

FINDING THE SPOT

An original screenplay by

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1 INT. BEDROOM - DAY 1

FADE IN:

We see a small bedroom, white and clinical looking, a bed situated in the middle of the room.

We see a WOMAN and a MAN on the bed. They are both completely naked.

The Woman is perched on top of the Man; she thrusts, squirms and moans. Her long luxurious black hair swings backwards, she leans back and pushes out her breasts, his hands are raised onto them.

2 EXT. KANSAS CITY RACEWAY - NIGHT 2

BEGIN FLASHBACK:

A black sky, stars shine brightly.

The sounds of sirens can be heard.

MAN'S P.O.V - THE MAN LOOKS DOWN AT HIS BODY, HE CAN SEE A LARGE CROWD, TWO PARAMEDICS RUN ALONGSIDE PUSHING THE MAN ALONG ON A GURNEY.

END FLASHBACK.

3 INT. BEDROOM - DAY 3

The Man lies on his side, we see a BLOND LADY, she has highlighted blond hair tied in a ponytail. She removes the hair band, her glossy blond locks fall to her shoulders.

The sweater is pulled off to reveal a white lacy bra; next to go is the pleated skirt. She is now dressed in her bra and panties.

The woman reaches behind and unclips her bra, it falls to the floor.

Bending down the Blond Lady slides her panties off.

She climbs on top of him and they passionately kiss.

4 EXT. CAR PARK - NIGHT 4

BEGIN FLASHBACK:

We see parked cars. Street lights and the sirens illuminate the area, the car park flicks from red to green. The paramedics slide the gully into the ambulance.

- 5 INT. AMBULANCE - TRACKING 5
- The Man looks around; we see equipment hanging from the wall, A Paramedic pulls out a lead and ties it around the Man's hand, the ceiling rotates and becomes hazy.
- A Paramedic leans in and places a face mask on the Man.
- END FLASHBACK.
- 6 INT. BEDROOM - DAY 6
- The Man lies on the bed resting his head on his arms. A quilt covers his lower region, the shape of a person underneath the cover can be seen, the head moves forwards and backwards.
- No signs of enjoyment on his face.
- 7 INT. AMBULANCE - NIGHT 7
- BEGIN FLASHBACK:
- The doors swing open, the Paramedic begins chest repetitions on the Man, they push the gully out the back of the ambulance.
- 8 INT. HOSPITAL WARD - TRACKING 8
- They push him up the corridor, DOCTORS and NURSES run over to assist the Paramedics. Their lips move but no speech can be heard.
- A DOCTOR flashes a torch into the Man's eyes, the Man blinks. The Doctor raises a thumb.
- They turn a corner and into a surgery room.
- 9 INT. SURGERY - NIGHT 9
- The Man is released from the gully; they make gestures to each other and slide him on to a bed.
- A blue curtain is pulled across.
- A NURSE places a mask on the Man; she presses some buttons and twists dials.
- Eyes blink several times then close.

10 INT. BEDROOM - NIGHT

10

The Man is still on the bed, but this time he is alone.

No beautiful women pleasuring him.

He looks around the room, a glass window looks out onto a live and vibrant city. Lights start to switch on as the sun sets.

He fluffs his pillow; he moves his wrinkled bed sheets, tugging them straight, the Man, late twenties, sits bolt upright. Propping himself up with his hands, he looks around and sighs.

Falling back on the bed, a cell phone is picked up off the bedside cabinet. A number is dialled, dial tone, a crackle and someone answers.

MAN
(into phone)
Hi, it's Joey.

The person on the other end replies.

JOEY
(into phone)
Can't complain. Say is Candice available?

Silence followed by a response.

JOEY (CONT'D)
(into phone)
Okay, tomorrow, at five. Okay, thanks, bye now.

He disconnects from the phone.

Joey sighs, reaches under his sheet and strokes himself. A frown covers his face, a sigh and the sheet is thrown off.

11 INT. LANDING - NIGHT

11

We move along the landing, we see a white door slightly open, steam pours out.

The sound of water flowing.

12 INT. BATHROOM - NIGHT

12

We see Joey sitting in the bathroom; he sits legs apart in a shower chair. A white towel draped over his shoulders and back. Water shoots down onto his naked body.

(CONTINUED)

12 CONTINUED:

12

The towel is thrown to the floor.

Shampoo and conditioner are applied to the head. A quick rinse, followed by another two washes.

He takes a deep breath and raises his head, the water rushes over his face. Joey lowers his head and wipes his body.

A pleasure runs across his face.

It disappears as the genitals are cleaned.

With a twist of a tap, water stops falling.

He sits still staring at the ground.

13 INT. STAIRS - NIGHT

13

Joey sits at the top of a staircase. This time in a smooth shiny wheelchair.

A stair lift to the side. The door swings open and the chair is wheeled in.

Flick of a switch and it starts to slowly descend.

Dressed in jeans and a lumberjack jacket, Joey looks like he's going out.

INT. LIVING ROOM - NIGHT

The chair is propelled across the living room floor; a small television set and an armchair are the only items in this area of the house.

14 INT. KITCHEN - NIGHT

14

The kitchen appliances are gleaming and metallic.

He grabs a wallet off the kitchen surface.

15 INT. LIVING ROOM - NIGHT

15

Joey grabs the front door handle and leaves.

16 EXT. CAR PARK - NIGHT

16

Joey moves across a car park.

In the distance we can see a brick built building. On top of the structure are pink and green lights, they both reflect onto the ground.

(CONTINUED)

16 CONTINUED:

16

As he approaches, a neon lights illuminates the words "The Bermuda".

17 EXT. OUTSIDE THE BERMUDA - NIGHT

17

The wallet is produced.

DOORMAN

Eight dollars Joey.

The necessary payment is handed over.

The Doorman holds open the entrance, a boom of music pours out.

Joey enters.

18 INT. THE BERMUDA - NIGHT

18

Lights brighten up the room in a variety of colours.

A busy bar to the right, customers line the counter.

A variety of drinks are spread across the shelves, anything from absinthe to vodka.

Joey is at the bar, a BARTENDER, late twenties, walks over to him.

BARTENDER

What can I get you hun?

JOEY

Jack on the rocks.

BARTENDER

Sure.

To the left is the stage.

19 INT. STAGE - NIGHT

19

There's a metal pole in the centre, a GIRL stands in front of it, back towards the audience. She grips it tight; her naked breasts rub against it as she drops to her knees. Slowly rising back up she thrusts out her bottom.

Blowing a kiss to the audience, the Girl leaves the stage.

20 INT. BAR - NIGHT

20

A bang on the counter.

(CONTINUED)

20 CONTINUED:

BARTENDER
Three sixty sweetheart.

The money exchanges hands.

JOEY
Thanks.

The glass touches his lips.

The Bartender dances off.

21 INT. STAGE - NIGHT

21

An ANNOUNCER sits in a booth in the corner of the stage. A microphone hangs down in front of him.

ANNOUCER
Let's give a round of applause for
Crystal. Now put your hands
together for Cherry.

The curtain is pulled back and out walks CHERRY.

She wears a black vest, thong and stockings. Her black hair hangs down to her bottom.

Music plays.

She grips the pole, pulls her legs in close, wraps them around the pole and climbs up.

Cherry lets go of the pole and leans her body back, hands clutching her breasts and winks suggestively. Holding the bar again, she slides down the pole. Now prone on the ground, she crawls to the punters.

They smile as she leans back and rubs her nipples.

