

great
patterson
TRUE
ROMANCE



Elliot does. The .45 is still pressed against his forehead.

CLARENCE

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.

DIMES

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.

CLARENCE

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)

TRUE ROMANCE



Marlborough
Contemporary

ALABAMA (V.O.)

I smile and play coy with him and have never yet told him what was going through my mind.

DISSOLVE 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.

DISSOLVE TO:

EXT. MEXICO BEACH - DAY

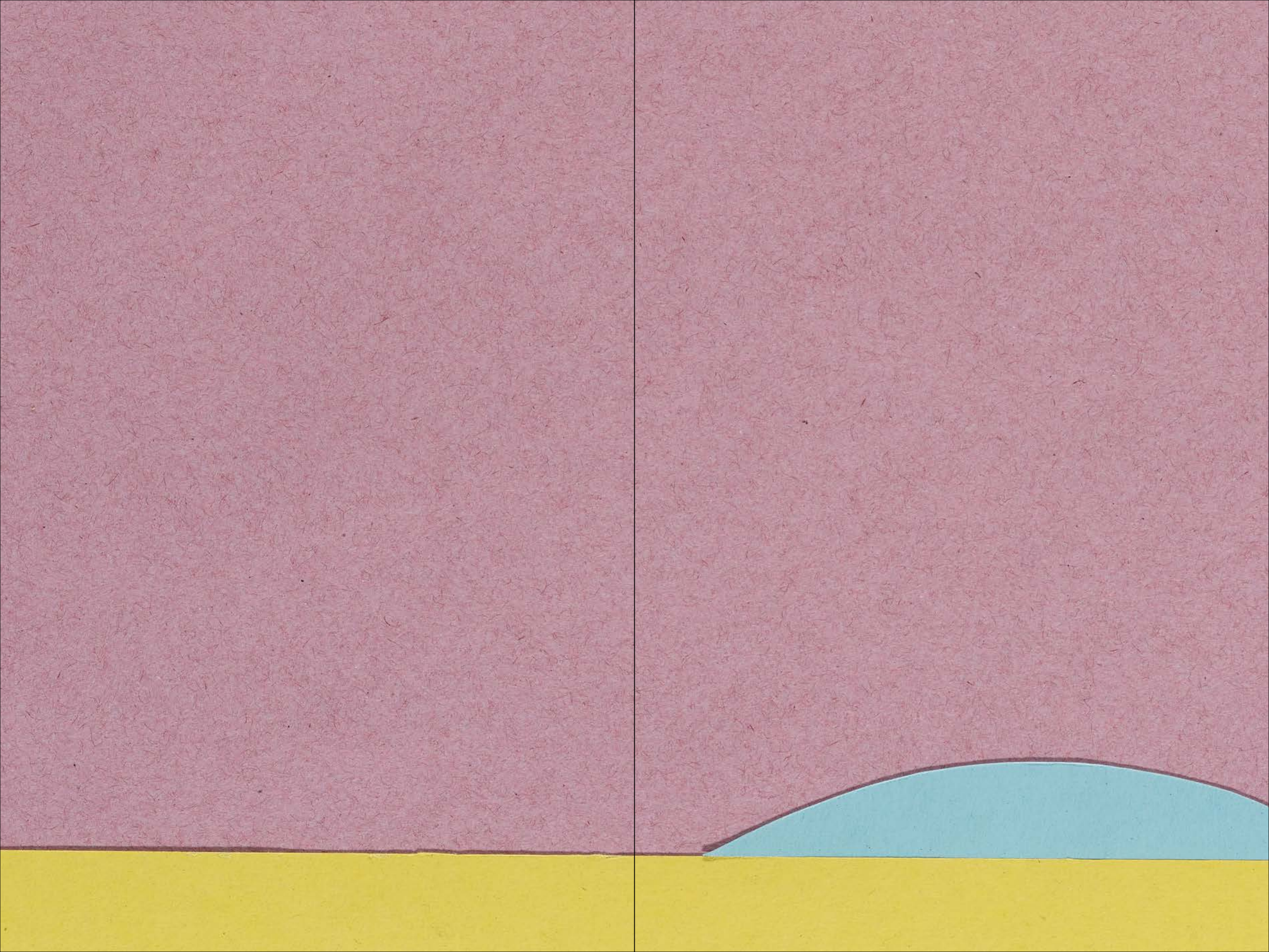
A little boy with nappy black hair and striking blue eyes runs into his mother's arms. His mother is Alabama. Next to her is Clarence, wearing an eyepatch. They pick the little boy up and walk down the beach, their pants rolled up, the water lapping at their feet, and the warm wind blowing in their hair.

ALABAMA (V.O.)

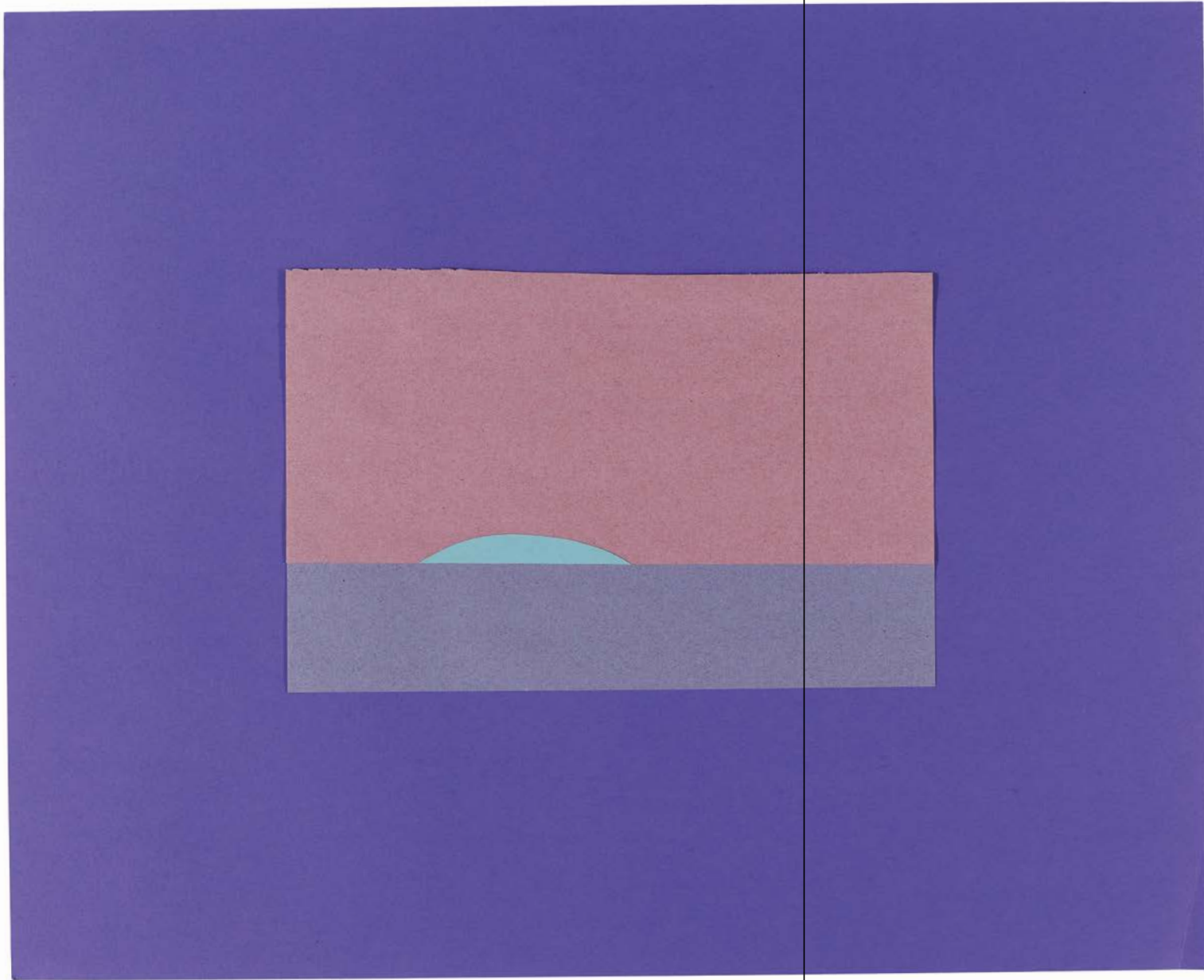
And sometimes Clarence asks me what I would have done if he had died. If that bullet had been two inches more to the left. To this I always smile as if I'm not going to satisfy him with a response. But I always do.

