOTTOM OF HIS SLACKS ARE WET, AS IF HE HAD JUST STEPPED IN A PUDDLE. HE NERVOUSLY APPROACHES THE DOOR. HE TAKES A DEEP BREATH AND OPENS THE DOOR.

CUT TO:

ACT ONESCENE B

INT. MR. BLACKWELL'S OFFICE - CONTINUING

RICHARD ENTERS THE OFFICE AND FINDS MR. BLACKWELL, A STOCKY BUT DISTINGUISHED LOOKING GENTLEMAN SEATED BEHIND AN ENORMOUS DESK.

MR. BLACKWELL

Have a seat.

RICHARD SITS, AND NERVOUSLY LOOKS AROUND.

MR. BLACKWELL

You know, Richard, my father started this firm forty two years ago and he hired me right out of High School. And for the record, I have done every single job there is to do at this firm at one time or another in my career. I started at the loading dock, loading the boxes into the truck. After that, I was promoted to the mail room, sorting and delivering the mail until I got promoted to head mail clerk.

AS MR. BLACKWELL TALKS, RICHARD'S EYES START TO WANDER AROUND THE ROOM AND MR. BLACKWELL'S VOICE BECOMES MUFFLED AND INCOMPREHENSIBLE.

CUT TO:

RICHARD'S POINT OF VIEW. THE CAMERA TILTS DOWN AT RICHARD'S SHOES, THEN TO A PENCIL SHARPENER ON THE DESK, THEN TO A PICTURE OF MRS. BLACKWELL, THEN TO MR. BLACKWELL, WHO CONTINUES TO DRONE ON AND ON.

CUT TO:

CLOSE UP: ON RICHARD'S SHOCKED FACE, AS HE SEES SOMETHING OF GREAT CONCERN TO HIM.

CLOCK WIPE TO:

ACT ONESCENE C

EXT. (BLACK AND WHITE) SCHOOLYARD, TWENTY YEARS EARLIER -
AFTERNOON

RICHIE MONCHER, AGE 6, IS BEING TEASED BY A CLASSMATE,
JENNIFER BACON. RICHIE IS UPSET AND AT A LOSS FOR WORDS, AND
EXCLAIMS THE FIRST THING HE CAN THINK OF.

RICHIE

Poop!

CLOSE UP: ON JENNIFER'S SHOCKED FACE.

JENNIFER RUNS TO THE TEACHER, MRS. HAGUE. SHE TUGS EXUBERANTLY
AT MRS. HAGUE.

MRS. HAGUE

What is it dear?

JENNIFER

Richie Moncher said a bad word.

MRS. HAGUE

Come on now, Jennifer. Richie's a good boy. He
wouldn't do that.

JENNIFER

But he did, Mrs. Hague, he did!

MRS. HAGUE

Jennifer, do you remember what I told you about
being a tattler?

JENNIFER

But he said a bad word. He really did.

MRS. HAGUE

Okay, dear, tell me what he said.

JENNIFER OBVIOUSLY DOESN'T WANT TO SAY THE WORD. MRS. HAGUE BENDS DOWN AND POINTS TO HER EAR. RELUCTANTLY, JENNIFER WHISPERS INTO MRS. HAGUE'S EAR.

CLOSE UP: ON MRS. HAGUE'S SHOCKED EXPRESSION OF DISBELIEF

MRS. HAGUE RUSHES TOWARD RICHARD AND HURRIEDLY ESCORTS HIM OFF THE PLAYGROUND, DRAGGING HIM BY HIS EAR.

CUT TO:

ACT ONESCENE D

INT. (BLACK AND WHITE) PRINCIPAL'S OFFICE - CONTINUING

PRINCIPAL JESKE IS SITTING AT HER DESK, AS MRS. HAGUE ENTERS THE OFFICE, DRAGGING RICHIE BY HIS EAR.

AS MRS. HAGUE AND MRS. JESKE TALK, RICHIE'S EYES WANDER AROUND THE ROOM. THE CONVERSATION BETWEEN THE TWO ADULTS IS NOTHING BUT MUFFLED WORDS. CLEARLY, MRS. JESKE IS SHOCKED BY WHAT SHE IS HEARING. MRS. HAGUE EXITS.

MRS. JESKE

So, Mr. Moncher, I understand you said a very naughty word! A very naughty word! What do you have to say for yourself, young man?

RICHIE LOOKS SHEEPISH.

MRS. JESKE

I thought so. Well you know what? This is serious. Very serious. In all my life, I have never heard a six year old espouse such horrendous language, and I've heard a lot. A lot, I tell you. Why, once in my career...

MRS. JESKE'S WORDS BECOME MUFFLED AND INCOMPREHENSIBLE.