Getting back to her feet and moving back to the centre.

Now facing the audience, Cherry reaches back and holds the pole with one hand, she drops and raises up quickly.

The vest is rolled up to her chest. Cherry caress her body and lowers her hand into her thong briefly.

The top comes off to loud cheers.

Dropping to the ground again.

She leans back and pushes her breasts out, she shakes her hair around. Moving the mane onto her breasts, hiding her nipples.

(CONTINUED)

21 CONTINUED:

21

Getting up Cherry swings around on the pole getting lower the more swings performed.

Blowing a kiss to the audience she leaves the stage.

22 INT. BAR - NIGHT

22

CUTE BLONDE

Hiya Joey.

Joey looks up and smiles at the Cute Blonde.

She is dressed in a red sweater and a white thong.

CUTE BLONDE (CONT'D)

How are you?

He clears his throat.

JOEY

Can't complain.

A moment of awkwardness.

CUTE BLONDE

Would you like a dance?

JOEY

Sure.

She grabs a hold of his hand and leads him through the crowd.

ANNOUCER (O.S.)

And here comes Daisy.

23 INT. BOOTH - NIGHT

23

Joey parks up, the song changes; the Cute Blonde pulls the curtain across and removes her sweater.

She climbs on Joey, her naked breasts push into him. Leaning back she lifts his hands up and places them on her chest.

The blonde allows him to touch and grope.

Climbing off, she bends over and slides the thong off. She moves her bottom up and down his legs.

She gets back on and lowers her head; she blows on his "area".

He looks despondent.

(CONTINUED)

23 CONTINUED:

23

The Cute Blonde raises her head and looks him square in the eyes.

CUTE BLONDE
You're a funny guy Joey.

She strokes his hair gently.

CUTE BLONDE (CONT'D)
You don't give anything away, I
never know what you're thinking.

The song changes, she gets off his lap.

JOEY
How much do I owe 'ya?

CUTE BLONDE
Ten dollars.

Ten dollars is handed over. She bends over and starts to dress.

CUTE BLONDE (CONT'D)
Take care baby.

Joey wheels out.

24 EXT. OUTSIDE THE BERMUDA - NIGHT

24

The door opens and out comes Joey.

The Doorman taps him on the back.

25 EXT. CAR PARK - NIGHT

25

Joey continues on moving through the empty car park and out into the empty street.

26 INT. BEDROOM - DAY (DAWN)

26

We see Joey lying face down on a pillow. He's covered up to the neck, holding onto the quilt he snores loudly.

An alarm clock depicts the time five fifty nine. It ticks over to six.

It rings loudly; he jumps, sighs and presses off on the clock. Pushing himself up, he pulls his wheelchair over and climbs in.

- 27 INT. KITCHEN - DAY (DAWN) 27
 Joey sits at the counter, munching on a bowl of cornflakes. Eyes still red and puffy.
- 28 EXT. OUTSIDE MECHANICS WORKSHOP - DAY (DAWN) 28
 Its early morning and we see Joey in a t-shirt and track pants. He moves past a line of cars. Hoods up ready to work on.
- 29 INT. INSIDE WORKSHOP - DAY (DAWN) 29
 A MECHANIC, fifties, sits in a booth, he writes on a piece of paper.
 We see boxes of tools around the perimeter of the room. Wheels are balanced against the walls, bits from cars lay about the room, some on surfaces others on the floor.
 A gear stick, pistons, engine pieces and other bric-a-brac can be seen.
 At the end of the room there are two cars up on ramps, a GREASE MONKEY. twenties, tends to one car, the other unattended.
- MECHANIC
 Morning Joey.
- JOEY
 Hey Mac.
- MAC
 How's it going?
- JOEY
 Can't complain.
- Mac chuckles to himself.
- Joey gets in position and reaches into the toolbox, pulls out a wrench and gets down to work.
- 30 INT. WORKSHOP BATHROOM - LATER 30
 Two dirty hands are at a sink, they wash each other with a rag, oil drips down into the sink.
- 31 INT. WORKSHOP - DAY 31
 Joey moves past Mac, who is still writing on a piece of paper.

(CONTINUED)

31 CONTINUED:

31

JOEY
Going for lunch.

Mac raises a hand in acknowledgment.

32 EXT. OUTSIDE SANDWICH SHOP - DAY

32

A bell rings, the sandwich shop door opens and Joey wheels out with a plastic bag on his lap.

33 EXT. ALLEYWAY - DAY

33

Joey sits in an alleyway next to a dumpster. He chews on a wrap and watches the world go by, cars, trucks and buses drive past just going about their daily business.

Looking down at his watch, he picks up his cell phone and dials.

We hear a dial tone.

JOEY
(into phone)
Hi, is Shaundi available?

He listens.

JOEY (CONT'D)
(into phone)
Yeah, she's booked for five. Yep
next to Daily's. Okay thanks.

The phone is put away; he continues to eat his wrap.

34 EXT. ALLEYWAY - LATER

34

Joey sits eating a packet of chips, whilst an ATTRACTIVE WOMAN performs fellatio.

He sits without enjoyment on his face, instead he focuses on his chips.

She stands up, and wipes her mouth with a tissue.

A ten dollar bill is handed over and they both leave in opposite directions.

35 INT. WORKSHOP - DAY

35

Mac is up on his feet talking to the Grease Monkey.

MAC
Hey Joey.

(CONTINUED)

35 CONTINUED:

35

JOEY

Hey.

He returns to work.

36 INT. LIVING ROOM - NIGHT (DUSK)

36

The door bangs open and Joey comes in, he closes the door behind him. Grocery bags in both hands, he moves to the kitchen.

37 INT. KITCHEN - TRACKING

37

The grocery bags are placed on the kitchen surface, tins and packets are pulled out.

We hear a knock on the door.

38 INT. LIVING ROOM - NIGHT (DUSK)

38

The door opens and there stands a tall brunette, early thirties, hair straightened down to her shoulders. Make up done professionally. Eyes gleam and lips sparkle.

Earrings hang down, diamonds twinkle in the winter sunset.

Covering her body is a large fleeced coat.

Her pearly whites gleam at the sight of Joey.

JOEY

(cheerfully)

Hi Candice.

CANDICE

Come here you!

The two embrace.

Candice struts in.

She removes her coat to reveal a nicely fitted black dress; she spins around and grabs Joey's shoulder.

CANDICE (CONT'D)

How you feeling?

JOEY

Can't complain.

CANDICE

I'm here Joey, you should be ecstatic.

(CONTINUED)

38 CONTINUED:

38

He laughs.

CANDICE (CONT'D)
What are you?

JOEY
Ecstatic.

Candice takes a seat.

CANDICE
Damn right you are!

Joey moves into the kitchen and starts packing the groceries away.

JOEY
Say do 'ya wanna coffee?

CANDICE
Na I'm good, last client just wanted to drink coffee. No fucking!

JOEY
No fucking?

CANDICE
None at all!

JOEY
Well fuck me.

CANDICE
I will or I won't get paid!

Joey wheels over to the stair lift. He pulls open the door and squeezes in.

It starts to rise.

Candice walks over to the stairs and starts to climb.

39 INT. STAIRCASE - NIGHT (DUSK)

39

They both move up the staircase in time.

CANDICE
So you're still having meaningless sex?

JOEY
Of course!

CANDICE
Details Joey come on.

(CONTINUED)

39 CONTINUED:

39

JOEY
Well three girls yesterday.

CANDICE
Today?

JOEY
Had a blow job in my lunch hour.