(MORE)

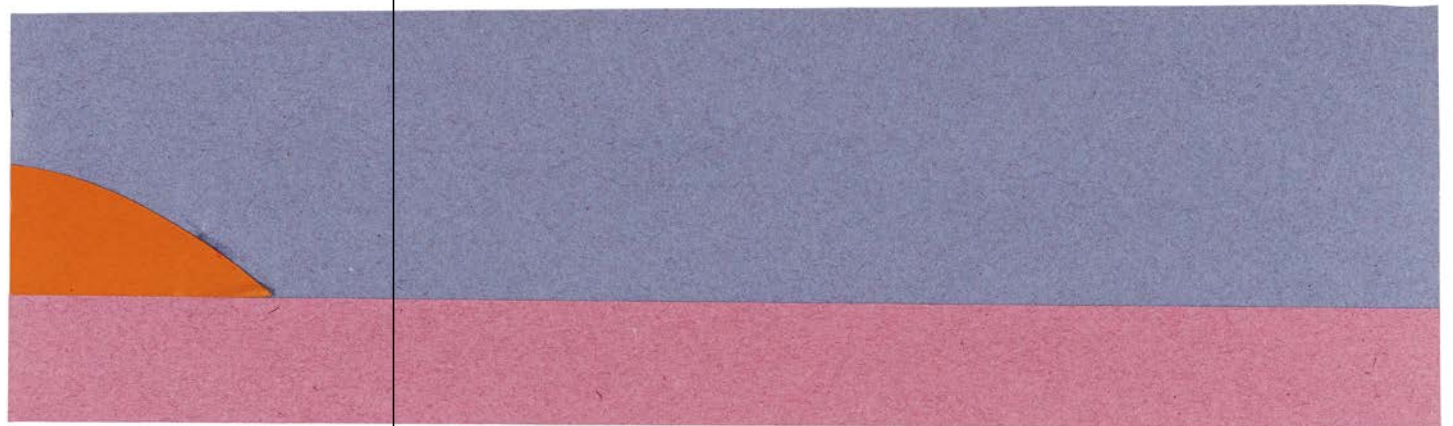




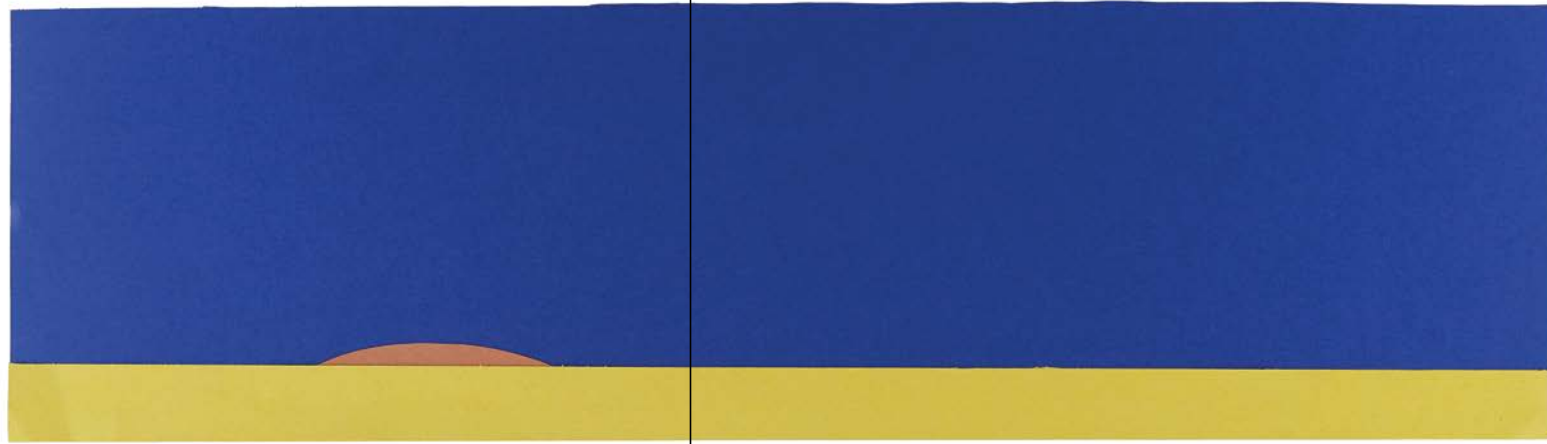
Jonny Rockets, 2016
sugar paper, 50.5 x 63 cm



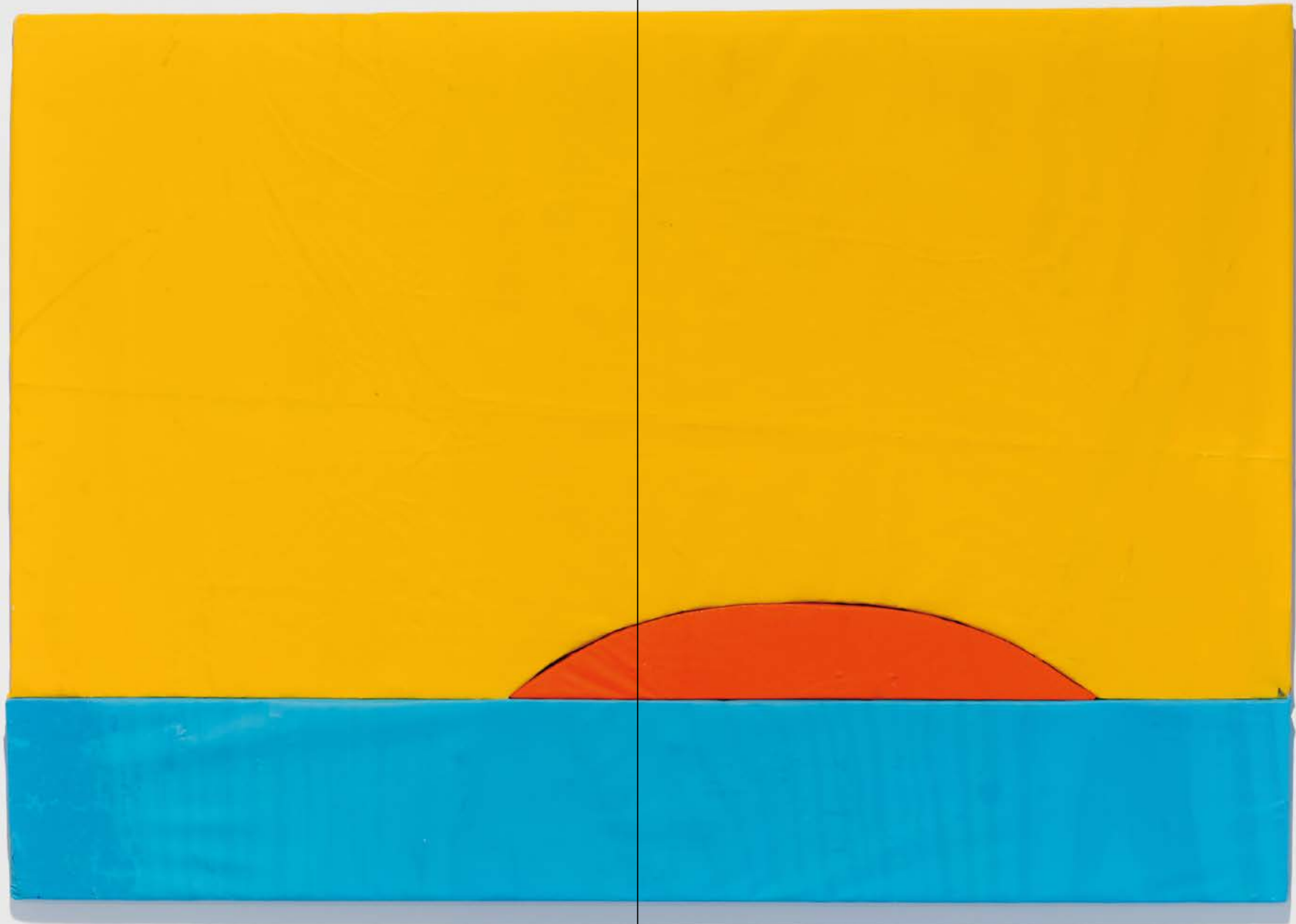
LSD and Mallory, 2016
sugar paper, 9.5 × 33.8 cm