CUT TO:

RICHIE'S POINT OF VIEW. THE CAMERA TILTS DOWN AT RICHIE'S SHOES, THEN TO A PENCIL SHARPENER ON THE DESK, THEN TO A PICTURE OF MR. JESKE, THEN TO MRS. JESKE, WHO CONTINUES TO DRONE ON AND ON.

MRS. JESKE

The only time you should ever use that word is if you're talking about using it as garden fertilizer! This is going on your permanent record. Do you hear me? (HEAVY ECHO) *Your permanent record!* You know what that means? It means it will follow you (HEAVY ECHO) *for the rest of your life!*

MRS. JESKE FRANTICALLY SEARCHES THROUGH THE MESS ON HER DESK, LOOKING FOR A PIECE OF PAPER. ALL SHE FINDS IS AN IRREGULARLY SHAPED SCRAP OF BRIGHT PINK PAPER (WHICH IS THE ONLY COLORED ITEM IN THIS OTHERWISE BLACK AND WHITE SCENE), ON WHICH SHE SLOPPILY SCRATCHES THE WORD 'POOP.' SHE THEN FINDS A MANILLA FOLDER, WRITES 'PERMANENT RECORD' ON IT, AND PLACES THE SCRAP OF PAPER INTO THE FOLDER.

CLOSE UP AND FREEZE: ON RICHIE'S FRIGHTENED FACE

DISSOLVE TO:

ACT ONESCENE E

INT. (COLOR) MR. BLACKWELL'S OFFICE - THE PRESENT

CLOSE UP: ON RICHARD'S FACE, WHICH HAS THE SAME EXPRESSION AS RICHIE'S FACE AS A KID IN THE PRINCIPAL'S OFFICE. MR. BLACKWELL CONTINUES TO DRONE ON AND ON IN A MUFFLED AND INCOMPREHENSIBLE VOICE.

ZOOM OUT: ON RICHARD, SITTING IN HIS CHAIR, HIS EYES WANDERING AIMLESSLY AROUND THE ROOM.

MR. BLACKWELL

And then I was promoted to regional sales manager...

CLOSE UP AND FREEZE: ON RICHARD'S BORED FACE

DISSOLVE TO:

ACT ONESCENE F

EXT. A PLAYGROUND - FIFTEEN YEARS EARLIER

RICHIE MONCHER, AGE 11, IS STANDING IN A LINE OF KIDS, WAITING TO BE PICKED FOR A GAME OF BASEBALL. TO HIS RIGHT IS A BOY HIS AGE, BUT TWICE HIS SIZE IN HEIGHT AND GIRTH. TO HIS LEFT IS A GIRL HIS AGE, HALF HIS SIZE IN HEIGHT AND GIRTH. OTHER BOYS AND GIRLS OF ALL SHAPES AND SIZES ARE EVENLY DISTRIBUTED ON BOTH SIDES OF HIM - RICHIE IS SMACK IN THE MIDDLE OF THE LINEUP. TWO BOYS STAND IN FRONT OF THE LINEUP, PICKING TEAMS.

CLOSE UP: ON RICHIE'S FACE, WHICH HAS THE SAME EXPRESSION AS RICHARD

THE FIRST TEAM CAPTAIN PICKS A PARTICULARLY ATHLETIC LOOKING BOY. THE SECOND TEAM CAPTAIN PICKS ANOTHER ATHLETIC LOOKING BOY. THE PROCESS CONTINUES UNTIL THE ONLY ONES LEFT ARE RICHIE, THE BOY TO HIS RIGHT, AND THE GIRL TO HIS LEFT. THE FIRST TEAM CAPTAIN RELUCTANTLY PICKS THE BOY ON HIS RIGHT. THE SECOND TEAM CAPTAIN PICKS THE GIRL TO HIS LEFT. BOTH TEAM CAPTAINS LOOK AT RICHIE, THEN AT EACH OTHER. THEY BOTH SHAKE THEIR HEADS AND WALK AWAY. RICHIE IS CLEARLY UPSET. HE NOTICES SOMETHING ON THE GROUND, NEAR WHERE THE TEAM CAPTAINS WERE STANDING.

CUT TO:

CLOSE UP: ON RICHIE'S 'PERMANENT RECORD' SITTING ON THE BLACKTOP A FEW FEET AWAY FROM RICHIE. IT NOW HAS A FEW MORE PIECES OF PAPER THAN BEFORE, AND HAS THE PINK SCRAP OF PAPER PROTUDING FROM IT.

MRS. JESKE (AUDIO ONLY)

(HEAVY ECHO) *...for the rest of your life!*

CUT TO:

CLOSE UP AND FREEZE: ON RICHIE'S DISAPPOINTED FACE.

