

'CAUSE MY FAMILY HAS MONEY

Written by

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FADE IN:

EXT. LONG DRIVEWAY - DAY

SCOTT RANDOLPH is walking up a long, well landscaped driveway towards the house. Scott addresses the camera.

SCOTT  
Hello, I'm Scott Randolph. There are many types of obsessions. Some fairly benign, such as having to lock a door three or four times, while others can take over ones life.

Scott reaches the stairs to the palatial home of Fred Henderson and stops.

SCOTT (CONT'D)  
Sometimes a confluence of mental proclivities and familial indulgence combine to make a perfect storm of obsessive behavior.

Scott turns slightly and points at the front door.

SCOTT (CONT'D)  
And behind this door is such storm.

INT. IMMACULATE CHILDRENS ROOM - DAY

A four year old FRED HENDERSON is playing neatly with blocks.

SCOTT (V.O.)  
It started very young in the life of Fred Henderson. As early as the age of four, his family knew Fred was different.  
(Pause)  
It began to manifest itself in his style of play. As you can see by these home movies, even though his room is filled to the brim with every imaginable toy, they remain untouched. Fred would only play with his blocks. His four hundred and forty-four blocks, to be specific.

EXT. ALCOVE - DAY

Scott is standing in the alcove.

SCOTT

Each day young Fred would spend hours meticulously touching each block before placing them in order not only alphabetically but also by color and surface texture.

(Pause)

As Fred progressed so did his obsessions. Although many people maintain a single obsession throughout their life, Fred's morphed throughout his early life.

MONTAGE: photographs that are described in dialog and changed at each pause.

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

When he was six he was obsessed by pens. Which he would only use one for one word.

(Pause)

For an entire year when he was eight he would move his bedroom furniture once inch counterclockwise.

(Pause)

At ten, he wouldn't touch doors so the family removed every door in the house.

EXT. ALCOVE - CONTINUOUS

Scott is standing in the alcove.

SCOTT

But don't assume that Fred was without intelligence. His I.Q. has been scored in the 160's. His family, understand that regular school may not be conducive for Fred, had him home schooled since age four.

MONTAGE: photographs that are described in dialog and changed at each pause. Fred ages slightly during the montage.

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

But even there Fred had special requests.

SCOTT (V.O.) (CONT'D)  
Each year his teachers would  
immerse Fred in one field of study.  
(Pause)  
Science.  
(pause)  
Math.  
(pause)  
Language arts.  
(pause)  
Art.  
(pause)  
History.  
(pause)  
Geography.  
(pause)  
Physical Education.

INT. ALCOVE - CONTINUOUS

Scott is standing in the alcove.

SCOTT  
By the time Fred was thirteen he  
could converse with masters  
candidates in any one of the dozen  
or so languages he was fluent in.  
(pause)  
It was also at the age of thirteen  
that his life, and obsessions, took  
it's fateful turn.

INT. MOVIE THEATER - NIGHT

A thirteen year old Fred is sitting in a private movie  
theater. The flickering of the projector is the only motion.  
Fred pays rapt attention to the screen.

SCOTT (V.O.)  
During an afternoon spent studying  
a retrospective on nineteen sixties  
French Cahiers Du Cinema Fred had a  
thought that would lead to his most  
overwhelming obsession.  
(Pause)  
Fred would spend a year watching  
every movie on the exact date it  
was released in the year of his  
birth. 1977.

EXT. ALCOVE - CONTINUOUS

Scott is standing in the alcove.

SCOTT

His family, as with all Fred's desires, supported him. It wasn't until he stated his intention to watch every movie released world wide that concern crept in. You must remember that this was in 1990 when the internet was in it's infancy. So the research alone would take most of a year. And, as wealthy as the Henderson's are, they had concerns about not only fulfilling Fred's wishes but his survival.

Scott holds up a stack of perforated computer paper and begins to unfurl it. The paper spills down the stairs into the driveway dramatically. Scott keeps the paper moving until it reaches the end.

SCOTT (CONT'D)

There were three thousand five hundred and thirty nine movies released world wide in 1977. To watch that daunting amount of movies, Fred would have to watch almost ten movies a day.