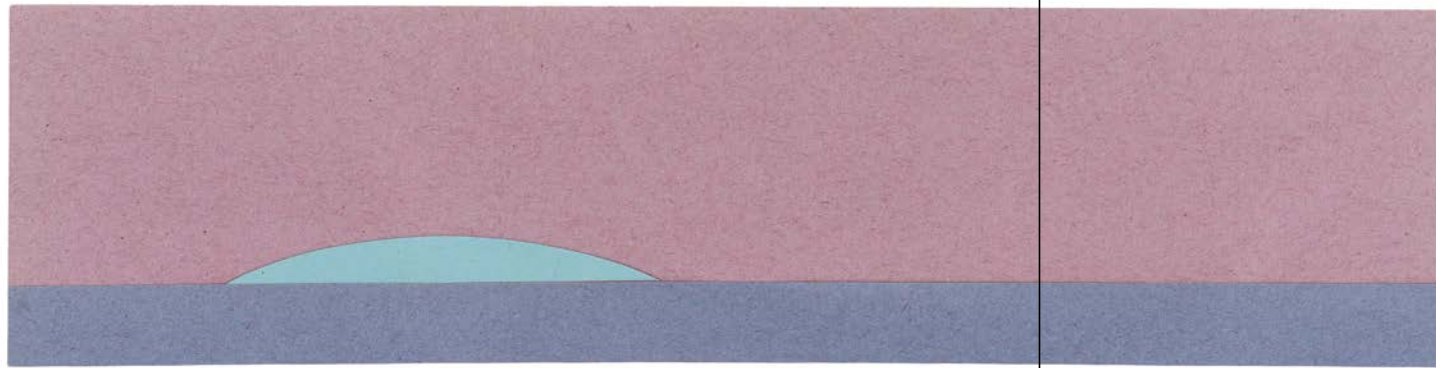
Tell Me One More Time, 2016
sugar paper, 16.5 x 59.3 cm



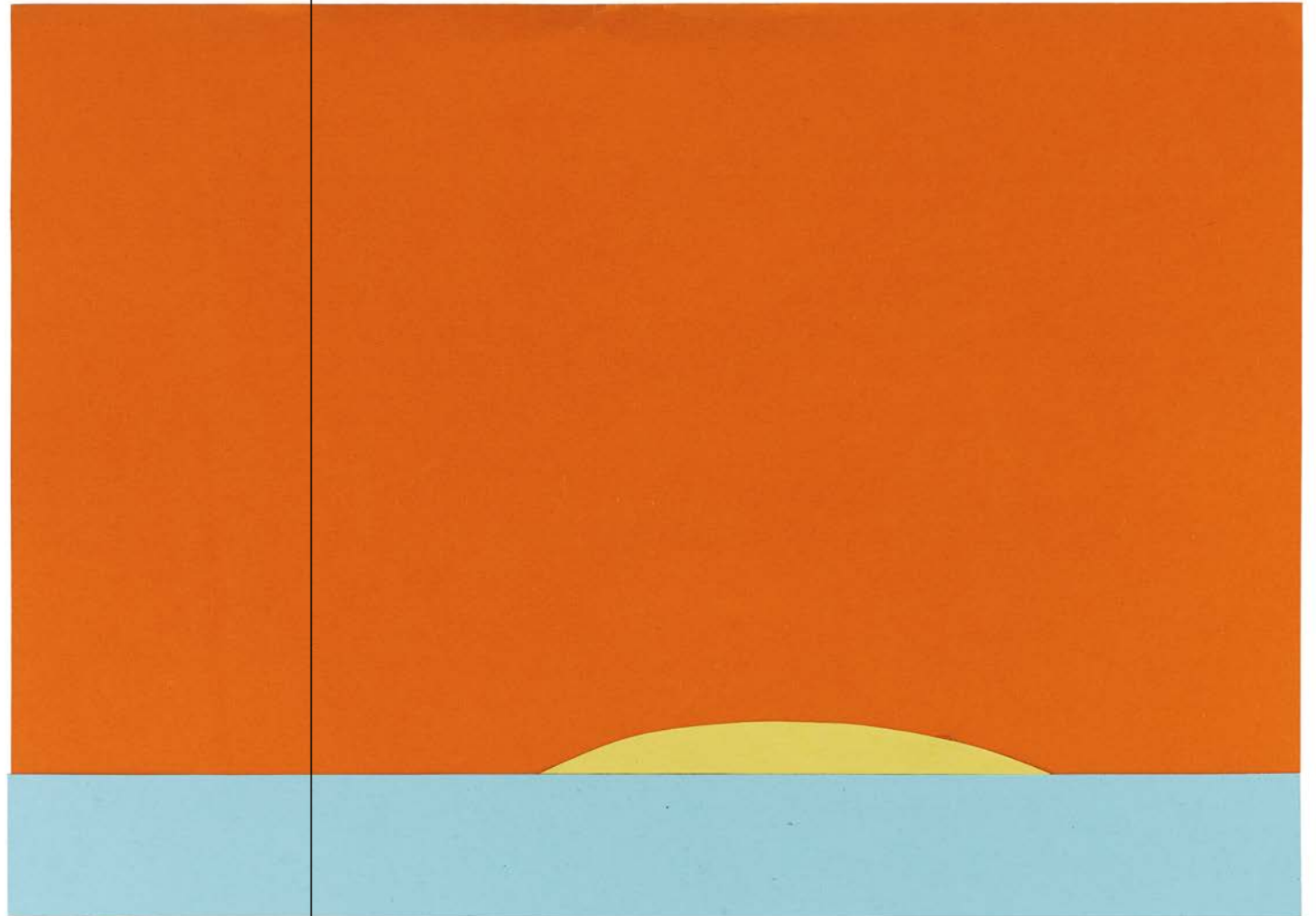
A Mile Out, 2016
lightweight tarpaulin, dyed plastic, 40.6 × 51 cm



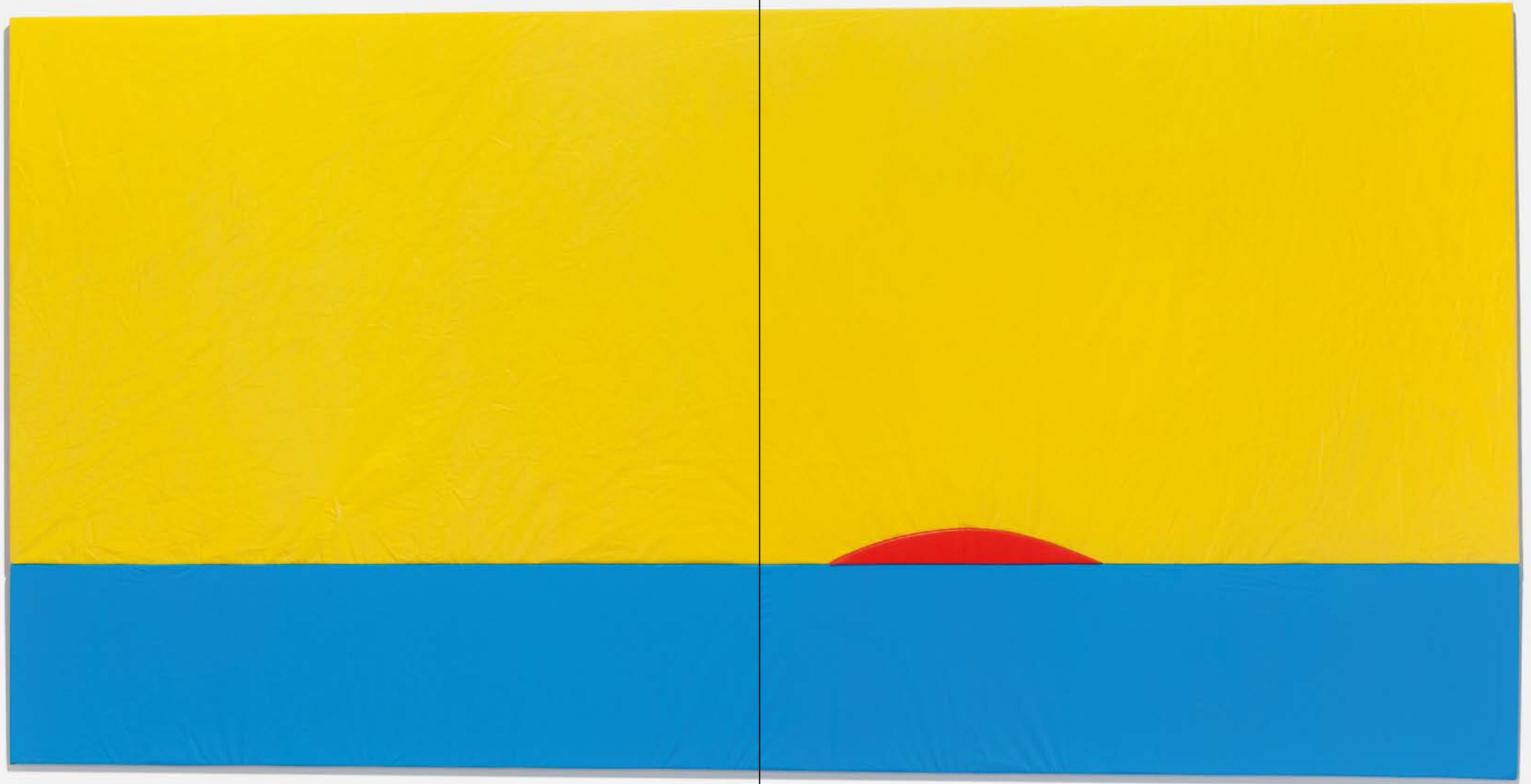
Bond Fires and LSD, 2016
sugar paper, 8.3 × 33.7 cm



