

PAGE ONE - 6 PANELS

1) A STRAIGHT ON CLOSE-UP of a plain-faced ten-year-old boy named **EVAN LEALOCK**, centered in the panel. Evan is only visible from the nose up--the lower portion of his face is concealed by a ghostly bedsheet which he holds in place with his little hands. The room is dark. The mood is SERENE. Evan rests in DEEP SLEEP, EYES CLOSED.

CAPTION

This is Evan Lealock...

2) A WIDER ANGLE from straight-on reveals Evan's torso--from the knees up--tucked beneath the bedsheet, and a pillow propped behind his head, against an oak headboard. A DARK PUDDLE of stagnant liquid is now visible. It has quickly soaked through the bedsheet, above where Evan's midsection is located. **EVAN IS AWAKE, SHAKEN. TERRIFIED**, he stares at the puddle, which appears in sharp contrast to the sheet, like a pool of oil in a snowfield.

CAPTION

...bedwetter.

3) A LONG SHOT in a typical middle school cafeteria. FOCUS ON one specific fold-out lunch table with attached seats, where generic-looking **BOYS AND GIRLS** casually sit. Evan is among their number, participating in the latest GOSSIP.

CAPTION

He'd managed to keep this embarrassing fact hidden from his fifth grade classmates...

GIRL AT TABLE

D'you hear about JOHNNY ATKINS? I heard he PEES THE BED.

OTHERS AT TABLE

EWWW! GROSS! HEE-HEE!

EVAN

(sweat beads forming)
Yeah-uh. Gross. Heh.

4) CLOSE-UP of Evan's mother, **MRS. LEALOCK** bending forward. She cradles a basket teeming with DIRTY LAUNDRY.

CAPTION

...despite his mother's apparent attempts...

5) A MUCH WIDER ANGLE of the previous image, showing Mrs. Lealock standing outside in the front yard of a Cape Cod home, now HANGING UP THE SOILED BEDSHEET that we met in panel 2 (so it will dry). Her hand and part of the bedsheet break through the panel border, and overlap part of the previous panel. Though the sheet has been washed, a STAIN SPOT is still visible, even from fifty yards in the foreground where Evan stands with a backpack slung over his shoulder.

CAPTION

...to broadcast it throughout the neighborhood.

6) LOOSE MOTION LINES indicate the FRANTIC RATE OF SPEED at which Evan has fled from the public sidewalk in front of the Lealock home to this makeshift "billboard." He stands right in front of the sheet, facing in the opposite direction. He flexes out his arms and legs as much as possible, in AN EFFORT TO BLOCK THE STAIN FROM VIEW. A LOOK OF PANIC dominates his face.

CAPTION

It didn't help that Evan Lealock lived on the busiest street in town.

PAGE TWO - 5 PANELS

1) A double-wide panel. OVER THE SHOULDER FROM EVAN'S P.O.V., a full sun shines down as a **LARGE CLUSTER OF PRE-TEENS** LINGER at the edge of the Lealock's front yard. It's like a veritable scene from Times Square, NYC. The whole of THE CROWD LOOKS CURIOUSLY AT EVAN while his arms--still extended--block portions of the crowd from view.

2) The same vantage point, but the scene now housed within a smaller panel and Evan now in view in the foreground, facing us. He UNPINS THE BEDSHEET FROM THE CLOTHESLINE. A full moon reflects light upon ONE PASSERBY, walking in the background, on the opposite side of the street from the Lealock property.

CAPTION

Day after day, into the night, and all on his own, Evan labored to protect his secret...

3) OVER THE SHOULDER as EVAN looks downward. He holds a wooden clothespin in his hand, though it's not prominently displayed. The bedsheet is crumpled in a heap on the ground beneath his undersized feet. FOCUS on the STAINED AREA OF THE BEDSHEET.

CAPTION

...all the while searching for a cure to his problem.

4) SAME SHOT AS PREVIOUS, except that the ground and the crumpled bedsheet laying upon it are now FURTHER AWAY and Evan's feet are SIGNIFICANTLY BIGGER.