(Pause)

Fred's doctors told his family the likelihood of him surviving this task was slim. It took some convincing, Fred is nothing if not focused, but they convinced him to limit his goal to every movie released in the United States.

An extremely fast, three column crawl of every United States movie released in 1977 is superimposed over the scene. The movies are listed in the script note:

SCOTT (CONT'D)

That's 820 movies. Even that was of concern to his medical staff but, with some compromise, they set to the task of acquiring the movies. Even for someone as wealthy and connected as the Henderson's it was a difficult task.

The crawl ends.

SCOTT (CONT'D)

But they did it. And on January first, 1991 Fred began his journey to view every movie released in the year of his birth.

An crawl of release dates and movies is superimposed over the scene. The movies are listed in the script note:

SCOTT (CONT'D)

Then a funny thing happened. Fred's obsession changed. He stopped his chase and began to obsess about one movie singularly. This startled his family and doctors. But this was the new game in town.

(Pause)

But which movie was it? Many brilliant movies were released in 1977. But which one spoke to Fred on that day and radically change his life and the lives of those around him?

(Pause)

Could it be Saturday Night Fever? Looking For Mr. Goodbar? Annie Hall? Equus? The Goodbye Girl? You Light Up My Life? Maybe it was one of the movies that changed a generation. Close Encounters Of The Third Kind? Or the most likely suspect, Star Wars. Genius or no, he was still a fourteen year old boy, it could have been Death Bed: The Bed That Eats.

(Pause)

But no, it was none of those fine representatives of cinema in 1977.

The crawl begins to slow down as the last movies scroll past. When it gets to the last movie name it stops in the middle of the screen then fills the screen.

SCOTT (CONT'D)

It was a movie written by a woman about a man's world of violence and deceit, Slap Shot.

The words Slap Shot dissolve from the screen replaced by the movie title:

'Cause My Family Has Money  
One Man's Obsession

Scott begins walking toward the door.

SCOTT (CONT'D)  
So let's meet the grown Fred  
Henderson, a man who has watch Slap  
Shot at least once a day since  
February 25, 1991.

Scott knocks on the door. After a beat we hear Fred's voice.

FRED (O.C.)  
Infuckingcredible.

Scott turns and smiles at the camera.

FRED (O.C.) (CONT'D)  
Who is it?

SCOTT  
Scott Randolph. We're here to talk  
to Fred about his obsession with  
Slap Shot.

The door swings open and an early 30 year old FRED HENDERSON stands there in a Chiefs jersey. He looks at Scott then to the camera before stepping away from the door with a derisive expression.

FRED  
Who are these guys I never even  
heard of them?

Scott pauses for a beat before entering the house. He knows the interview could go bad real fast if he doesn't get on Fred's good side quick.

SCOTT  
I got a good deal on those boys.  
Scout said they showed a lot of  
promise.

That comment has a calming effect on Fred. He turns and leads Scott and his unseen crew through the beautifully appointed home.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Fred's Mother, DELORES HENDERSON. Her name and relationship to Fred is superimposed over the screen.

DELORES

Fred always took intense interest in anything he did. Even when he was in diapers. It seemed as if he'd go at the same time every day and make sure you were right there to take care of it. Oh, and there'd be hell to pay if it wasn't immediately taken care of.

EXT. BACKYARD - CONTINUOUS

Scott and Fred are walking through a beautiful backyard. A pool and other trappings of wealth can be seen throughout. They arrive at a building and Fred deftly pulls out a key.

Fred pushes open the door and steps aside for Scott to enter. Scott enters with Fred right behind him. The door closes.

INT. LOCKER ROOM - CONTINUOUS

The room resembles the Chiefs Locker Room at the War Memorial. Scott looks around awe struck. Fred walks away and sits on a bench. Directly behind him is a brick that says 'Pet Brick' on it.

Scott continues to walk through the room checking out the detail.

SCOTT

Your eye for detail is amazing, Fred. But as someone who's watch the movie, by your own exact count, nine thousand seven hundred and eighty one times, I'd expect nothing less.

Scott walks up to Fred and picks up the brick.

SCOTT (CONT'D)

Right down to a replica of the pet brick.