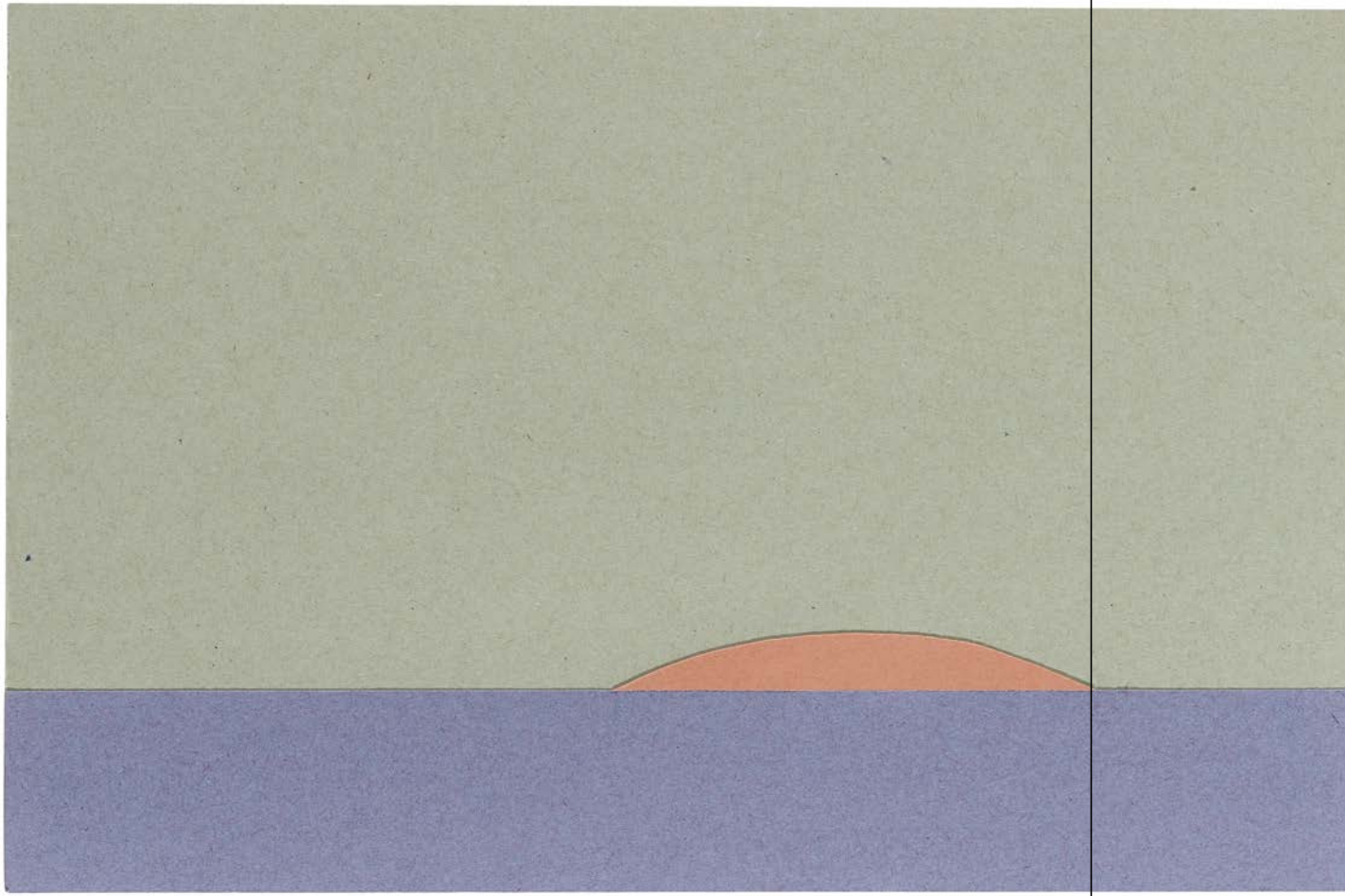
All the Sunsets in the West, 2016
sugar paper, 23.7 × 33.7 cm



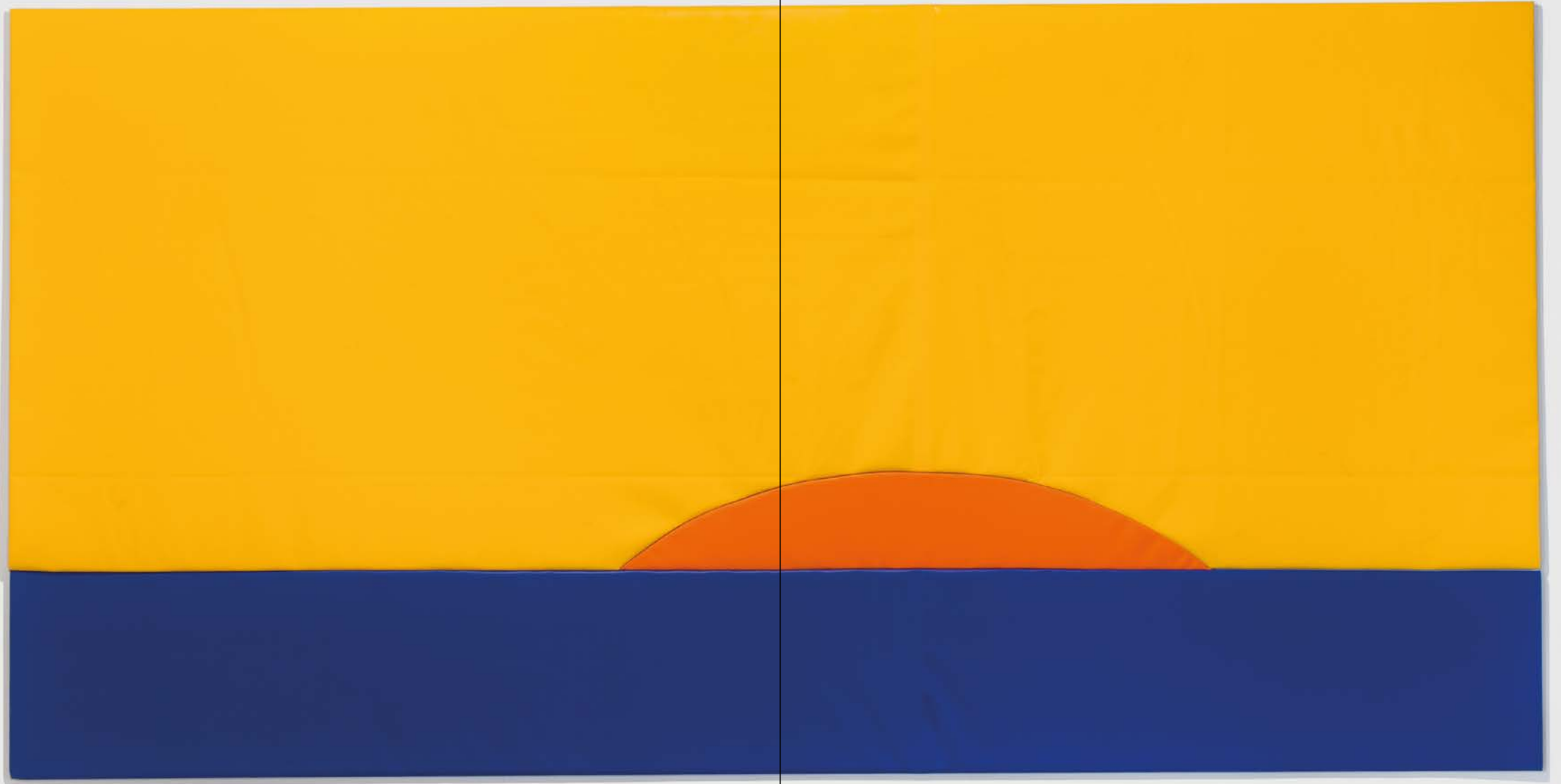
Sitting with Otis, 2016
China tarpaulin, Harlem table cloth, 62 × 123 cm