40 INT. LANDING - NIGHT

40

He pushes the stair lift door open and heads towards the bedroom.

JOEY
Am I your first today?

CANDICE
Does sucking someone off count?

JOEY
As long as you didn't swallow.

CANDICE
Guess not then!

Joey looks up.

CANDICE (CONT'D)
Kidding!

41 INT. BEDROOM - NIGHT (DUSK)

41

The room looks out onto a darkening landscape of the city below. A cold mist hangs above the city like cotton wool.

Street lights turn on one by one, headlights illuminate the dark streets.

Candice stares out the window; Joey switches the bedside lamp on and climbs onto the bed.

CANDICE
Did you shoot?

JOEY
No, well only when I don't want to.

CANDICE
Well, let's try again.

She turns around and faces Joey.

(CONTINUED)

CANDICE (CONT'D)

So what you want? Blow job, hand
job, rim job, foot job!

He attempts to take of his greasy, sweaty work top.

Candice walks over and sits on the side of the bed.

CANDICE (CONT'D)

Let me help you with that.

The T-shirt slides off, it is thrown to the floor.

Candice joins Joey on the bed. Kneeling down at his level,
she moves in and kisses him on the lips. Pulls back and
repeats. They start to make out.

Joey places his arms around her neck; Candice pushes her
hands through his hair.

Lips smack together, the two go from sitting to laying.

Her legs rub up and down on his. Hands now caressing his
face, neck and chest.

Candice pulls away. She stands up above him, sliding her
dress off her shoulders.

Slowly the dress falls to her feet.

We see grey and black lacy lingerie.

Swooping back down, they kiss passionately.

Pulling off the track pants they continue to kiss.

Still kissing, she reaches behind and unclips her bra.
Sliding one strap off followed by the other. Candice lies on
top kissing, bra wedged between her breasts and his torso.

Throwing it away, Joey is allowed to touch.

The panties are slid off.

She leans back and pulls the sheet up to cover their naked
bodies.

Candice pulls back, holding Joey away at arm's length.

CANDICE (CONT'D)

Didn't expect that did 'ya?

JOEY

No, were did that come from?

CANDICE

I know how to work it!

They catch their breath.

CANDICE (CONT'D)
We're gonna try a few more
different things. Okay?

Candice gets into position and slowly moves up and down.

Joey looks calm.

CANDICE (CONT'D)
If I hitch to the left a bit...

Leans her body to the left.

CANDICE (CONT'D)
Better?

JOEY
Same.

She pushes forwards and leans to the right and thrusts.

CANDICE
How about now?

JOEY
Not bad.

Candice reaches around the back of Joey and pulls him up right.

She thrusts hard.

CANDICE
Good?

JOEY
I felt...

Candice kisses him on the lips.

CANDICE
Tell me.

JOEY
Nothing.

She lays him down. Pulling away slightly.

CANDICE
Right, eat me out.

JOEY
You're here to pleasure me.

41 CONTINUED:

41

CANDICE

It's not exactly working, is it
hun?

She raises the sheet inviting him onto her.

CANDICE (CONT'D)

Joey, its warm.

He takes the opportunity.

42 INT. BEDROOM - NIGHT

42

Candice starts to dress, Joey lies on his side, head propped
up with a pillow. He watches the beautiful woman dress in her
luxurious attire.

CANDICE

What you looking at?

JOEY

At how pretty you are.

CANDICE

You're too kind.

A wide smile on her face. Pulling up her dress, she turns
around.

CANDICE (CONT'D)

I'm impressed with the mouth
action.

She picks up her heels.

CANDICE (CONT'D)

Believe me a girl will go wild for
that.

Joey smiles.

CANDICE (CONT'D)

Saying stuff like that will help
your chances as well.

JOEY

Of what?

CANDICE

Getting a girlfriend.

JOEY

This is the life for me.

(CONTINUED)

CANDICE

Come on dude, getting some stranger to come in and suck you off, ain't it weird?

JOEY

It just adds to the excitement.

CANDICE

How'd I know you'd say something like that?

JOEY

Known each other too long.

CANDICE

Definitely.

JOEY

It's like a mystery draw, black or white, fat or thin, ugly or cute.

CANDICE

Where do I fit in all that?

JOEY

White, thin and beautiful.

CANDICE

Keep it up and you won't be paying for sex anymore.

JOEY

Even for you?

CANDICE

No, gotta be some perks to the job.

She kisses him on the forehead and leaves the room.

JOEY

Again in two weeks?

CANDICE (O.S.)

Sure.

We hear a far off clunking and then the house is silent again.

The alarm clock depicts ten thirty.

He sighs, rolls over and closes his eyes.

43 INT. LANDING - NIGHT 43

We see Joey wheeling across the landing and heading towards the bedroom. He pushes the door open.

44 INT. BEDROOM - NIGHT 44

The bedroom is bright pink, light shines from two WOMEN who sit on the bed making out. Their lips meet passionately; they push their hands through each other's hair and grope their bodies.

Joey sits and watches mouth wide open.

The Women stop and pull their tops off. They turn to look at him, the Women gesture to him with a one finger motion.

He moves closer, and leans onto the bed, they pull him onto the bed and climb on top of him.

45 INT. BEDROOM - NIGHT 45

Joey sits bolt upright, slides his hands under the sheet and grips the sheets. He feels them.

JOEY

Shit!

We see him climb into his wheelchair.

46 INT. BATHROOM - NIGHT 46

The sheet can be seen in a plastic bag in the corner of the bathroom.

He sits underneath the shower and washes himself clean.

47 INT. LIVING ROOM - NIGHT 47

Joey picks the keys up off the kitchen surface.

He approaches the door, opens it and leaves.

48 EXT. STREETS - NIGHT 48

We see Joey travelling along the dark streets, he lights up briefly, as he moves across the streetlight lit pavement. He carries the bag on his lap; he pulls his hood up as he tries to protect himself from the rain.

Joey moves into the light of a shop.

(CONTINUED)

48 CONTINUED:

48

Two glass windows, inside are washing Machines and dryers. A neon light projects the words "24 hour Laundry".

He enters.

49 INT. LAUNDROMAT - NIGHT

49

A bell chimes on entry.

He looks around the room for an empty washing Machine.

All are empty bar one; a WOMAN empties the contents of the machine into the bag.

Joey wheels past the Woman, opens up a machine and throws his sheet into the washer.

The Woman stands up and rummages through her clothes.

Joey glances over at her.

She turns around.

WOMAN

Hey.

JOEY

Hey.

WOMAN

You don't recognize me do you?

Joey looks blank.

WOMAN (CONT'D)

I work behind the bar at The Bermuda.

JOEY

Oh sorry.

WOMAN (BARTENDER)

No worries, how's it going?

JOEY

Can't complain, yourself?

BARTENDER

Good, good.

He turns on the washing machine; the sheet starts to roll around. Joey places his hands on the washer.

BARTENDER (CONT'D)

Night.

(CONTINUED)

49 CONTINUED:

49

She picks up her washing.

JOEY

Night.

The bell chimes as she leaves.

He takes a deep breath and lowers his head onto the machine.

Only the sound of a whirling washing machine can be heard as Joey rests his weary head.

50 EXT. OUTSIDE WORKSHOP - DAY (DAWN)

50

Joey approaches the workshop, the shutter is down. He has his plastic bag on his lap still.

Joey shakes the shutter, he knocks loudly.

No answer.

He moves along to the side door.