Fred reaches up, takes the brick from Scott and places it back in it's exact location.

FRED

What replica? Everything in this room was in the movie.

Scott is taken aback.



SCOTT

You mean down to the Downy?

FRED

Yes. We approached the Cambria County War Memorial Arena and offered to renovate their locker room if they gave us the old one. We then approached Jim Payne, the set decorator and art director Henry Bumstead to recreate it here.

SCOTT

And by 'we' you mean your family and their fortune.

FRED

My family supports me in any and all fashion.

SCOTT

But do you think your obsession could have reached this level of immersion if it weren't for your families wealth and power?

Fred stands and is face to face with Scott.

FRED

I tried to capture the spirit of the thing.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Fred's Father, ANTHONY HENDERSON. His name and relationship to Fred is superimposed over the screen.

ANTHONY

The passion Fred puts into his obsessions has always been overwhelming. But this last fifteen or so years has taken it to an all new level. I wish he would have put it towards gainful employment or something but, what are you going to do? It is what it is. I'm just happy we could afford a safe haven and loving environment for his eccentricities.

INT. THE LOCKER ROOM - MOMENTS LATER

Scott and Fred are sitting on the bench where Morris 'Mo' Wanchuk sat. Behind them are centerfolds.

SCOTT

Why? What was it about Slap Shot that made you abandon your goal of watching every movie, after working on that for a year, and place all of your energies into this?

Fred thinks for a moment before answering thoughtfully.

FRED

As with most obsessions it's hard to place an exact cause. It's not like being afraid of spiders or not liking lima beans. Obsession is a persistent preoccupation with something. When I was younger it changed every year.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Fred's psychologist, DR. DAVID VERONESE. E.G. His name and relationship to Fred is superimposed over the screen.

DR. VERONESE

When he was younger, Fred's obsessions focused on learning experiences. He would pursue every aspect of a subject then move on. But the moment he saw this film his focus centered upon nothing except Slap Shot. It's as if he wrapped himself in a celluloid cocoon and ceased to grow past the age of fourteen.

INT. LOCKER ROOM - MOMENTS LATER

Scott and Fred are leaning in front of the hockey rink black board that reads: We supply everything but guts.

FRED

I'll admit to receiving a visceral thrill when I first saw the movie. Hell, probably for the first five hundred times. It was all about the power.

FRED (CONT'D)

The bright colors of their jerseys  
flashing against the milky ice, was  
to see a work of art in motion.

Fred pushes off the wall and begins to walk through the room  
with Scott close behind.

FRED (CONT'D)

But somewhere in the last thousand  
viewings it's changed. And that's  
when the obsession really began.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Fred's childhood friend, AL FIN. His name  
and relationship to Fred is superimposed over the screen.

AL

At first it was kinda cool. We'd go  
over his house, he had the coolest  
theater in his house, and we'd  
watch Slap Shot then play out the  
scenes. It was like a license to  
swear. Then, I don't know, it got  
to be boring doing it day after  
day. Then we started to get  
girlfriends and stuff but Fred,  
huh, he just kept watching the  
movie.

INT. JOE MCGRATH'S OFFICE - MOMENTS LATER

Fred is sitting behind Joe's desk while Scott sits in front.

FRED

It's not as if I locked myself in  
here all day and night just  
watching the movie. I went out. I  
had dates. I had a huge crush on  
this one girl.

SCOTT

What happened?

FRED

It didn't work out. I introduced  
myself but when she told me her  
name I knew it could never be.

Fred leans back in the chair silently staring at the ceiling.

INT. JOE MCGRATH'S OFFICE - LATER

Scott is flipping through a scrapbook. He looks up and addresses the camera.

SCOTT

Fred was at a dance at the local Y when, across the room, he saw a young lady. From all accounts, she was beautiful.

Scott closes the scrapbook and walks through the office.

SCOTT (CONT'D)

So Fred went up to her and asked her to dance. A few dances later, Fred offered to buy her a soda, it was then his life changed. Not only did she order a dreaded root beer, when he asked her name, it became even worse.

INT. JOE MCGRATH'S OFFICE - LATER

Fred is mindlessly holding the ad mock-up for the Chiefs, 'Aggressive Hockey Is Back In Town!'