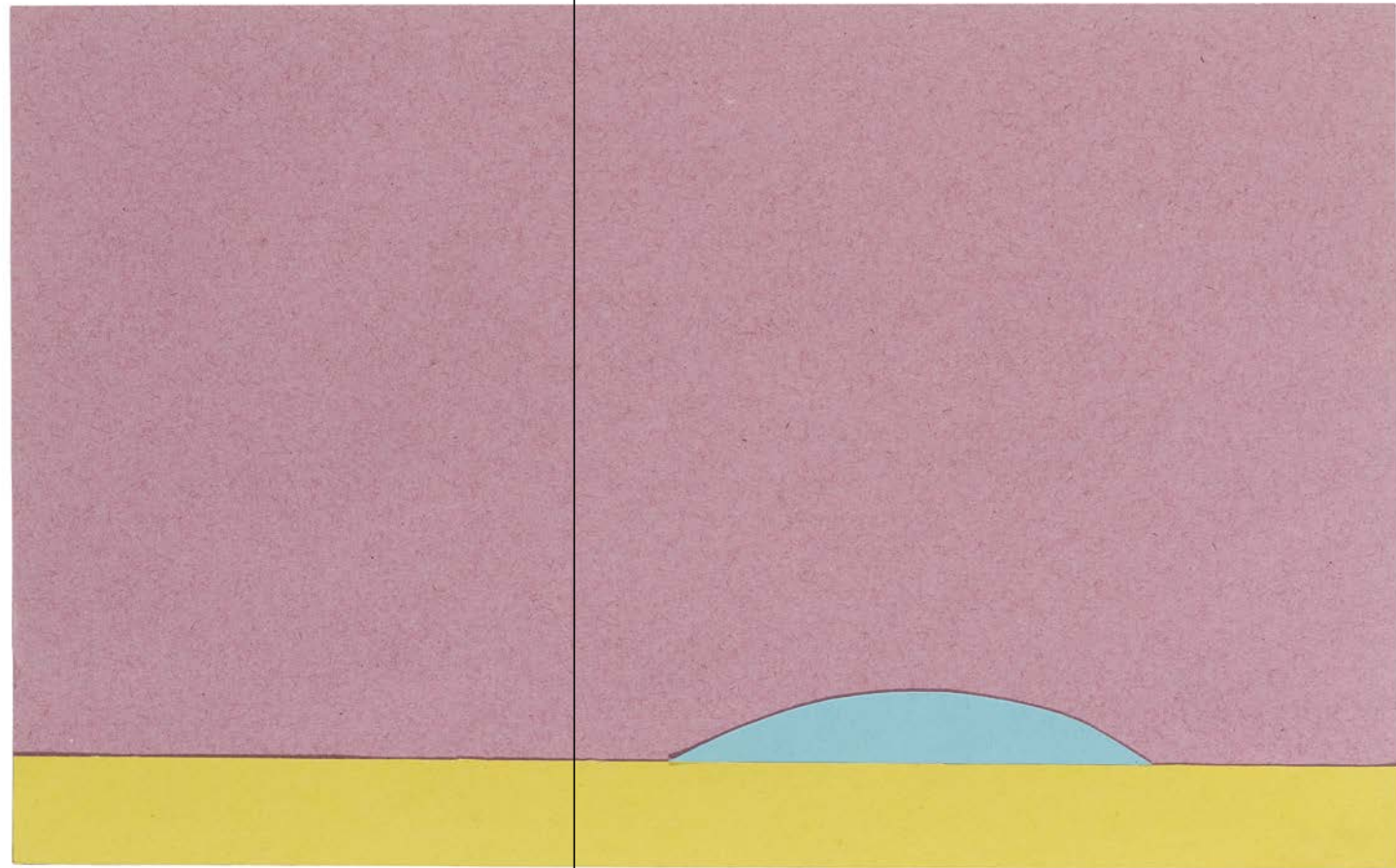
A Tent, Two Bodies, and a Blanket, 2016
sugar paper, 22.2 x 33.7 cm



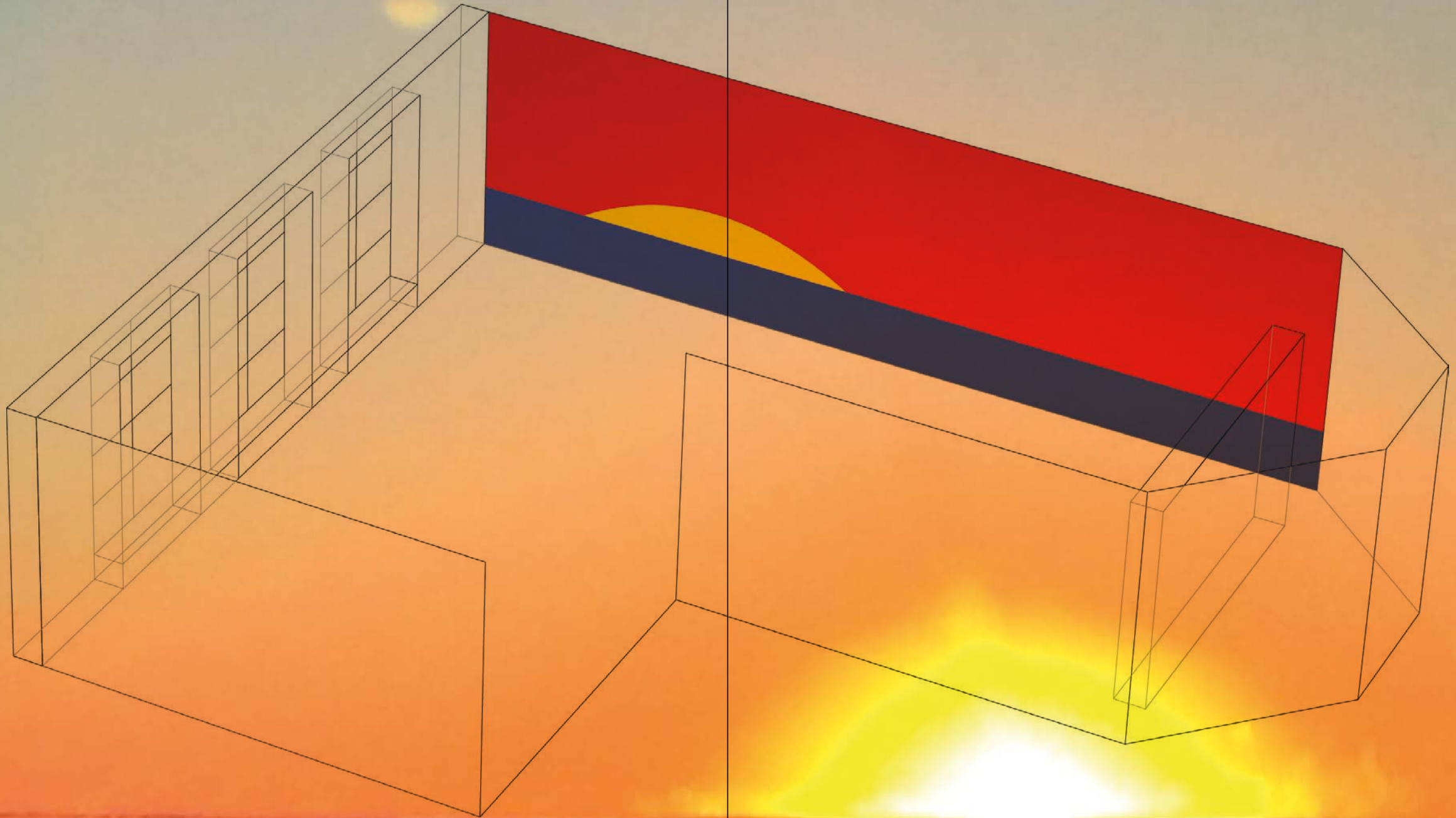
Rainbow Maker, 2016
18-wheeler siding and China tarpaulin, 122 × 244 cm