He knocks on the glass pane. A closed sign displayed in the window.

Joey waits.

Mac opens the door a few moments later.

MAC

Morning Joey.

JOEY

Hey Mac.

Mac opens the door wide and stands aside.

Joey wheels past Mac, they shake hands.

51 INT. WORKSHOP - DAY (DAWN)

51

The workshop looks tidy. The same two cars are ready to be worked on.

MAC

You look like shit Joey.

His face pale, eyes red and puffy.

52 INT. LAUNDROMAT - DAY (DAWN)

52

BEGIN FLASHBACK.

(CONTINUED)

52 CONTINUED:

52

We see Joey, head resting on the washing machine, he snores loudly.

The washing machine has stopped and the room is silent.

The sound of footsteps followed by a knock on the washer.

LAUNDRESS

Sir, sir?

Joey jumps up.

LAUNDRESS (CONT'D)

Are you okay?

The Laundrette looks at him with concern.

JOEY

Yeah, yeah I'm fine.

He bends over and reaches into the Machine. Quickly picking up his sheet, he makes a beeline for the exit.

END FLASHBACK.

53 INT. WORKSHOP - DAY (DAWN)

53

Joey moves into the workshop.

JOEY

What needs doing?

MAC

Work doesn't start for hours.

Joey moves over to a car.

Mac picks up a wrench and passes it to him.

MAC (CONT'D)

Head gaskets blown.

Joey pops the hood, leans in and gets down to work.

JOEY

Pass the toolbox Mac.

It's placed on his lap.

JOEY (CONT'D)

Thanks.

He rummages through the toolbox, places a screwdriver in his mouth and starts to dismantle the engine.

Mac sits down beside him, he watches Joey work on the engine.

(CONTINUED)

MAC

So how you been?

JOEY

Good, good.

MAC

Just unscrew that.

He points to the left of the engine.

JOEY

Thanks.

Mac twiddles his thumbs watching Joey remove, add and hack at parts.

MAC

Just rotate the screw.

JOEY

Okay.

He stoops and takes a closer look.

MAC

Need some help?

JOEY

I'm fine.

Mac stands up.

MAC

Let me just...

A sudden knock on the door.

Mac let's go of Joey's hand and heads for the door.

Joey sighs. He gets back to work.

We hear Mac talking to the Grease Monkey; they laugh and joke about last night's basketball game. The sound of grinding metal mixed in.

Their voices get louder as they come nearer the workshop.

The Grease Monkey stands at the entrance already in his overalls.

GREASE MONKEY

Hey Joey.

JOEY

Hey.

53 CONTINUED:

53

He raises his oily hand up from inside the hood.

GREASE MONKEY

Mac got you in early? Don't you get paid enough!

Joey continues to work.

GREASE MONKEY (CONT'D)

You deserve money for spending time with this fat bastard.

MAC (O.S.)

Screw you!

They all laugh.

Joey turns his head and smiles.

GREASE MONKEY

Jesus, you look like shit!

Joey turns away and keeps working.

54 INT. BATHROOM - NIGHT

54

We see Joey at a sink, in front of him is a mirror, he brushes his teeth. He spits, wipes his face and turns around.

He wears a smart shirt, hair slicked back and looking fresh faced as he leaves the room.

55 EXT. OUTSIDE THE BERMUDA - NIGHT

55

Joey fetches a ten dollar bill out of his coat pocket, he hands it over to the Doorman.

The door is held open.

56 INT. THE BERMUDA - NIGHT

56

Joey pulls up to the stage.

A POLE DANCER is just finishing her routine.

57 INT. STAGE - NIGHT

57

Facing towards the audience she slides down the pole.

Her bra struggles to contain her breasts, a tight thong around her bottom.

(CONTINUED)

Pulling up and turning around, her back now facing the audience.

She pushes her chest against the pole; it rests gently between each breast. She reaches behind and unties her bra. It falls to the ground.

Turning back around she covers her nipples.

The Pole Dancer gives a wink to the gentlemen in the audience and heads for the curtain.

ANNOUNCER

Let's give a massive cheer for
Dina.

Ladies make their way through the audience. They stop to talk to the men. Some stay chatting longer than others.

A SUITED MAN gets to his feet and follows the Cute Blond to a private area.

YOUNG LATINO

Hi sweetheart. Having a good night?

JOEY

Yeah, yes.

YOUNG LATINO

Wanna make it better?

JOEY

Sure.

YOUNG LATINO

Well how about me and you have some
fun huh?

Joey nods.

YOUNG LATINO (CONT'D)

Follow me.

She walks away; Joey turns his chair, ready to follow.

ANNOUNCER

Please welcome Melody to the stage.

Out struts Melody, her black hair hangs down to her backside, she wears a white chiffon shawl underneath it an electric blue bra and panties.

Suddenly as Melody gets closer to the pole we can see it is the Bartender.

Recognizing who she is Joey turns around.

(CONTINUED)

YOUNG LATINO

Ready baby?

JOEY

Yeah, just give me, urm, three minutes.

Now all of his focus is on Melody and that metal pole.

She grabs the pole, cocks her leg up onto the pole, Melody strokes the inside of her leg.

Back to the pole now, she slides down, wiggling her hips as she does so. Now kneeling, her hands slide down her knees, she shakes her bottom.

Melody squeezes her knees up and pushes herself up.

She turns to the front of the pole, bends down, legs frogged; she pulls close to the pole before shooting back up straight.

We now face the left side of Melody, she wiggles her hips side to side whilst lowering. A smile on her face.

She pushes her hips back and raises herself up.

Back towards the audience. She unclips her bra and slides it down off her shoulders. She pulls her chiffon around her body, faces the audience, moving her hips seductively; she lowers a hand into her panties before quickly moving it up her stomach.

Turning around Melody grabs the pole and drops, her legs spread between the pole. Rolling onto her stomach and moving up onto her knees.

Thrusting her chest towards the gods she removes her bra, breasts remain covered by the shawl.

Melody leans back on the pole and raises herself up, swinging her hips side to side; she moves the cloth around her body being careful not to reveal her nipples.

Now facing the pole, she stoops to the ground pushing her buttocks out at the same time.

Grasping the pole, she swings her torso, her hair whips around.

Melody leans back, pulls the shawl off and wraps it around the pole, raises a leg and grinds. Her leg drops and she walks to the curtain. Turning around Melody waves goodbye to the crowd, carefully holding the cloth over her naked body, she leaves the stage.

Joey sits silent, eyes fixed on the stage.

(CONTINUED)

57 CONTINUED:

57

 YOUNG LATINO
 You ready baby?

Joey does not respond.

 YOUNG LATINO (CONT'D)
 Baby?

Her hand is on his shoulder.

He snaps back into the room.

 JOEY
 Uh, yeah, sure.

The latino grabs his hand and leads him to the private booth.

58 INT. BOOTH - NIGHT

58

Joey moves in and watches the Young Latino remove her bra. He sighs and gets ready to enjoy his three minutes of intimacy.

59 EXT. OUTSIDE THE BERMUDA - NIGHT

59

The front door swings open; Joey rolls out, his face red and sweaty.

The Doorman offers to stamp his hand, accepting he swings his arm out.

Joey moves around to the side of the gentlemen's club.

60 EXT. BEHIND THE BERMUDA - NIGHT

60

We hear the far off sound of music. Joey parks his chair up against the wall. The exterior is slightly less luxurious than interior.

We can see graffiti on the wall, an overflowing dumpster in the corner and a back-door that's seen better days.