CAPTION

As he grew bigger...

5) CLOSE-UP OF A WOODEN CLOTHESPIN, squeezed between Evan's index finger and thumb. Evan INSPECTS IT THOROUGHLY. He's weighing pros and cons in his mind.

CAPTION

...his search grew DESPERATE.

EVAN THOUGHT BALLOON

Hmmmm...

PAGE THREE - 6 PANELS

1) MEDIUM SHOT of Evan. He discards the clothespin, tossing it over his shoulder. It appears frozen, spinning in mid-air.

CAPTION

His concerns were understandable.

EVAN THOUGHT BALLOON

No. There must be an ANOTHER WAY.

2) A line-up of CARS, EACH WITH A TEEN IN THE DRIVER'S SEAT, cruises slowly past the Lealock home. Evan is positioned in front of a ratty old MATTRESS, stretching arms and legs out in AN EFFORT TO CONCEAL A PROMINENT GOLDEN STAIN. The mattress is propped against the family home's semi-attached garage, next to several trash cans and recycling bins. Were it not for Evan, the whole mattress would be quite visible from the street.

CAPTION

He and his classmates were now old enough to drive...

3) A MONTHLY CALENDAR (with completed days marked "X") hangs from a wall in the foreground of Evan's bedroom. In the middle distance, Evan sits on the side of his DAMP BED, feet on the floor and body slumped over dramatically. A look of GREAT SADNESS hangs from his face.

CAPTION

...yet Evan could not stay dry for more than a week...

4) Evan sits in the same position as in the previous panel, except that his head is turned back in the opposite direction from his body and his eyes turned upward....to watch **MR. LEACOCK** tape a GIGANTIC POSTER to the ceiling, directly above his bed. The poster contains a vast desert scene a la Lawrence of Arabia.

CAPTION

...despite his father's attempts to engineer a solution.

5) OVER THE SHOULDER SHOT of Mr. Lealock who faces his near-naked 16-year-old son. Mr. Lealock holds a CONTROL BOX with a NEST OF WIRES SPILLING OUT FROM IT AND SPEADING ACROSS THE FLOOR. Metal clamps connect the wires to Evan's TIGHTY WHITIES. Mr. Lealock readies his thumb to press a large button.

6) Mr. Lealock PRESSES THE BUTTON, sending SHOCKWAVES through the wiring toward Evan's groin. A SHOCKING JOLT causes Evan to WET HIS UNDERPANTS. Exasperated, his father looks at him in disgust.

F.X.

BZZZZ-ZUZZZZ-ZZZZ!

EVAN'S FATHER

HOW MANY MORE TIMES?

PAGE FOUR - 6 PANELS

1) Arms crossed, Mr. And Mrs. Lealock both eye Evan closely from the kitchen doorway as he carries a BIG BOX labeled "EVAN'S STUFF" past them, proceeding OUTSIDE.

CAPTION

By his eighteenth year, his parents had had enough.

2) Evan walks with his box, up to a barrel-shaped DOG COOP. The sun has set and darkness has started to take hold of the sky.

CAPTION

EVAN found himself in the...

3) LONG SHOT of the dog coop resting against the side of the garage opposite the house. Directly above the coop is a small garage window. A light has just been turned on inside, revealing Evan, who looks out at the dusky atmosphere.

CAPTION

...studio bedroom above the garage,
looking down on the doghouse.

4) OVER THE SHOULDER of Evan, looking down at an old ARMY COT set upon a CONCRETE FLOOR.

CAPTION

(with arrow pointing at the
cot)
DAD'S ARMY COT.

CAPTION #2

(with arrow pointing at the
floor)
WEATHERPROOFED CONCRETE FLOOR.

EVAN

Guess this is the most stain-resistant
piece of real estate they own.

5) Evan standing beside a single bed in a dull room. A desert poster taped to the mason block wall--the same poster on display in panel four of page three--is the only noteworthy decor.