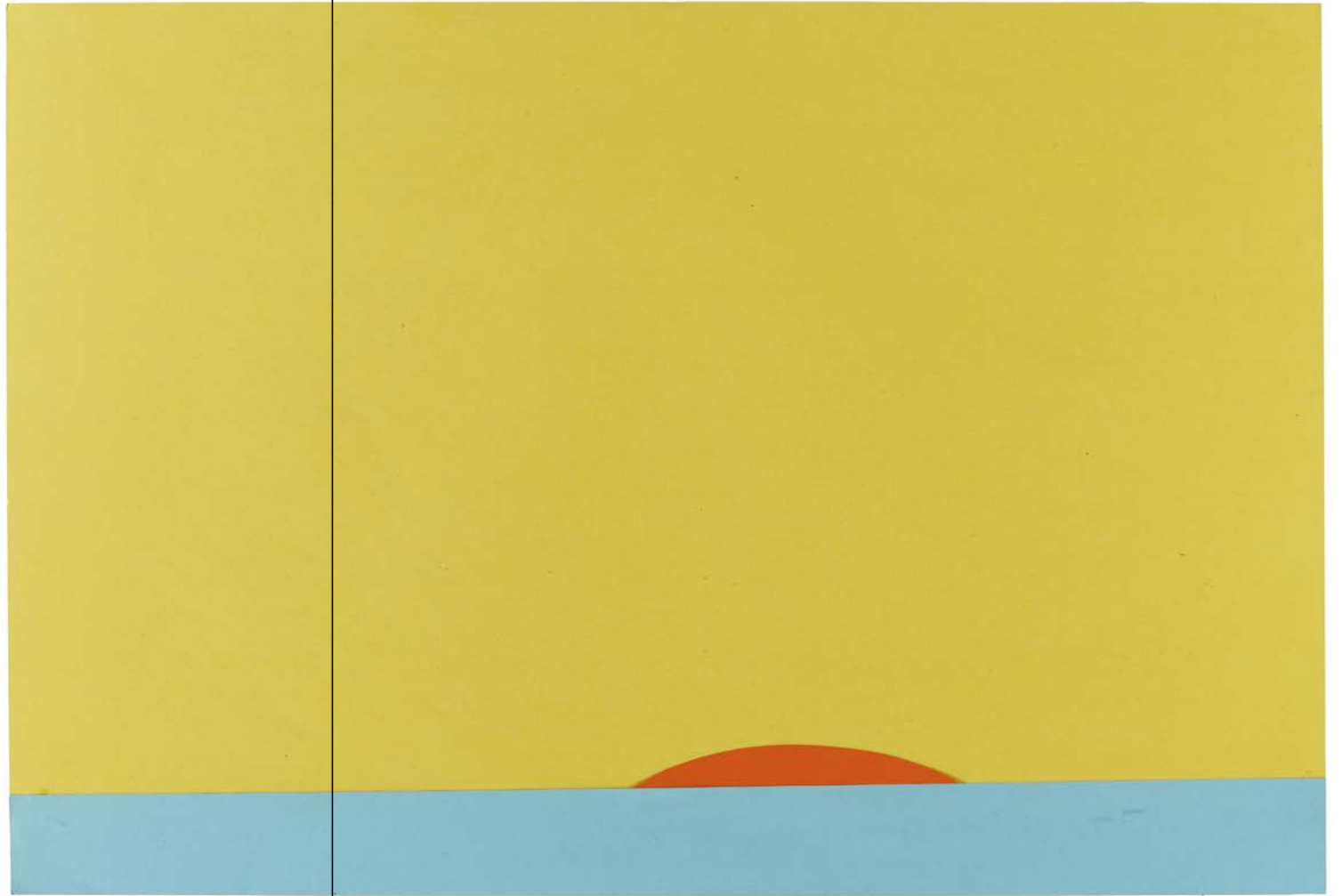
Buried at Sea, 2016
sugar paper, 20.8 x 33.7 cm



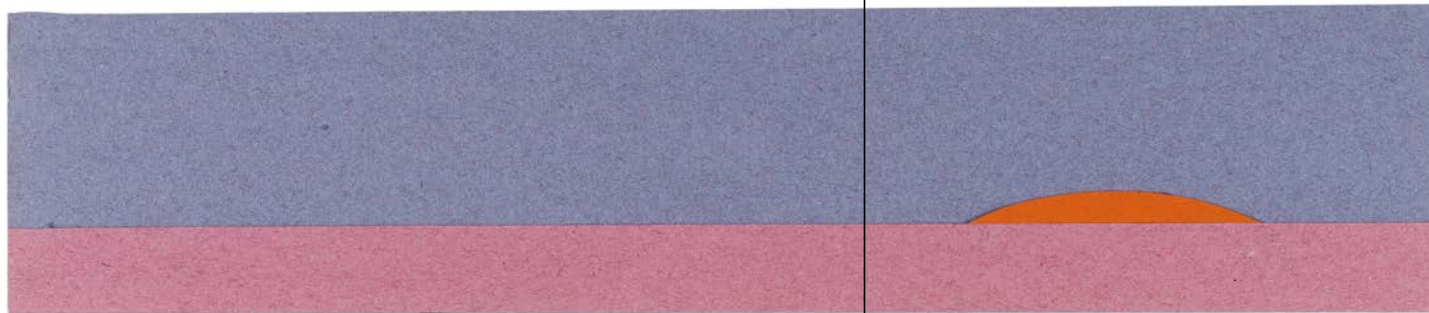
True Romance (installation drawing), 2016
lightweight tarpaulin, dyed plastic, 381 x 1,204 cm



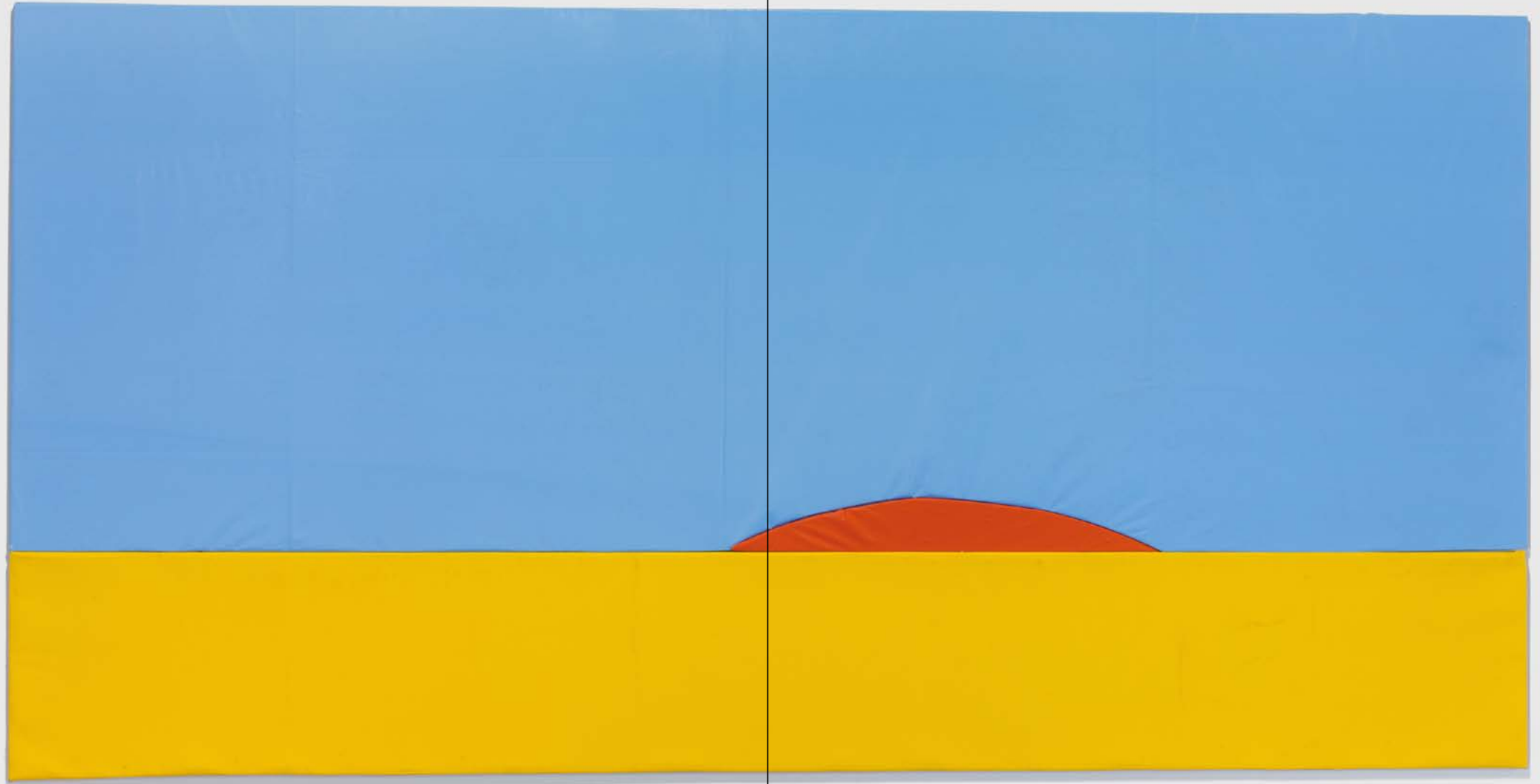
Ippy and Lisa, 2016
sugar paper, 41.8 × 62 cm