Joey takes a deep breath and starts to rummage around in his pants. Sweat drips from his forehead, his face is becoming more tomato coloured by the second, breathing deeply now.

Suddenly a loud bang erupts out of the night; Joey quickly pulls his hand out his pants. He turns his head to see who, what and where the noise is coming from.

The door slowly opens, and out jumps Melody. Her smooth, supple body now covered by a large woolly coat. She looks right and then left, she jumps at the sight of Joey.

(CONTINUED)

60 CONTINUED:

MELODY

Oh, hey.

Joey is still red faced.

JOEY

Hey.

Melody walks over and kneels down beside him; she reaches inside her coat and pulls out a cigarette. Lights, inhales and exhales.

Joey sits with his hands on his lap.

Melody smokes.

JOEY (CONT'D)

Weren't you a bartender?

MELODY

Yeah.

She flicks ash away.

JOEY

Nice dance.

MELODY

Aw, thank you.

She looks up at him and places a hand on his knee.

JOEY

So, why, the, err, change?

MELODY

Sometimes a bit of change is good.

They both sit in silence.

MELODY (CONT'D)

So you come here often?

JOEY

Yeah.

She stubs the cigarette on the ground.

Melody gets up.

MELODY

You coming back in?

JOEY

No, got work in the morning.

(CONTINUED)

60 CONTINUED:

60

MELODY

Well it's been nice talking.

She puts her hand on his shoulder.

A smile spreads across her face.

She walks away and knocks on the back-door. Several moments later it opens, Melody looks over and waves, Joey acknowledges. She disappears back inside. The sound of the door locking can be heard.

Joey sighs and heads towards the car park.

61 INT. LANDING - NIGHT

61

We see steam disbursing from inside the bathroom.

62 INT. BATHROOM - NIGHT

62

Joey sits naked in a shower chair, water pouring down onto him.

Sounds of deep breathing, groans and moans fill the bathroom.

He smacks his hand down onto the chair.

The shower gel bottle is thrown against the wall.

He sighs.

63 INT. WORKSHOP - DAY

63

Joey sits at a table; he bends over and fiddles with an engine. He removes, adds and adjusts parts.

The Grease Monkey stands underneath a van, he checks the oil gauge.

The two workers go about their jobs in silence.

Music is mixed in with the sound of Machinery.

Mac enters the room, turns the radio up, and gets down to work. He starts polishing a set of wheels.

MAC

Anyone know the Wizards score?

GREASE MONKEY

Twenty thirty eight.

(CONTINUED)

MAC

To Wizards?

GREASE MONKEY

No Lakers.

MAC

That's three in a row now.

We hear the sound of a telephone ringing.

GREASE MONKEY

I've got it.

He walks out the room, we hear him talking in the distance.

Mac looks over at Joey as he dismantles the engine.

MAC

Hey Joey, wanna swap?

JOEY

I'm good.

Mac gets to his feet and walks over to Joey. He puts his head over his shoulder and watches him working.

MAC

I'll take it from here buddy.

JOEY

Seriously I'm good.

Mac grabs a screwdriver and starts to "help out".

MAC

I'll take over.

Joey reaches out for his hand; he grabs it and stares at him.

JOEY

Mac, you've known me for five years, I've not changed the way I work in the last nine months.

MAC

(taken aback)
I just thought...

JOEY

No, seriously, I'm good.

Letting go, Mac pulls away.

MAC

Just call if you need help.

63 CONTINUED:

63

JOEY

Will do.

Mac sits down and continues to polish the wheel.

Joey keeps tinkering with the engine.

Grease Monkey walks back in.

The two continue to talk basketball.

64 EXT. STREETS - NIGHT

64

We see Joey moving down the sidewalk, streetlights lighten up the street, we can see through the windows on the street, we see busy cafes, restaurants and bars, people sit down eating their dinners, cue for drinks and sip at mugs of coffee.

He rolls past a theatre, it lights up the street, it advertises the latest releases, people are leaving and entering, a line waits for tickets.

Joey continues on walking the streets, next we see people in shops; they look at clothes, CDs and home appliances.

Joey turns a corner.

65 EXT. ALLEY - NIGHT

65

The hustle and bustle is no more, the sound of people now in the far off distance.

Water can be heard sloshing underneath the wheels.

Joey turns a corner and returns to the streets.

66 EXT. STREETS - NIGHT

66

We can now see twenty four hour Laundromats, diners and pharmaceutical shops.

There are not as many people in this part of town.

Through the windows we can see individuals going about their business, they wash and dry their clothes, sit at tables eating waffles and beans and buy prescription medicine.

He keeps on moving past the places of interest and instead heads for a small building at the end of the street.

FEMALE VOICE

Hey!

(CONTINUED)

66 CONTINUED:

Joey turns on the spot, we see Melody walking towards him.

She is dressed in a light red dress, she totters on black heels. Her hair tied in a ponytail. She smiles and stands in front of Joey.

He smiles back.

JOEY

Oh hey!

MELODY

How's it going?

JOEY

Can't complain.

MELODY

So what you up to?

JOEY

Urm, I was just coming to pick my laundry up.

MELODY

Oh, okay.

She looks behind her, back at the Laundromat.

MELODY (CONT'D)

Well you've missed it.

JOEY

(embarrassed)

Have I!? I would forget my head if it weren't screwed on.

She giggles and moves her feet nervously.

Joey forgets to stop smiling.

MELODY

Well, I've got to go, got a date.

JOEY

Oh really?

MELODY

Yeah.

JOEY

Well, good luck.

MELODY

Thanks.

She waves and walks off into the night.

(CONTINUED)

66 CONTINUED:

66

Joey spins around, sighs and wheels himself to the end of the street.

67 EXT. OUTSIDE SMALL BUILDING - NIGHT

67

Joey pulls up to the front door and presses a buzzer. He waits a moment, and then we hear the sound of the door being unlocked.

At the door stands an ASIAN WOMAN, early twenties, she is dressed in a pink and white coat. It is half open; underneath we see a matching set of bra and panties.

She ushers him inside.

68 INT. MASSAGE PARLOUR - NIGHT

68

She leads Joey into a small waiting area.

White walls and carpet, cream furniture and Asian style paintings decorate the room.

The woman picks up a clipboard off a white plastic desk.

She looks up and down the sheet.

ASIAN WOMAN

Joey McKenzie?

JOEY

Yeah, yes.

ASIAN WOMAN

One moment please.

She walks over to a wooden door and knocks it hard.

A FEMALE VOICE can be heard from inside, Chinese.

ASIAN WOMAN (CONT'D)

(in chinese)

How long you gonna be?

FEMALE VOICE (O.S.)

(in chinese)

Two minutes!

The Asian Woman turns around and smiles at Joey.

ASIAN WOMAN

Two minutes.

JOEY

Okay.

(CONTINUED)

She sits down at the desk, reaches into a draw and pulls out lipstick and a nail filer. She puts her lips together and applies a fresh coat of lipstick.

Putting the lipstick away, she starts to file her nails.

Joey fidgets in his chair and twiddles his thumbs nervously.

We hear several moans; the Asian Woman looks over from the desk and smiles, Joey grins.

The next room falls silent. We hear footsteps followed by the sound of the door unlocking.

Out of the room comes an OLDER MAN dressed in a suit, his face red and sweating, he straightens his tie.

He is followed by a MASSEUR, forties, she also of oriental heritage. She wears a floral dressing gown; her hair hangs down to her bottom.