FRED

The moment she told me her name was Anita I knew it could never be.

Fred puts the ad back exactly as it was and walks back towards the desk. Scott turns in his seat to follow.

FRED (CONT'D)

As bad as her ordering root beer was I sort of could get past that. But when it turned out she had the same name as that shrew, well, I couldn't get past that.

Fred picks a quarter off the desk and starts playing with it.

FRED (CONT'D)

That's when it began to make sense to me. The Dickensian aspect the script. The way the lord, Anita McCambridge, manipulates her fiefdom to enrich her coffers while all around her, the Chiefs, Johnstown, the soul of the very team, become bankrupt.

Fred leans in and looks directly into the camera.

FRED (CONT'D)  
That's when the movie took on an  
all new meaning.

INT. LOCKER ROOM - DAY

Scott is touching the jerseys and shoulder pads hanging on hooks in the locker room.

SCOTT  
The all new meaning Fred's talking  
about is a total immersion into the  
world Nancy Dowd created.

Scott begins walking through the locker room.

SCOTT (CONT'D)  
Fred not only began viewing the  
movie multiple times a day, he  
began creating dossiers on not only  
the characters but the actors.

INT. JOE MCGRATH'S OFFICE - LATER

Fred is sitting at the desk. Scott is sitting in front.

SCOTT  
Are the charges of stalking true?

FRED  
Not at all. Yes, I have gone out of  
my way to meet the actors from the  
movie but it's always been for  
business or pleasure. They really  
are a bunch of nice guys.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of GUIDO TENESI (Billy Charlebois). His real  
and character names are superimposed over the screen.

GUIDO  
I wouldn't call it stalking. I  
heard Lindsay Crouse got a little  
freaked out once. He's a good guy.  
Hires my pool company every year.  
All expenses paid. He does things  
like that for a bunch of the guys.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of YVON BARRETTE (Denis Lemieux). His real and character names are superimposed over the screen.

YVON

His father's bought so much cedar  
from us we bought a lake house. And  
all he's ever asked me is to say,  
my allergy to those fucking fans,  
you know, has returned, on his  
answering machine.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of MARK BOUSQUET (Andre "Poodle" Lussier).  
His real and character names are superimposed over the  
screen.

MARK

He comes into the dealership every  
year to trade in the car from the  
year before. Drives it cross  
country, hooks up with some of the  
guys along the way, then drives  
back. Sweet deal really.

INT. JOE MCGRATH'S OFFICE - LATER

Fred is sitting at the desk. Scott is sitting in front.

SCOTT

Our research shows that, although  
you've met everyone involved with  
the production, from Paul Newman to  
the woman who yells. . .

Scott checks his notes, sees that its' correct then gives it  
a very staid reading.

SCOTT (CONT'D)

Frog pussy.

FRED

Nice lady.

SCOTT

But, you've never met the writer,  
Nancy Dowd.

FRED

I've seen her, many times, but I've always been too nervous to go up to her.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of NANCY DOWD. Her name is superimposed over the screen. She's looking at a photo.

NANCY

I recognise him. He's in front of the coffee shop I got to three or four times a week. He's the super fan? I thought he was a homeless guy.

INT. JOE MCGRATH'S OFFICE - LATER

Fred is sitting at the desk. Scott is sitting in front.

FRED

I've tried to approach her but it's too daunting. She wrote the quintessential meditation on the devolving class structure in America. How McCambridge would sell out an entire town to feed her bottom line. How McGrath will do anything to curry her favor, the fashion shows, the radiothons, while trying to scrounge a job to cover his wrinkled old ass. And then she brings in her big guns, the hammer blow to common decency, the Hanson's.

Fred shakes his head sadly.

FRED (CONT'D)

I've admitted to being infatuated by them at first. Who wouldn't be? All brawn feeds that mentality. But when I realized what they were doing, playing into McCambridge's plot, I saw them, once Killer Carlson abandoned the teachings of the Swami Baha, as the Four Horsemen of the Apocalypse. Up until Killer went to the dark side they were run of the mill goons.

FRED (CONT'D)

It wasn't until that confluence when true terror devastated the federal league. After that they were nothing but a bunch of criminals.