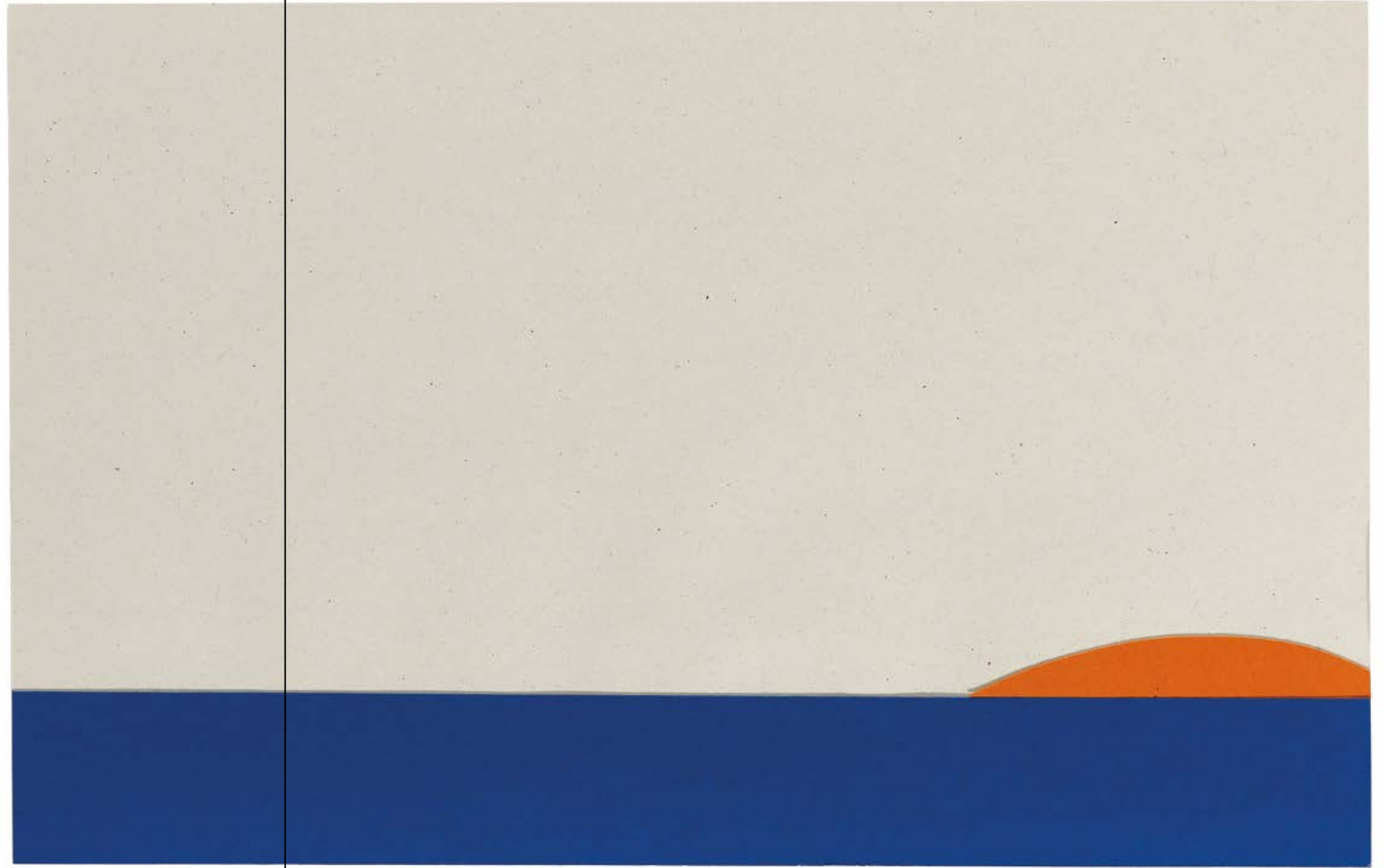
Oh Man We're Killing it Right Now, 2016
sugar paper, 7.2 × 33.8 cm