ASIAN WOMAN

Okay Joey, follow me.

She gets to her feet and heads to the door.

Joey follows her.

The Older Man hands over a handful of cash, his hand shakes as money is exchanged.

The Masseur gives him a kiss on the cheek and helps him to the door.

Joey enters the small cosy room; we see red walls, wooden surfaces which hold an assortment of different creams, oils, lotions and lubricants.

A long wooden bed, white silky sheets cover it.

Joey wheels up to the bed; he places his hands on the bed and pulls himself on to it.

The Asian Woman walks over to the side of the bed; Joey removes his shirt and lies down.

She begins a rub down of Joey's chest. Moving her hands up and down his torso, she rubs and pats.

The Asian Woman moves away, she picks up a bottle of lotion. Returning to Joey she squeezes lotion into her hands and then begins to spread it over his chest.

She massages Joey attentively, she reaches out for a cream, this is gently placed onto his skin. She rubs the cream across his body with her index finger.

The Asian Woman then removes her coat, now she is just dressed in her lingerie.

ASIAN WOMAN

Sit up.

Joey pushes himself up, his hands spread to aid balance.

The Asian Woman places an arm around his neck and pulls Joey's head into her bosom.

She cradles him, Joey's eyes close.

He looks at peace as the Asian Woman massages his chest, back, shoulders and neck.

More creams, lotions and oils are applied to his body.

Joey is calm, his face relaxed and body limp.

Joey blinks his eyes, the Asian Woman hovers over him.

ASIAN WOMAN

Hey.

JOEY

Hey.

ASIAN WOMAN

You fell a sleep!

JOEY

Yeah, sorry.

ASIAN WOMAN

It's okay.

Joey sits up straight, he sighs.

The Asian Woman potters about; she puts toiletries back and wipes the surfaces.

She moves around in front of him.

ASIAN WOMAN (CONT'D)

(suggestively)

Anything else?

Joey nods his head.

70 CONTINUED:

70

ASIAN WOMAN (CONT'D)

Just relax.

She unclips her bra, she tosses it on the floor. Panties are slowly slid down. Now fully naked she climbs on the bed, she eases Joey down before kissing his body passionately.

Her hand starts to move around inside Joey's pants.

He sighs again, places his hands on her breasts and tries to enjoy the experience.

71 INT. MASSAGE PARLOUR - NIGHT

71

Joey rolls into the reception. His face red and sweaty.

The Asian Woman follows.

We see the other Masseur sitting at the desk, she sits filing her nails. When she sees Joey a bright smile appears.

MASSEUR

You have fun?

JOEY

Yeah, was fun.

MASSEUR (CONT'D)

Good.

Joey places forty dollars on the desk and heads for the door.

Both Masseurs wave goodbye.

With a wave Joey leaves the massage parlour.

ASIAN WOMAN (SUBTITLE)

He didn't cum.

72 EXT. STREETS - NIGHT

72

Joey rolls out on the street, it's raining. He zips his coat and starts to move down the street.

Puddles start to form on the sidewalk, it's really coming down.

We see shop owners closing up for the night, cash registers are checked, lights are switched off and the shutters are being dropped.

Joey goes past the laundromat. Lights still on, Machines hum and churn laundry.

We see a figure inside. Head leant against the window.

(CONTINUED)

72 CONTINUED:

72

Joey glances inside.

The figure becomes a lot clearer.

We can see Melody, tears trickle down her face. She sobs big tears.

Rain splatters on the roof of the laundromat, water slides down off the windows.

Joey stops and stares at Melody. He knocks on the glass; she looks up, her eyes red and full of tears, a very forlorn figure.

Joey smiles and gives a little wave. He moves towards the entrance.

73 INT. LAUNDROMAT - NIGHT

73

A bell chimes as the door opens.

The washing machines whirr away.

Melody attempts to wipe away her tears, she sniffs and fidgets.

JOEY

Hey.

MELODY

Hey.

JOEY

What's wrong?

MELODY

Nothing.

JOEY

Doesn't look like nothing.

Melody tries to dry her tears.

JOEY (CONT'D)

Can I help?

MELODY

No, it's okay.

Joey puts his hand into his pocket and pulls out a tissue, he offers it to her.

She leans forwards and takes it, dabbing at her eyes, a slight smile can be seen.

(CONTINUED)

73 CONTINUED:

MELODY (CONT'D)

Thanks.

JOEY

No problem.

A moment's silence.

JOEY (CONT'D)

Where do you live?

MELODY

About six blocks away.

JOEY

I was heading back, to home, I live
about ten blocks away, wanna walk
with me?

A sniffle.

Joey turns around and opens the door, the bell chimes, Melody
gets to her feet and they both leave.

74 EXT. STREETS - NIGHT

74

The rain is still falling.

They move down the street.

Joey and Melody walk side by side; she looks to the ground as
does Joey.

Joey glances up at Melody occasionally; the two are being
pelted by the rain, coat and dress now sodden.

Joey starts to remove his coat, Melody looks over at him.

JOEY

Take my coat.

MELODY

I couldn't.

JOEY

Why?

MELODY

Your soaked as it is. Your catch a
cold.

JOEY

Don't worry about me.

He hands it to her, Melody doesn't take it.

(CONTINUED)

74 CONTINUED:

74

Joey continues to hold out his coat.

Melody rolls her eyes, takes the coat off him and slips it on.

JOEY (CONT'D)

It's double layered, you know, urm,
one of those for long distance
walking.

MELODY

Do you go on many long distance
walks?

JOEY

Not really. Does my place to the
Bermuda count?

The two continue to walk.

They pass a pizza shop.

It's colourful sign lights up the dark dank puddles in the
shadowy and quiet streets.

They continue to walk in silence.

They turn a corner and down an alley.

75 EXT. ALLEYWAY - NIGHT

75

A mass amount of water has collected on the ground. Rain
trickles down from the gutters.

The sound of the weather can be heard banging of a dumpster
at the end of the alley.

They slosh through the water; it slushes under their feet and
wheels.

JOEY

How you feeling?

MELODY

Yeah, yeah a lot better.

JOEY

What happened?

He looks up at Melody.

JOEY (CONT'D)

Sorry.

MELODY

Why?

(CONTINUED)

JOEY

It's none of my business.

MELODY

Don't be sorry, I should say sorry.

JOEY

What for?

MELODY

Crying, being all emotional.

JOEY

It's good to get it out.

They fall silent once again.

The two are now next to the dumpster.

Joey continues to walk, however Melody stops and leans against the wall.

MELODY

My date didn't show.

Joey spins around and looks Melody directly in the eyes.

JOEY

He must be crazy.

Melody smiles at Joey. She bends down and kisses him on the lips. They pull away but continue to stare into each other's eyes.

Joey leans in and kisses her on the lips.

Melody pulls away.

The staring is broken as Melody puts her arms around Joey's neck and they begin to kiss passionately.

Joey pushes his hands through her hair; Melody rubs the back of his head.

He drops his hand and squeezes her bottom.

Melody climbs on top of Joey, spreading her legs around his waist they kiss and touch each other.

Rain continues to land on their bodies.

They pant and groan.

Joey removes the borrowed coat off Melody.

She starts to kiss his neck and stroke his chest.

(CONTINUED)

75 CONTINUED:

75

Joey turns his chair and moves over to the dumpster. He places her on the lid, they continue to kiss passionately.

His hands disappear up her dress; we hear the sound of pantie elastic twanging off Melody's leg. The panties begin to slide down her smooth shaven legs.