EXT. FRED'S DRIVEWAY - DAY

Fred and Scott pass the glasses and fake nose used during the parade scene, the

Head or mid shot of KEN 'TOE' BLAKE. His name and legend, World Renown Slap Shot Expert, is superimposed over the screen.

Reggie drove, and the ambulance that circled the block.

SCOTT (V.O.)

Although Fred's theories may seem highbrow for a movie called foul-mouthed and unabashedly vulgar and is roundly remembered for it's icy strip tease scene, strong opinions such as his are often a by-product of obsession.

FRED

What began as some posters and press kits has escalated over the years.

SCOTT

Is there anything missing? It looks as if you could shoot a recreation today.

FRED

The only thing I've wanted but don't have is the bus. I have the sledgehammer Walt used to make it mean, but the bus has illuded me.

SCOTT

Many people have told us that you've never been seen out of a Chiefs jersey.

Fred becomes visibly upset.

FRED

See? That's how it starts. I meet a few people from the movie and I'm a stalker.



FRED (CONT'D)

I'm seen in a jersey a few times  
and I'm the crazy guy in a hockey  
jersey. I'll let you, and everyone  
watching, know that no, I don't  
only wear a Chiefs jersey.

SCOTT

I'm sure they meant nothing by it.

FRED

As a matter of fact, if you were  
taping this last year that was the  
year I dressed in the same clothes  
at Joe McGrath.

MONTAGE: Fred dressed in the ill fitting suits of Joe McGrath.

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

Because of the size difference  
between Strother Martin and myself,  
I had his suit painstakingly  
recreated by a tailor in Canada.  
He's very talented and was the only  
person who had the same fabric in  
stock.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Fred's Mother, DELORES HENDERSON. Her name and relationship to Fred is superimposed over the screen.

DELORES

When he was dressed as that frumpy  
little man I know I some people  
thought it was a tad much but it's  
harmless. I just don't like it when  
he puts bounties on our heads.

EXT. FRED'S DRIVEWAY - CONTINUOUS

FRED

I own the leather outfit Reggie  
wore and had it recreated in my  
size. But I only wear that for  
special occasions.

Fred and Scott walk through the driveway and out of the scene.

FRED (CONT'D)

I also dressed in each item from the fashion show but even I had to admit they were fucking horrible looking.

INT. SKATING RINK - DAY

Head or mid shot of Scott that zooms out slowly as he speaks to reveal him surrounded by life sized stand-ups of Tim "Dr Hook" McCracken, Ross "Mad Dog" Madison, Clarence "Screaming Buffalo" Swamptown, Andre "Poodle" Lussier, Tommy Hanrahan, Nick Brophy, Barclay Donaldson, Gilmore Tuttle, and Ogie Ogilthorpe. As the zoom continues we reveal at the back of the rink, in full skating mode, three figures, The Hanson's rounding the next in this recreation of the War Memorial. The walls are painted to make it look like people are in the stands and the walls plastered with advertisements.

SCOTT

Fred needed a break to watch the movie so he's allowed us access to his world. As you can see, I'm surrounded by all his friends in this recreation of the War Memorial rink.

Scott walks away from the stand-ups towards the Chiefs bench where full sized stand-ups of Reggie Dunlop, Ned Braden, Dave 'Killer' Carlson, Denis Lemieux, Johnny Upton, Mo Wanchuk, Jim Ahern, Jean-Guy Drouin, Yvon Lebrun, and Billy Charlebois are waiting for their shift.

SCOTT (CONT'D)

Although Fred is a bright, funny, and articulate man, you can't help but be struck by the fact that, no matter how it seems, he's living in a two-dimensional world.

Scott stops at the Chiefs bench and places a hand on Reggie's cardboard shoulder.

SCOTT (CONT'D)

I can't help but to wonder how Fred's life would be if he had to inhabit a world where you can't recreate a movie set in your house and a cardboard cutout doesn't watch over you while you sleep.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of ERIC WONG. His name and expertise, Expert On Obsession, are superimposed over the screen.