You're so Cool, You're so Cool, 2016
rain coat, Bronx table cloth, 62 × 123 cm

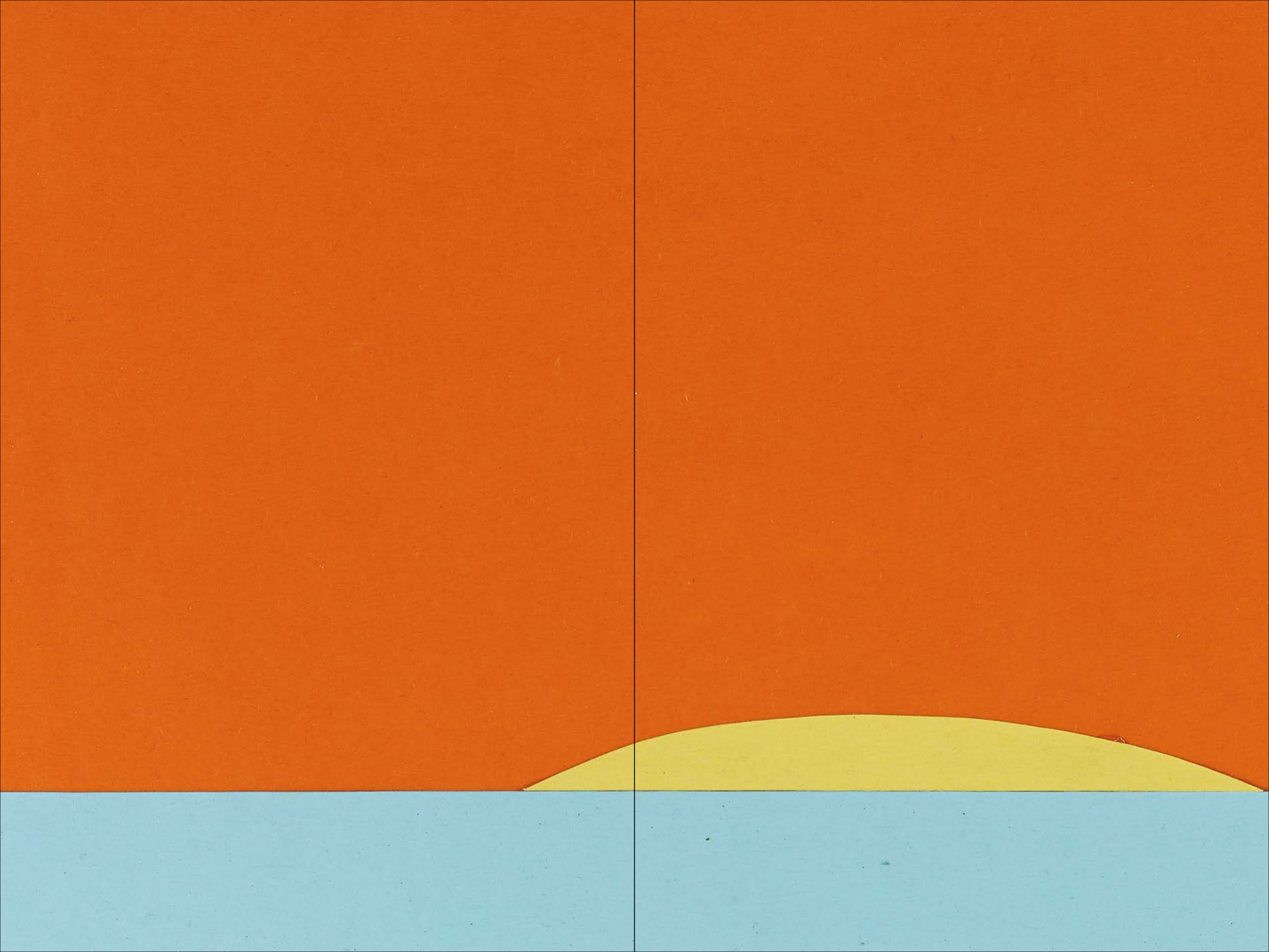


West Side Highway, 2016
sugar paper, 21.3 × 33.7 cm



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 --

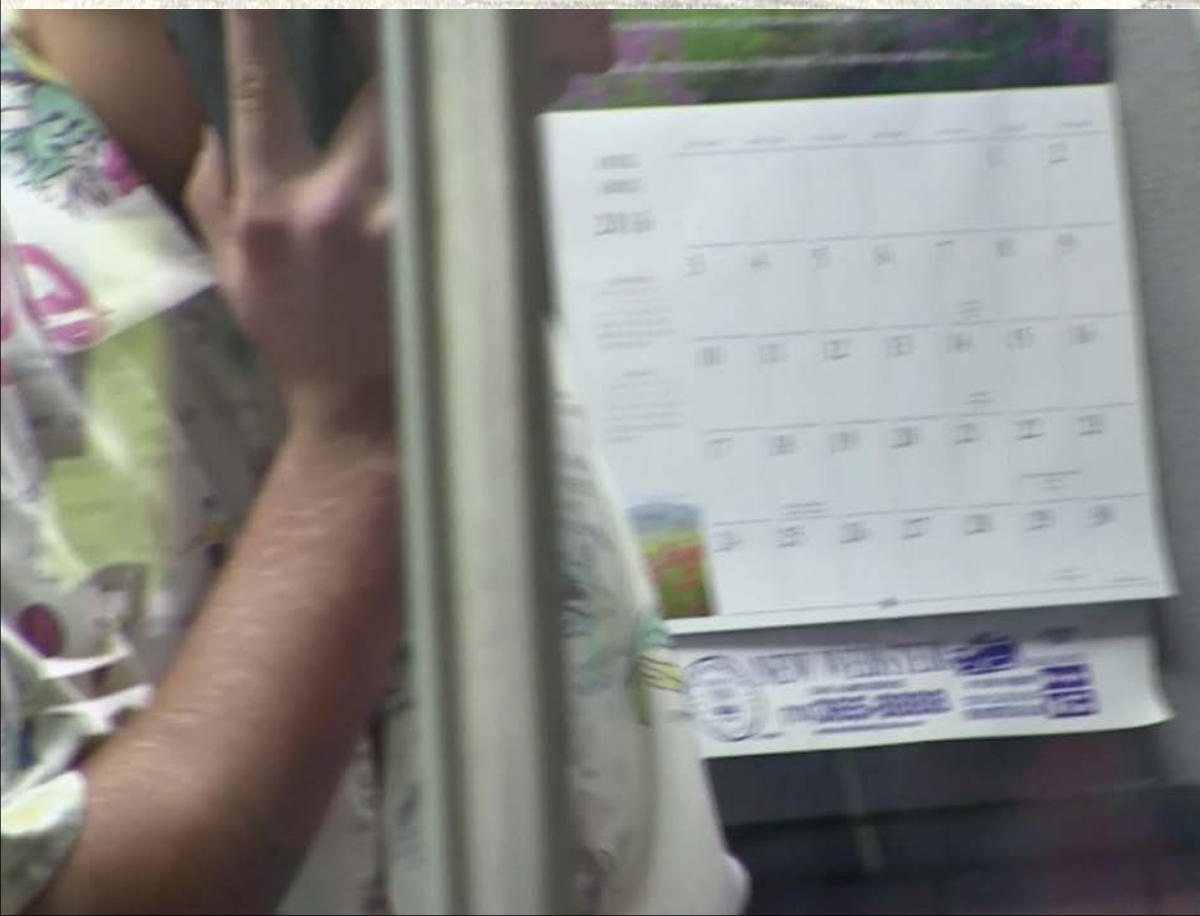
Clarence takes the receiver out of Elliot's hand.

CLARENCE

(into phone)

Hello, Lee, it's Clarence. At last we meet.





COCCOTTI

-- And so, 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?

COCCOTTI

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

DARIO

What happen?

LENNY

Virgil got picked up in a warehouse shakedown. He got five years, he served three.

COCCOTTI

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), Guido Baudach, Berlin
- 2016 Across 110th Street, Rod Bianco, Oslo
- 2016 Scout, curated by Grear Patterson, Triumph and Disaster, Montgomery 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 Mondoifornia, 9 Dudley Ave, organised by David Quadrini, Venice Beach
- 2013 #summerfridays, Saloman Contemporary, New York
- 2012 CKTV, 9th Shanghai Biennale, Shanghai
- 2012 Harderer. Betterer. Fasterer. Strongerer. Bruccennial 2012, New York
- 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 Archaïques, Galerie Olivier Robert, Paris
- 2009 Better History, 7Eleven Gallery, New York
- 2009 Rental Gallery Presents The Still House Group, Rental Gallery, New York

Grear Patterson
True Romance
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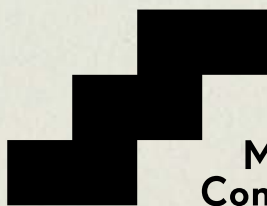
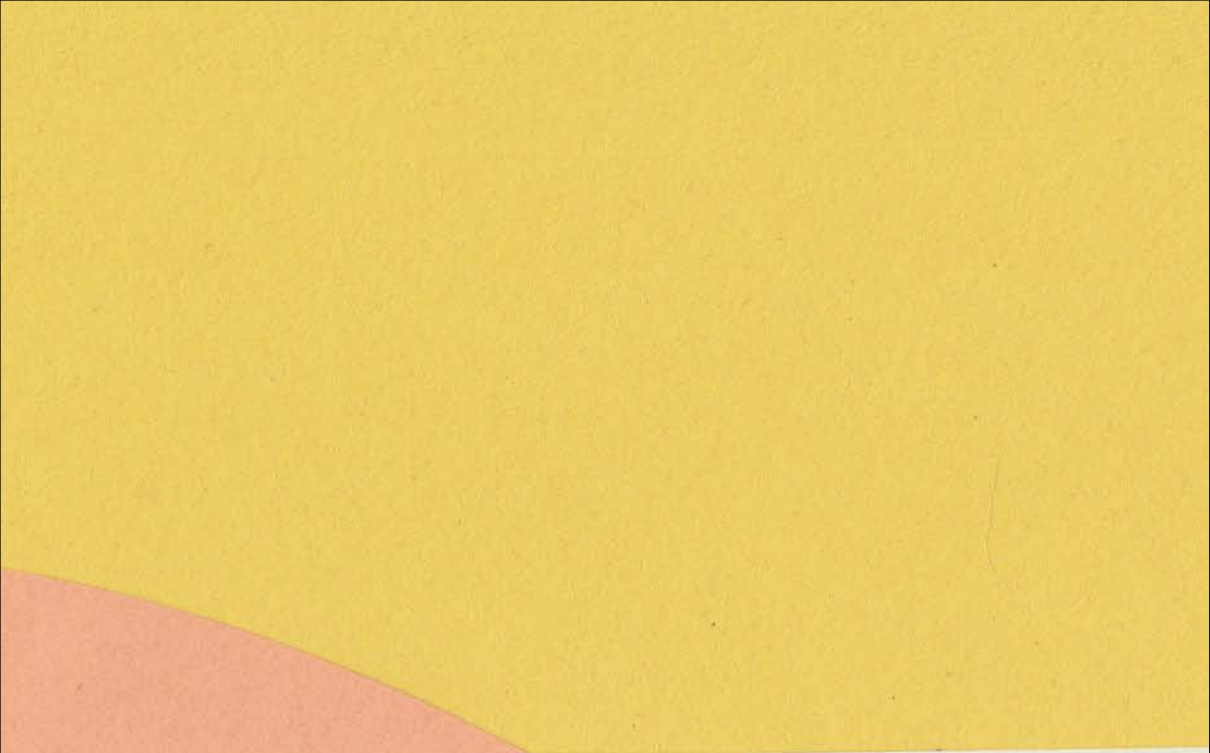
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Contemporary**