DISSOLVE TO:

ACT ONESCENE G

INT. MR. BLACKWELL'S OFFICE - THE PRESENT

CLOSE UP: ON RICHARD'S FACE, WHICH HAS THE SAME EXPRESSION AS RICHIE'S DISAPPOINTED FACE AS A KID ON THE PLAYGROUND. MR. BLACKWELL CONTINUES TO DRONE ON AND ON IN A MUFFLED AND INCOMPREHENSIBLE VOICE.

ZOOM OUT: ON RICHARD, SITTING IN HIS CHAIR, HIS EYES WANDERING AIMLESSLY AROUND THE ROOM.

MR. BLACKWELL

And then I was assigned the job of executive administrator...

CLOSE UP AND FREEZE: ON RICHARD'S BORED FACE

DISSOLVE TO:

ACT ONESCENE H

INT. FRONT SEAT OF A CAR - TEN YEARS EARLIER

RICH MONCHER, AGE 16, IS IN THE DRIVER'S SEAT OF A PARKED CAR. HIS DATE, KIMBERLY HARRIS, IS IN THE PASSENGER SEAT. RICH LEANS OVER TO KISS KIMBERLY, BUT SHE BACKS AWAY, VEHEMENTLY SHAKING HER HEAD 'NO.' RICH LOOKS PERPLEXED. KIMBERLY REACHES BEHIND HER AND PULLS OUT RICH'S PERMANENT RECORD, WHICH IS INCREASING IN SIZE, BUT STILL CONTAINS THE PINK SCRAP OF PAPER PROTRUDING FROM IT.

CUT TO:

CLOSE UP AND FREEZE: ON RICH'S DISAPPOINTED FACE

DISSOLVE TO:

ACT ONESCENE I

INT. MR. BLACKWELL'S OFFICE - THE PRESENT

CLOSE UP: ON RICHARD'S FACE, WHICH HAS THE SAME EXPRESSION AS RICHIE'S DISAPPOINTED FACE IN THE CAR. MR. BLACKWELL CONTINUES TO DRONE ON AND ON IN A MUFFLED AND INCOMPREHENSIBLE VOICE.

ZOOM OUT: ON RICHARD, SITTING IN HIS CHAIR, HIS EYES WANDERING AIMLESSLY AROUND THE ROOM.

MR. BLACKWELL

And then I was promoted to vice president of new product development...

CLOSE UP AND FREEZE: ON RICHARD'S BORED FACE

DISSOLVE TO:

ACT ONESCENE J

EXT. FRONT OF RICH'S HOUSE - EIGHT YEARS EARLIER

RICH MONCHER, AGE 18, OPENS THE MAILBOX AND REMOVES THE MAIL. HE ANXIOUSLY SIFTS THROUGH IT AND FINDS WHAT HE WAS LOOKING FOR - A LETTER FROM HARVARD UNIVERSITY.

CLOSE UP: ON THE ENVELOPE, WITH THE RETURN OF HARVARD UNIVERSITY OFFICE OF ADMISSION.

RICHARD ANXIOUSLY TEARS OPEN THE ENVELOPE AND REMOVES THE ENCLOSED LETTER. HE BEGINS READING THE LETTER AND HIS FACE TURNS SOUR.

CLOSE UP: ON THE LETTER, WHICH BEGINS 'WE ARE SORRY TO INFORM YOU...' IN THE MIDDLE OF THE LETTER, THE WORDS 'PERMANENT RECORD' ARE PROMINENTLY HIGHLIGHTED IN PINK.

CUT TO:

CLOSE UP AND FREEZE: ON RICH'S DISAPPOINTED FACE

DISSOLVE TO:

ACT ONESCENE K

INT. MR. BLACKWELL'S OFFICE - THE PRESENT

CLOSE UP: ON RICHARD'S FACE, WHICH HAS THE SAME EXPRESSION AS RICH'S DISAPPOINTED FACE IN THE PREVIOUS SCENE. MR. BLACKWELL CONTINUES TO DRONE ON AND ON IN A MUFFLED AND INCOMPREHENSIBLE VOICE.

ZOOM OUT: ON RICHARD, SITTING IN HIS CHAIR, HIS EYES WANDERING AIMLESSLY AROUND THE ROOM.

MR. BLACKWELL

Which led to my transfer to the new product
development division...

CLOSE UP AND FREEZE: ON RICHARD'S FACE, PRETENDING TO LOOK INTERESTED

DISSOLVE TO:

ACT ONESCENE L

INT. CAR DEALERSHIP - A FEW WEEKS EARLIER

CLOSE UP: ON RICHARD'S FACE, WHICH HAS THE SAME EXPRESSION AS RICH'S FACE IN THE PREVIOUS SCENE.

