grear
patterson
TRUE
ROMANCE
Elliot does. The .45 is still pressed against his forehead.

CLARANCE
Like Nick Carter used to say: if I'm wrong, I'll apologize. I want you to tell us what's waitin' for us. Up there. Something's amiss, I can feel it. If anything out of the ordinary goes down, believe this, you're gonna be the first one shot.

INT. BEVERLY WILSHIRE - COPS' HOTEL ROOM - DAY

NICHOLSON
He's bluffin'! I knew it. He don't know shit.

DINES
Don't blow it, Elliot. He's bluffin'. He just told you so himself.

NICHOLSON
You're an actor, so act, motherfucker!

INT. BEVERLY WILSHIRE - ELEVATOR - DAY

Elliot still hasn't answered.

CLARANCE
Okay.

With the .45 up against Elliot's head, Clarence puts his palm over the top of the gun to shield himself from the splatter. Alabama and Dick can't believe what he's gonna do.

Elliot, tears running down his face, starts talking for the benefit of the people at the other end of the wire. He sounds like a little boy.

ELLIOT
I don't wanna be here. I wanna go home. I wish somebody would just come and get me 'cause I don't like this. This is not what I thought it would be. And I wish somebody would just come and take me away. Just take me away. Come and get me. 'Cause I don't like this anymore. I can't take this.

(MORE)
ALABAMA (V.O.)
I smile and play coy with him and
have never yet told him what was
going through my mind.

DISOLVE TO:

INT. RED MUSTANG (CALIFORNIA COAST) - MOVING - DAY

Clarence is sleeping with his head in Alabama's lap.
His face is covered with bandages. She drives, pensively
thinking to herself.

ALABAMA (V.O.)
Amid the chaos of that day, when
all I could hear was the thunder
of gunshots, and all I could smell
was the violence in the air. I
look back and am amazed that my
thoughts were so clear and true.
That three words went through my
mind endlessly. Repeating
themselves like a broken record.

They pass through the Tijuana border gate.

ALABAMA (V.O.)
You're so cool. You're so cool.
You're so cool.

DISOLVE TO:

EXT. MEXICO BEACH - DAY

A little boy with nappy black hair and striking blue
eyes runs into his mother's arms. His mother is Alabama.
Next to her is Clarence, wearing an eyepatch. They pick
the little boy up and walk down the beach, their pants
rolled up, the water lapping at their feet, and the warm
wind blowing in their hair.

ALABAMA (V.O.)
And sometimes Clarence asks me
what I would have done if he had
died. If that bullet had been
two inches more to the left. To
this I always smile as if I'm not
going to satisfy him with a
response. But I always do.
(MORE)
LSD and Mallory, 2016
sugar paper, 9.5 × 33.8 cm
Tell Me One More Time, 2016
sugar paper, 16.5 × 59.3 cm
A Mile Out, 2016
lightweight tarpaulin, dyed plastic, 40.6 × 51 cm
Bond Fires and LSD, 2016
sugar paper, 8.3 × 33.7 cm
All the Sunsets in the West, 2016
sugar paper, 23.7 × 33.7 cm
Sitting with Otis, 2016
China tarpaulin, Harlem table cloth, 62 x 123 cm
A Tent, Two Bodies, and a Blanket, 2016
sugar paper, 22.2 × 33.7 cm
Rainbow Maker, 2016
18-wheeler siding and China tarpaulin, 122 × 244 cm
Buried at Sea, 2016
sugar paper, 20.8 × 33.7 cm
True Romance (installation drawing), 2016
lightweight tarpaulin, dyed plastic, 381 × 1,204 cm
Ippy and Lisa, 2016
sugar paper, 41.8 x 62 cm
Oh Man We’re Killing it Right Now, 2016
sugar paper, 7.2 × 33.8 cm
You’re so Cool, You’re so Cool, 2016
rain coat, Bronx table cloth, 62 × 123 cm
West Side Highway, 2016
sugar paper, 21.3 × 33.7 cm
10 Days at Sea, 2016
lightweight tarpaulin, dyed plastic, 62 × 123 cm
LEE

Hello.

(pause)
Elliot, it's Sunday. Why am I
talking to you on Sunday? I don't
see enough of you during the week,
I gotta talk to you on Sunday?
Why is it, you always --

EXT. LOS ANGELES ZOO - SNACK BAR - DAY

Elliot is on the zoo pay phone. Clarence is next to
him. Dick is next to Clarence. Alabama is next to
Dick, blowing bubbles.

ELLiot

(on phone)
I'm with that party you wanted
me to get together with. Do you
know what I'm talking about, Lee?