ERIC

Fred's behavior is classic in that he has few if any worries about real-life problems. If it doesn't happen in that two hours of pre-ordained, pre-scripted world, it has little bearing on his life. He knows his life is not based in reality but he doesn't care. It is my expert opinion that his parents ability to purchase his whims and placate his desires will keep him in this state for many years to come.

INT. COLLECTION ROOM - DAY

Fred is showing Scott around the room where the majority of his collection resides. On the walls hang posters from around the world, pictures of the cast, Chiefs and Hanson Brothers Boosters Banners, Jim Carr's Sports Talk sign, jerseys from every team, goalie masks, pads, sticks, skates, a Bluebird costume, Dr. Hook's leather coat, Francine's red dress, the Sparkle Twins 'Aggressive Hockey Is Back In Town!' t-shirts, Killer's cape, Joe's suits, Reggie's leather outfit and his and Francine's wedding picture.

On shelves are pucks, microphones, Ned's Eastern Airline money bag, toy racing cars. Leaning against the walls are sticks, Coke machine, potted plant, bar stools from the various bars, basically anything that has to do with the movie.

FRED

I got this from Steve Abrums in the make-up department.

Fred holds out a string with a needle hanging from the end.

FRED (CONT'D)

It's the stitches Charlie was putting into Killer when he jumped the boards to fight that Goddamn lard ass, Barclay Donaldson.

Scott refrains from contacting the prop and Fred places it back in it's place.

SCOTT

Do you think the movie would mean as much to you if you didn't have the finances to afford everything connected with the movie.

Fred snaps.

FRED

I don't have everything! I'm missing some important thing, such as the bus, but there's one thing I want that someone else has but, for whatever reason, he just won't let it go.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of KEN 'TOE' BLAKE. His name and legend, World Renown Slap Shot Expert, is superimposed over the screen.

KEN

I have the bed Reggie and Suzanne were doing it on. I'm sure I'll cave and sell it to him one day. I'm just waiting until he hits my retirement number. One check, good bye. Let me ask you, how many times has he seen it? Is he up to ten thousand yet? No? He'll probably get there by the end of the week.

Ken looks into the camera.

KEN (CONT'D)

Hey, Fred, I'm not getting any younger and my wife says if I kick she's going to burn the headboard. Tick tock, pal.

INT. COLLECTION ROOM - DAY

Fred is showing Scott the Federal League trophy.

FRED

Can you believe this was a doorstep for someone before I got my hands on it?

Fred is truly dismayed at that thought.

FRED (CONT'D)  
Some people just have no respect  
for cinematic history.

SCOTT  
You must admit, Fred, that to most  
people Slap Shot is nothing more  
than a footnote in cinematic  
history.

FRED  
Footnote? How can the winner of the  
Hochi film award for best foreign  
language film be considered a  
footnote? I don't even want to  
bother to mention the Japanese  
academy award nomination or WGA nod  
for best comedy written directly  
for the screen.

SCOTT  
You must understand that not  
everyone believes if once is good  
eight times is better.

Fred becomes tense. He stares at Scott.

SCOTT (V.O.) (CONT'D)  
There was something in Fred's eyes  
while he stared at me, something  
primeval, something obsessive, that  
made me glad his goon ideation was  
behind him. I knew, to continue  
this project, I'd have to reach out  
and try to gain his trust one last  
time.

Scott turns his attention to the shelves and point to an  
item.

SCOTT (CONT'D)  
Is that what I think it is?

Fred turns and brightens up. Scott follows as Fred moves  
through the room.

FRED  
Yes, that's Dickie Dunn's  
typewriter.

Fred picks up a flask.

FRED (CONT'D)  
This is Lily's flask.

Fred puts the flask back and opens a suitcase.

FRED (CONT'D)  
The cars the Hanson's brought on  
the road with them.

Fred closes the suitcase and puts a wig on his head.

FRED (CONT'D)  
Jim Carr's wig.

Fred puts a hat on.

FRED (CONT'D)  
Johnny's hat.

Fred takes off the hat and wig then picks up a jock strap.

FRED (CONT'D)  
Braden wore this when he carried  
the federal league trophy.

Fred puts the jock strap back and picks up a pair of boxers.

FRED (CONT'D)  
Reggie's boxer shorts.