ZOOM OUT: ON RICHARD SITTING BEHIND THE WHEEL OF A FANCY AUTOMOBILE. HE IS VERY EXCITED; LIKE A KID IN A CANDY STORE. A SALESMAN WALKS OVER TO HIM, SHAKING HIS HEAD 'NO' AND SIGNALNING FOR HIM TO LEAVE THE DEALERSHIP. THE SALESMAN IS CARRYING RICHARD'S PERMANET RECORD, WITH THE PINK SCRAP OF PAPER PROTRUDING. RICHARD HOLDS HIS HEAD LOW AS HE EXITS THE DEALERSHIP.

ZOOM IN AND FREEZE: ON RICHARD'S FORLORN EXPRESSION

DISSOLVE TO:

ACT ONESCENE M

INT. RESTAURANT - A FEW DAYS EARLIER

CLOSE UP: ON RICHARD'S FACE, WHICH HAS THE SAME EXPRESSION AS
IN THE PREVIOUS SCENE.

ZOOM OUT: ON RICHARD STANDING NEXT TO THE MAITRE DE AT A FANCY
RESTAURANT. THE MAITRE DE SHAKES HIS HEAD 'NO,' AND POINTS TO
THE COPY OF RICHARD'S PERMANENT RECORD (WITH THE PINK SCRAP
PROTRUDING), WHICH JUST HAPPENS TO BE HANDY. RICHARD TURNS AND
WALKS AWAY, HIS HEAD HELD LOW.

ZOOM IN AND FREEZE: ON RICHARD'S FORLORN EXPRESSION

DISSOLVE TO:

ACT ONESCENE N

EXT. CITY BLOCK - AN HOUR EARLIER

CLOSE UP: ON RICHARD'S FORLORN EXPRESSION, WHICH HAS THE SAME EXPRESSION AS IN THE PREVIOUS SCENE.

ZOOM OUT: ON RICHARD HAILING A TAXICAB, WHICH BEGINS TO PULL OVER. WHEN THE DRIVER SEES RICHARD'S FACE, HE REACHES DOWN AND PULLS OUT THE PERMANENT RECORD (WITH PINK SCRAP PROTRUDING) AND WAVES IT ANGRILY AT RICHARD. HE DRIVES PAST RICHARD, THROUGH A PUDDLE WHICH SPLASHES ON THE BOTTOM OF RICHARD'S SLACKS. RICHARD LOOKS DOWN AT HIS SLACKS, AND A SMALL DOG COMES UP AND PEES ON RICHARD'S LEG.

ZOOM IN AND FREEZE: ON RICHARD'S EXASPERATED EXPRESSION

DISSOLVE TO:

ACT ONESCENE O

INT. MR. BLACKWELL'S OFFICE - THE PRESENT

CLOSE UP: ON RICHARD'S FACE, WHICH HAS THE SAME EXASPERRATED
EXPRESSION AS IN THE PREVIOUS SCENE.

ZOOM OUT: ON RICHARD LOOKING NERVOUSLY AT HIS PERMANENT
RECORD, WHICH IS SITTING ON MR. BLACKWELL'S DESK WITH THE PINK
SCRAP OF PAPER PROTRUDING.

MR. BLACKWELL

And that's how I became President of this firm. So,
Richard, I've been looking over your paperwork, and
I was particularly interested in one item.

MR. BLACKWELL PICKS UP RICHARD'S PERMANENT RECORD, AND PULLS
OUT THE SCRAP OF PAPER.

FADE OUT

ACT ONESCENE P

INT. ANOTHER EXECUTIVE OFFICE - THE PRESENT

ZOOM OUT: ON A RATHER LARGE DESK, WITH THE NAMEPLATE OF 'RICHARD MONCHER, VICE PRESIDENT, FERTILIZING PRODUCT DEVELOPMENT' RICHARD IS SITTING BEHIND THE DESK, PROUD AS A PEACOCK. ON THE WALL BEHIND RICHARD, THERE ARE A SERIES OF FRAMED CERTIFICATES. THE CAMERA ZOOMS IN ON THE FIRST IN THE SERIES, REVEALING RICHARD'S HIGH SCHOOL DIPLOMA. THE CAMERA PANS RIGHT, PASSING BY RICHARD'S BACHELOR OF ARTS IN CHEMISTRY, THEN HIS MASTER OF ARTS IN CHEMISTRY, THEN HIS PHD IN CHEMISTRY. FINALLY, THE CAMERA CONTINUES TO PAN RIGHT, AND, IN THE FANCIEST FRAME OF ALL, IS THE PINK SCRAP OF PAPER, LABELED 'POOP.'

FADE OUT.

THE END