INT. PORSCHE - MOVING - DAY

LEE

Why the hell are you calling my
phone to talk about that?

EXT. LOS ANGELES ZOO - SNACK BAR - DAY

ELLiot

Well, he's here right now and he
insists on talking to you.

INT. PORSCHE (IN TUNNEL) - MOVING - DAY

In the tunnel Lee's VOICE ECHOES.

LEE

Are you out of your fucking mind?

EXT. LOS ANGELES ZOO - SNACK BAR - DAY

ELLiot

He said if I didn't get you on
the --

Clarence takes the receiver out of Elliot's hand.

CLARENCE

(into phone)
Hello, Lee, it's Clarence. At
last we meet.
COCOTTI
-- And no, tomorrow morning comes, and no Virgil. I check with Nick Cardella, who Virgil was supposed to leave my narcotics with, he never shows. Now, children, somebody is stickin' a red hot poker up my asshole and what I don't know is whose hand's on the handle.

FRANKIE
You think Virgil started gettin' big ideas?

COCOTTI
It's possible. Anybody can be carried away with delusions of grandure. But after that incident in Ann Arbor, I trust Virgil.

DARIO
What happen?

LENNY
Virgil got picked up in a warehouse shake-down. He got five years, he served three.

COCOTTI
Anybody who clams up and does his time, I don't care how I feel about him personally, he's okay.

BACK TO KRINKLE

NICHOLSON
It seems a cop from some department, we don't know where, stole a half a million dollars of coke from the property cage and he's been sittin' on it for a year and a half. Now the cops got this weirdo --

DIMES
Suspect's words --

NICHOLSON
-- to front for him. So Elliot is workin' out a deal between them and his boss, a big movie producer named Lee Donowitz.

DIMES
He produced 'Comin' Home in a Body Bag.'
Grear Patterson
Born
1988 Redding, CT
Lives and Works
New York
Education
2011 BFA School of Visual Arts, New York
Selected Solo Exhibitions
2017 Ellis King, Dublin
2016 True Romance, Marlborough Contemporary, London
2015 Candy Coated, Galerie Frank Elbaz, Paris
2015 Seek and Destroy, Depart Foundation, Los Angeles
2015 In The Trenches, Kostyal, Stockholm
2014 Panzers and Tigers, Vito Schnabel, New York
2014 Forest Theatre, The American Academy, Rome
2014 Duck Test, Ellis King, Dublin
Selected Group Exhibitions
2016 East of Eden (with Yves Scherer), Boetzelaer|Nispen, Amsterdam
2016 East of Eden (with Yves Scherer), Guida Baudach, Berlin
2016 Across 110th Street, Rod Bianco, Oslo
2016 Scout, curated by Grear Patterson, Triumph and Disaster, Montgomery
2015 Eagles II, Marlborough Madrid, Madrid
2015 Wonder Wheel, organised by CURA, Depart Foundation, Miami
2015 Island Theory, Jonathan Viner, London
2015 Cookie Gate, Ellis King, Dublin
2015 Zig Zag, Honolulu, Zurich
2015 Yellow Taxi, TORRI, Los Angeles
2014 Cold Sweat, curated by Grear Patterson and Jeremy Anderegg, Bill Brady, Miami
2014 The Go Between, Museo di Capodimonte, Naples
2014 Human Interface, curated by Cece Stucker, Hus Gallery, London
2014 DIO C’E’, Opere dalla Collezione Agovino, Naples
2014 The Go Between, The Ernesto Esposito Collection, Sprovieri, London
2014 I’ve Lost All My Marbles, Total Projects, Athens
2013 Six Impossible Things Before Breakfast, Rod Barton, London
2013 Mondoformia, 9 Dudley Ave, organised by David Quadriini, Venice Beach
2013 #summerfridays, Salomon Contemporary, New York
2012 CKTV, 9th Shanghai Biennale, Shanghai
2012 Nowhere Fast, Gloria Naftali Project Space, curated by Cooke Maroney, New York
2011 RIFF RAFF, Still House Group, Miami
2011 Ain’t, Frank Pictures, curated by Louis Eisner and Nick Darmstaedter, Los Angeles
2010 Worth, 211 Elizabeth Street, curated by Isaac Brest and Alex Perweiler, New York
2010 Inspired, Steven Kasher Gallery, curated by Beth Rudin DeWoody, New York
2010 Desirs Archaiques, Galerie Olivier Robert, Paris
2009 Better History, 7Eleven Gallery, New York
2009 Rental Gallery Presents The Still House Group, Rental Gallery, New York