CAPTION

At college, Evan worked harder than
ever to keep his secret. In order to
pay for a costly single dorm room (and
hefty laundry machine coin-op fees,
and a continuous supply of scented
candles)...

6) Evan is busy at two tasks while standing at a DRIVE-THRU WINDOW AREA OF A FAST-FOOD RESTAURANT. With his left hand, he BAGS AN ORDER of burger and fries. With his right hand he PAINTS AN ADJACENT WALL with a paint roller. Text on the back of his shirt--visible just above his apron tie--reads "COLLEGE PAINTERS" while his hat reads "SWIFTY BURGER."

CAPTION

...he had to work two jobs.

CAPTION #2

And there, one typically boring eve
beneath the fluorescent lights at
Swiftly Burger, Evan's life took a
sudden, unexpected turn.

PAGE FIVE - 9 PANELS

1) MEDIUM SHOT of Evan reaching out an open crack in the drive-thru window. He hands a STAINED WHITE BAG to a cute, dark-haired WOMAN named **MARIA SOLDANO**. She's in her late teens to early twenties.

CAPTION

He met Maria Soldano...

CAPTION #2

...his girlfriend.

2) SAME SHOT as the previous panel, but in just a bit tighter, and instead of handing over a bag, Evan is preparing to slide a shimmering DIAMOND RING on MARIA'S RING FINGER.

CAPTION

His fiancé.

MARIA (OS)

Yes! I will!

3) MARIA SITS ATOP A QUEEN-SIZED BED in the nicely decorated bedroom of her apartment. Grinny deviously, she pats the bedspread to her right, indicating to Evan (who stands facing her, shaking nervously) "GET OVER HERE!"

CAPTION

Evan managed to keep Maria from
discovering his problem during their
entire engagement.

EVAN

I'm uh...saving myself for marriage.
Yeah.

4) BIRD'S EYE VIEW of Evan and Maria facing one another, holding hands before a substantial congregation of onlookers in a church sanctuary. Evan wears a classic tux, Maria an elegant white dress, her veil not yet lifted. Evan sweats profusely as he gazes into her eyes. **PASTOR PRESTON** stands off to their side, near a pulpit.

CAPTION

But what about now, on his wedding day?!! Surely she'd find him out on their HONEYMOON NIGHT!

PASTOR PRESTON

You many now kiss the bride.

5) MEDIUM SHOT of Evan and Maria, still in wedding dress. They bend over a 3-TIERED WEDDING CAKE, together grasping the handle of a large knife, guiding it directly above the top tier. Judging by the look on his face, Evan appears to be distracted.

CAPTION

Evan quickly cobbled together a 3-tiered preventative plan. (The words "3-tiered", "preventative" and "plan" should be staggered, each arranged beside a tier of cake.)

6) In a decked-out reception room, Evan waits in line behind **TWO JOVIAL GENTS** who approach a catered bar. A male **BARTENDER** attends to their needs.

EVAN

(softly to himself, indicated by the use of smaller text)
One: Drink lots of caffeinated beverages so I'll stay awake.

7) A shot of Evan from the same angle, but chest-up. One of the jovial men who stood in front of him in the previous panel is now gone. A THOUGHT BALLOON idles above Evan's head. Depicted inside the balloon is Maria, making a fist with one hand and pointing Evan toward a VACANT COUCH with the other. She looks VERY ANGRY. Evan, DELIGHTED.

EVAN

(softly again)
Two: Deliberately make her mad so she'll force me to sleep on the couch in the hotel suite.

8) Another shot of Evan with a THOUGHT BALLOON overhead. The second jovial man is absent from the foreground. In the balloon, Evan lays in a HOSPITAL BED, wearing a patterned hospital gown. His lower half is covered by a PARTLY-SOAKED BEDSHEET. A **FEMALE NURSE** stands beside the bed. Evan looks up at her, addressing her obvious concern.

EVAN

(inside the thought balloon)
It's okay. MY WIFE DOESN'T KNOW.

EVAN

(softly still)
Three: Fake a serious illness so I'll
be taken to the hospital for
evaluation.