Fred puts the boxers back next to a Wilson tennis ball can  
and picks up some keys.

FRED (CONT'D)  
These are the keys that hit Jeff in  
the face.

Fred puts down the keys and picks up crumpled and torn paper.

FRED (CONT'D)  
Sheet music for Lady Of Spain that  
Reggie ripped up.

Fred puts the sheet music down and picks up opera glasses.

FRED (CONT'D)  
Opera glasses the old lady used to  
get a better look at Ned.

Fred passes the Coke machine.

FRED (CONT'D)  
This is the one from the bus  
station, not the one from the hotel  
hallway. That one was also used in  
the locker room so that's where  
that one is.

Although there are many more things to see, Fred seems weary. Scott notices this so stops to ask some questions.

SCOTT

Has there ever been a time when  
you've felt you've gone too far?

Fred looks at Scott with an expression of sadness on his face.

FRED

Once. It was after I'd abandoned  
the goonation of the Chiefs, I  
don't know what happened, maybe the  
excitement, the crowd rising as  
one, but I had one last moment as a  
punk before I solidified the  
theorem that there is no room in  
sports for people like them.

Fred pauses, shuffles his feet and adjusts something on the shelf.

FRED (CONT'D)

I contracted people to steal the  
dog that saved Charlestown from the  
1938 flood.

Fred looks directly into the camera.

FRED (CONT'D)

But I didn't do it.

Fred turns back to Scott.

FRED (CONT'D)

The week prior I'd spent watching  
every language it was released in.  
German, Schlappschub; Greek, Agrio  
Paichnidi; Spanish, El Castañazo;  
French, La Castagne; Italian, Colpo  
Secco; Finnish Lämäri; Lancer  
Frappé for French Canadians;  
Polish, Na lodzie; Slagskudd in  
Norway; Argentineans call it Todo  
Vale; in Brazil it's Vale Tudo and  
my favorite foreign language  
version, the Swedish Slagskott.

The sing song recitation has put Fred off track.

SCOTT

So, while watching the world wide impact Slap Shot has, how did that change your proposed criminal endeavor?

That was the boost Fred needed.

FRED

I realized that Ned was right. Violence is killing this sport. It's dragging it through the mud. And by stealing such a touch stone for people who travel to Johnstown, the actual city Slap Shot was patterned after, I'd be nothing more than the criminal element I'd come to despise. I wanted to play it straight. Old-time hockey, like when I got started, you know? So I called it off.

Fred and Scott stand for a moment before walking around the collection during the voice over.

SCOTT (V.O.)

I'd spent many hours in Fred's world. Even before I arrived I knew that when a person is obsessed their world shrinks. But I was beginning to believe that wasn't true in this case. The vast and varied lessons he's learned from the movie Slap Shot have made him grow, given him compassion, dare I say, made him a sportsman. But there was still one glaring question that hadn't been answered to my satisfaction.

Scott places his hand on Fred's shoulder. They stop.

SCOTT

I know I've asked you this before, Fred, but why? What is it about this movie that has focused your life so intently?

FRED

It's a tale of redemption, Scott. How, even if you lose your way, you can right the ship, as they say, and find the path to righteousness.



FRED (CONT'D)

It tells you you don't have to be perfect. Even if you fallback into old habits, all you have to do is follow your moral compass you can be victorious.

SCOTT

It gives you hope that you can always get out from under the belly of the beast.

FRED

Exactly. It also points a rather critical eye on the hypocrisy of people. Such as in the scene where Ogie Ogilthorpe is beating the crap out of a Hanson, he's appalled and reduced to hiding behind his blood stained hands all because Ned is enjoying life unburdened by the entrapments of his old life. And what's happening while he's experiencing satori? Dr. Hook takes umbrage, gives the referee a sucker punch, thus proving for all time that to achieve greatness you must limit your base responses for the betterment of those around you.

SCOTT

Fred, you've convinced me.

Scott reaches out and shakes Fred's hand.

SCOTT (CONT'D)

Slap Shot is a morality lesson for the angels.

Fred smiles and the smile turns into laughter.

FRED

And one funny fucking movie!

Fred and Scott laugh as they begin to exit the collection room.