Continuing to kiss, Melody grabs at the jean zip, it's pulled open.

Melody lowers herself down onto Joey's lap. Throwing her arms around him they kiss stronger than ever.

Melody starts to slowly move up and down.

She pulls back and moans.

Joey rubs his hands up and down her legs.

Suddenly Joey's face turns red, his face pours with sweat, and they continue to move in time with each other's bodies.

Joey gasps and falls forward onto her chest.

Melody wraps her arms around his neck.

Joey tries to catch his breath. His eyes full of life.

They climax.

Joey and Melody fall silent.

The only sound we can hear now is the rain bouncing off the rooftops.

Melody pulls her panties back up; she adjusts her hair and climbs off.

Joey leans back in his chair.

Patting themselves down they continue walking.

76 INT. BATHROOM - NIGHT

76

We see Joey. His face flushed.

The sound of a running tap.

He sits in front of the bathroom sink, splashing water on his face.

77 EXT. OUTSIDE WORKSHOP - DAY (DAWN)

77

Joey rolls past a car.

(CONTINUED)

77 CONTINUED:

We see Mac tinkering with an engine.

A loud bang on the hood.

Mac jumps.

Standing up he looks into the face of Joey.

MAC

Shit Joey, you scared me!

JOEY

How's things?

MAC

Well I've just got to clean the injectors and replace the cam shaft.

JOEY

Okay, I'll get to work.

Joey turns and heads to the workshop. A smile on his face.

MAC

You look happy.

Turning around.

JOEY

Have you sorted the pistons on the Chevvy?

MAC

Bobby's done 'em, could you check the oil on the Mustang?

JOEY

Sure.

Joey spins around.

Mac bends over and gets back to the work.

78 INT. COFFEE SHOP - NIGHT

78

A quite coffee shop, we see a few high tables.

A couple of people cue up for drinks. Others are sat down drinking coffee and milkshakes.

In the corner we see Joey and Candice.

CANDICE

So how you been gorgeous?

(CONTINUED)

JOEY
Can't complain.

Candice takes a gulp of cappuccino.

CANDICE
I've been working for you about six months now, and not once have we had coffee.

JOEY
Really?

He sips some coffee.

CANDICE
Usually we just fuck.

JOEY
Sometimes it's nice to have a change.

They both take a swig of their drinks.

JOEY (CONT'D)
Seen any clients this week?

CANDICE
Yeah, a few.

She crosses her legs and strokes them gently.

CANDICE (CONT'D)
Had this one guy who just liked butt fucking.

Joey splutters.

CANDICE (CONT'D)
I wore this big black strap on and went to town on him.

JOEY
And your alright with that?

CANDICE
Sure, you've gotta try everything twice.

A CLEANER walks over to their table and takes away some garbage.

Candice leans back in her chair, stares him in the eyes and gives a cheeky wink.

He smiles back.

CANDICE (CONT'D)
I don't know how you guys do it,
it's hard work.

JOEY
How'd you do it?

CANDICE
Well, I started moving around his
ring first...

JOEY
Not that.

CANDICE
Oh, do what?

JOEY
Get people's attention?

Candice giggles.

CANDICE
Don't take things seriously, have a
bit of fun and be confident. It's
easy.

JOEY
Show me.

Candice looks around the coffee shop; she stares at a GUY ON
A LAPTOP.

Joey watches her.

The Guy On The Laptop notices Candice gazing over at him. He
gives an awkward smile.

CANDICE
What you writing?

She lifts her straw out of her cappuccino and rubs it against
her lips.

GUY ON A LAPTOP
A screenplay.

CANDICE
Awesome.

She rubs the straw across her cleavage; Candice drops it on
the ground.

Joey looks on in awe.

Candice bends down, keeping eye contact, and slowly picks up
the straw, making sure the Guy gets an eye full.

78 CONTINUED:

78

She sits up and looks at Joey.

Candice pulls a pen out of her bag and scribbles a number down onto a napkin.

She stands up and walks over to Joey, bends down and gives him a hug.

CANDICE (CONT'D)

Meet me at Liquid, about nine.

Letting go, Candice walks away; she passes the Guy On a Laptop and drops the number onto his table.

CANDICE (CONT'D)

Call me when you need some inspiration.

She leaves the coffee shop.

The Guy stares at the number, smiles, looks over at Joey and raises a thumb.

Joey claps his hands.

79 EXT. PLAZA OUTSIDE LIQUID NIGHTCLUB - NIGHT

79

We see Joey. He sits outside a modern looking nightclub.

Large glass windows, inside we see an abundance of people. They order drinks from the bar. The dance floor is covered in people dancing.

Strobe lights flash around the room, it illuminates the whole place.

Outside the club we can see spot lights; they shine different shades of green and pink into the sky.

Two BOUNCERS can be seen on the front door, they let the queuing clubbers inside.

Music pounds through the nightclub.

Joey waits outside. He glances at his watch.

Candice appears behind him; she bends over and pecks him on the cheek.

CANDICE

Hey.

JOEY

Hey.

(CONTINUED)

79 CONTINUED:

79

CANDICE

You ready?

She holds out her hand, he grabs hold of it and they head towards the queue.

80 EXT. OUTSIDE LIQUID NIGHTCLUB - NIGHT

80

The two join the queue. They move along steadily with the other clubbers.

Joey and Candice reach the front.

The two Bouncers usher them in.

Candice strokes one of the Bouncers shoulders; she winks at him suggestively on the way past.

Joey and Candice enter the nightclub.

81 INT. LIQUID NIGHTCLUB - NIGHT

81

The BARMAN serves the thirsty customers with bottles of water and glasses of alcoholic beverages.

Joey pulls up, whereas Candice takes a seat on a high stool.

She whistles to the Barman. He heads over to her.

Candice plays with her hair.

BARMAN

What would you like?

CANDICE

A screaming orgasm.

She bites down on her lip.

BARMAN

Anything else?

CANDICE

And a glass of wine.

The Barman blushes.

CANDICE (CONT'D)

What do you want Joey?

JOEY

Jack on the rocks.

BARMAN

Coming up.

(CONTINUED)

The Barman pulls out a cocktail shaker; he pours in the ingredients and shakes. He pours the cocktail into a glass; he bends down and pulls out a bottle of Jack, drops a few ice cubes in and fills the glass. A small amount of wine is poured too.

The Barman walks back over to Joey and Candice, we see her removing her coat.

She wears a silver dress, pushing her breasts out she places the coat on the bar.

The Barman cannot help but stare at her beauty. He places the drinks in front of them.

CANDICE

How much are these handsome?

BARMAN

There on the house.

She flicks her hair.

CANDICE

Thank you.

She strokes his hand before picking up her drink.

The Barman walks away all a fluster.

Candice turns around and watches the dancers.

Joey grabs his drink and spins around.

We see people dancing.

CANDICE (CONT'D)

Seen anyone you like?

JOEY'S P.O.V - HE SCOUTS THE NIGHTCLUB AND DANCE FLOOR FOR TALENT, HE STARES AT A BLOND WOMAN SHAKING HER MONEY MAKER.

BACK TO SCENE.

JOEY

Her.

He points to her.

Candice looks at her.

CANDICE

She's an attention seeker.

The Blond Woman keeps on dancing.

81 CONTINUED:

CANDICE (CONT'D)
Short skirt, sparkly top. Knows
nobody would touch her if it
weren't all on show.

Joey takes a sip of drink.