9) A THOUGHT BUBBLE, largely CROPPED from view features prominently in the panel. The bubble contains (the beginning part of) three lines of text—Evan's 3-tiered plan vocalized in the preceding panels. Ideas two and three are SCRIBBLED OUT, but nonetheless readable. Idea one, starting with the words "Drink lots..." remains untouched. Beneath the hanging bubble, Evan SIPS COFFEE from a Styrofoam cup. In his other hand, he carries a FULL POT OF COFFEE, stepping away from the bar area and bartender.

CAPTION

It was a BAD PLAN...but Evan stuck to
part of it. He LIKED coffee.

PAGE SIX - 9 PANELS

1) WIDE ANGLE VIEW as Evan stands, holding Maria in an open doorway which leads into a spacious HOTEL ROOM. Maria holds onto her husband and gazes at him amorously. Evan's teeth are clenched and his LEGS CROSSED. A matching set of suitcases are at either side of Evan's feet.

CAPTION

That evening, after crossing the
threshold into their Niagara Falls
hotel suite...

CAPTION #2

...Maria was ready for romance. Evan?
He was ready for the bathroom.

2) MEDIUM SHOT, SAME ANGLE as previous. Maria leaps from Evan's arms, suitcase in tow. Her front leg is obscured by the bathroom door.

CAPTION

But Maria beat him to it.

MARIA

Time for me to get comfortable!

3) LONG SHOT as Evan dashes toward the patio connected to the hotel suite, attempting to free himself of his pants in the process. Sweat flies from his brow.

CAPTION

Knowing he couldn't hold it any longer, Evan broke for the potted plant on the patio.

EVAN

(groaning in agony)
GRRRRRR! Why? Why the SECOND POT OF COFFEE?!!

4) ESTABLISHING SHOT. A small figure--obviously Evan--stands upon a small patio near a potted plant. The patio is delineated by a wraparound handrail just beyond Evan. On the opposite side of the panel from Evan and dominating the scene is...A MASSIVE WATERFALL. Its enormous scale and sheer power are frightening to behold.

CAPTION

He didn't make it.

5) OVER THE SHOULDER of Maria who stands in the doorway separating the hotel suite from the patio. She is wearing a seductive silk nighty. From her P.O.V., Evan sits on a white molded plastic chair out on the patio, his wrinkled pants clinging to his right ankle. His BOXER SHORTS ARE SOPPING WET. Evan's head hangs low. He's either looking at the ground or the mess he's made--he doesn't have the courage to make eye contact with his wife. The waterfall surges in the background, mocking him.

CAPTION

And Evan's closely-guarded secret was revealed to Maria.

MARIA

Like what you see?

EVAN

(very softly)
No.

MARIA

(suddenly aware of what's
taken place)

Oh.

5) STRAIGHT-ON MEDIUM SHOT OF MARIA'S UPPER BODY AND FACE. A slight look of confusion upon it.

CAPTION

So Evan told his wife the truth.

6) CLOSE-UP ON MARIA'S FACE, FULL OF COMPASSION.

CAPTION

He spelled out his entire bedwetting history.

EVAN

Then, just last week...

CAPTION #2

And how did Maria respond?

7) STRAIGHT-ON, MEDIUM SHOT as MARIA SITS ACROSS EVAN'S SOILED LAP. He sits passively in the plastic chair, perplexed.

CAPTION

She sat right down in Evan's wet lap,
in her expensive new nightgown...

8) SAME ANGLE AND SHOT AS PREVIOUS, but Maria's ARMS ARE NOW AROUND EVAN'S NECK. He places his arms around her and holds her gently.

CAPTION

...and put her arms around him, and
told him that she loved him.

MARIA

I love you.

EVAN

(tears forming)
I love you too.

9) A MEDIUM SHOT of Evan Lealock, FROM ABOVE. He faces his beautiful wife Maria. Centered in the panel, they lay in bed, lower bodies beneath the sheets. They hold each other, smiling contently, their eyes closed. THE BED IS DRY, WITHOUT BLEMISH.