SCOTT

So, I have a friend with season tickets, would you like to go to a hockey game this week?

Fred stops still.

FRED

A what?

SCOTT

A hockey game. With all this Slap  
Shot love, you must be a big fan.

Fred is confused.

FRED

What do you mean, go to a hockey  
game?

SCOTT

It's okay, Fred, I was just asking.  
It's no big deal.

FRED

No, explain this hockey game to me.

Scott is bewildered so treads lightly.

SCOTT

It's the sport from the movie? The  
national hockey league? The AHL?  
Pee wees, squirts, little mites? A  
serious game?

Fred is in a tizzy.

FRED

What do you mean, a serious game?  
What are you talking about? This is  
hockey!

SCOTT

Yeah, the sport. Been around for  
four thousand years.

FRED

Hockey is real? No, no, they, no.

SCOTT

Sorry, Fred.

FRED

I thought it was made up for the  
movie. You know, like rollerball.

Scott pats Fred's back.

SCOTT (V.O.)

I tried to comfort Fred while he  
processed this new information.

SCOTT (V.O.) (CONT'D)  
Before I left I told him I'd give  
him some time then get back to him  
so we could complete this  
documentary.

Scott and an obviously unsteady Fred exit the room.

EXT. FRED'S HOUSE - DAY

Scott is walking in front of Fred's house.

SCOTT  
It's been a few weeks since we last  
checked in with Fred since we told  
him hockey was real.

Scott grabs the doorknob and tries to turn it. It's locked.

SCOTT (CONT'D)  
And the news hasn't been  
encouraging.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Delores Henderson. Her name and  
relationship to Fred is superimposed over the screen.

DELORES  
I don't know what happened. After  
you left Fred locked himself in his  
room and wouldn't come out.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Anthony Henderson. His name and  
relationship to Fred is superimposed over the screen.

ANTHONY  
He sat there in the dark for days.  
I'm not complaining, after all, his  
electric use dropped dramatically.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Fred's psychologist, Dr. David Veronese,  
E.G. His name and relationship to Fred is superimposed over  
the screen.

DR. VERONESE

Fred seems to have suffered a dramatic complication upon finding that his obsession was not quite what he thought.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of ERIC WONG. His name and expertise, Expert On Obsession, are superimposed over the screen.

ERIC

Many times a patient will revert into an entirely mind set once the validity of their obsession has changed. This next step will reverberate throughout the rest of his life.

INT. INTERVIEW (CAN BE ANY LOCATION) - DAY

Head or mid shot of Fred's childhood friend, Al Finn. His name and relationship to Fred is superimposed over the screen.

AL

All I know is, out of the blue, he gave me a call and asked if I wanted to grab a beer.

EXT. FRED'S DRIVEWAY - DAY

Ken is loading an armful of framed movie posters into the truck of the Pontiac GTO.

KEN

I don't care what happened to him. All I know is he gave me a call and said I had twenty four hours to get all this stuff out of the house or he was going to torch it.

Ken closes the trunk and begins to walk to the drivers door. He stops and looks into the camera.

KEN (CONT'D)

I'm going to make a killing selling this stuff.

Ken opens the drivers side door and begins to enter the car.

KEN (CONT'D)  
Retirement, here I come.

Ken pulls the car out of the driveway as Scott enters the scene.

SCOTT  
Obsession.  
(Pause)  
You never really know why it begins  
or if it will ever end.

Scott walks past the stomped and shattered glasses and fake nose.

SCOTT (CONT'D)  
As Jules Baillarger said, obsession  
is madness accompanied by conscious  
awareness.

Scott stops next to a trash barrel loaded with memorabilia.

SCOTT (CONT'D)  
And maybe with the realization that  
Slap Shot had a hint of reality,  
Fred Henderson finally became aware  
of his madness.

Scott reaches into the trash barrel and takes out an armful of memorabilia.

SCOTT (CONT'D)  
But if not, he'll probably want  
some of this back.

Scott begins to walk down the driveway.

SCOTT (CONT'D)  
I've been Scott Randolph and we've  
been visiting with Fred Henderson.  
A man with quite a unique  
obsession.

Scott walks out of the scene as we:

FADE TO BLACK.