JOEY'S P.O.V - HE LOOKS AROUND AGAIN, HE SPOTS A BRUNETTE,
SHE WEARS A LONG BLACK SWEATER WHICH HANGS OVER A PAIR OF
BLACK PANTS.

BACK TO SCENE.

JOEY
She's cute.

He points to her.

CANDICE
She's taken, settled down, doesn't
need to look sexy. Probably here
with some girlfriends.

JOEY
How'd you know all this?

CANDICE
Call it a woman's intuition.

CANDICE'S P.O.V - SHE SCANS THE AREA, SHE STOPS AND STARES AT
ANOTHER BLOND.

BACK TO SCENE.

CANDICE (CONT'D)
How about her?

JOEY'S P.O.V - HE TAKES A LONG LOOK AT THE WOMAN.

BACK TO SCENE.

CANDICE (CONT'D)
She's with friends but there not
joined at the hip.

Joey and Candice take a swig of drink.

CANDICE (CONT'D)
They don't mind moving away from
each other.

She climbs off her chair.

CANDICE (CONT'D)
There here to have fun.

(CONTINUED)

81 CONTINUED:

81

Candice heads to the dance floor. She turns and looks at Joey.

CANDICE (CONT'D)

Follow me.

Joey puts his glass down and follows Candice.

82 INT. DANCE FLOOR - NIGHT

82

Candice holds out a hand, Joey grabs hold. They enter the crowd.

Candice dances; she continues to clutch his hand. She spins around and falls back onto Joey.

Grabbing his other hand she places them around her waist and rocks from side to side. Candice then places an arm around his neck.

The Blond looks over at Joey and Candice as they dance in time with the music.

We see the Blond head over.

Candice notices this; she climbs off Joey and jigs off deeper into the crowd of clubbers.

The Blond drops it low, places her hands on Joey's knees and pushes herself up.

Joey is taken aback at the attention he is receiving. He holds his hands out.

She grabs hold of them.

Joey spins the Blond on the spot. She laughs.

The Blond points to the bar, Joey looks over, turns around and heads on over.

83 EXT. PLAZA OUTSIDE LIQUID NIGHTCLUB - NIGHT

83

Joey walks along the plaza with Candice.

JOEY

Say thanks for tonight.

CANDICE

No problem gorgeous.

She strokes him on the shoulder.

(CONTINUED)

83 CONTINUED:

CANDICE (CONT'D)
It makes a change from just
fucking.

CANDICE (CONT'D)
Fifty dollars.

Joey reaches into his wallet and pulls out some money.

JOEY
And for tonight?

CANDICE
Nothing.

Suddenly the Blond runs over.

Candice smiles.

CANDICE (CONT'D)
I'll leave you two alone.

Candice walks away smiling to herself.

A CLUBBER runs over to her.

CLUBBER (O.S.)
You forgot to give me your number?

CANDICE (O.S.)
Sorry I'm not that sort of girl.

Joey and the Blond continue to stare at each other.

84 INT. BEDROOM - NIGHT 84

The Blond is on top of Joey, she rides away.

Joey lays on his back, no enjoyment on his face.

85 INT. BEDROOM - NIGHT 85

Joey is sound asleep.

The Blond stands, she buttons up her blouse and leaves the room.

86 INT. ALLEY - NIGHT 86

BEGIN FLASHBACK.

We have flicked back to Joey and Melody's alleyway encounter.

END FLASHBACK.

- 87 INT. BEDROOM - LATER 87
Joey wakes up. He grabs the bed sheet.
- 88 INT. BATHROOM - NIGHT 88
He washes himself, shower water pouring down onto him.
- 89 INT. LAUNDROMAT - NIGHT 89
Joey bungs the sheet into a washer. He watches the sheet spin around.
- 90 EXT. CAR PARK - NIGHT 90
An empty car park, street lights illuminate the dark area.
The sound of moving wheels.
Joey appears, he's dressed up, ready to impress.
- 91 EXT. OUTSIDE THE BERMUDA - NIGHT 91
We see two hands exchange money.
The sound of a door opening followed by a burst of music.
- 92 INT. THE BERMUDA - NIGHT 92
It's a busy night; we see a large amount of men mingling about. They order drinks, chat, others watch a SLIM BRUNETTE work the pole.
Joey moves to the stage.
- 93 INT. STAGE - NIGHT 93
The Slim Brunette wiggles her hips against the pole. She pops and drops.
A YOUNG BLACK WOMAN walks amongst the punters offering private dances.
A few rejections down the line she reaches Joey.
- YOUNG BLACK WOMAN
Hey, how about me and you go
somewhere private?
- Joey opens his mouth.

FEMALE VOICE

Hey.

Suddenly we see Melody, she smiles at him.

MELODY

How's it going?

JOEY

Can't complain.

The Young Black Woman moves on.

Joey and Melody stare at each other. Neither of them say a word.

The music the only noise at this moment in time.

MELODY

Would you like a dance?

JOEY

Sure.

Melody heads towards the private booth, Joey following closely behind.

Melody closes the curtain.

Joey turns to face her.

The song changes.

Melody gets down to business. She gets up close and personal, climbing on she presses her chest against Joey.

Melody stands, her genital region very close to Joey's face. She turns around, her bottom now in front of him. Melody drops down on to him and slides down his legs.

She turns and faces him, her face now at waist height, Melody turns, her back now facing him.

The bra is unclipped and slid off. Melody stands up, bare breasted she falls back onto Joey.

His hands are lifted onto her breasts.

She throws her glossy hair into his face.

Placing her hands on her hips, she gyrates.

The strings are undone on her panties.

JOEY

Do you want to go for dinner
sometime?

No response.

Bending over she removes her panties.

Melody climbs back on Joey and entertains him with her body.

The song ends.

Joey looks up at Melody as she redresses.

She opens the curtain for him.

He moves towards the thriving club once again.

MELODY

Tomorrow?

JOEY

What time?

MELODY

Eight.

JOEY

Where?

MELODY

Garozzo's.

95 INT. THE BERMUDA - NIGHT

95

Another stripper is now entertaining the audience.

Joey rolls out into the crowd.

Melody disappears into the crowd of punters.

Joey heads for the crowded bar.

96 INT. BAR - NIGHT

96

He pulls up to the bar, folds his arms and rests his head.
Joey is red faced and sweaty.

A BAR WORKER approaches him.

JOEY

Jack on the rocks.

97 EXT. OUTSIDE RESTAURANT - NIGHT

97

It's raining.

We see Joey, he's dressed smartly. He takes shelter under a canopy.

A large glass window lets us see inside in the restaurant.

We can see about a dozen tables, only a few our occupied.

A taxi pulls up in front of the restaurant. The taxi door opens and out steps Melody. Looking as beautiful as usual she waves at Joey.

JOEY

Hey.

MELODY

Hey.

Joey wheels over to the restaurant door, Melody following.

He opens the door for her.

She smiles as she walks past him.

MELODY (CONT'D)

Thank you.

98 INT. RESTAURANT - NIGHT

98

The two wait side by side, not a word is mentioned.

A WAITER walks over to them.

WAITER

Table for two?

99 INT. RESTAURANT - LATER

99

On the table are a few empty plates, a couple of glasses of wine and a few messy napkins.

We see Joey and Melody sitting at the table laughing.

JOEY

And then she farts in my face!

MELODY

No way!

JOEY

Yeah, she's this close and it hits me.

(CONTINUED)

99 CONTINUED:

MELODY

What does she do!?

JOEY

She carries on.

They both laugh.

JOEY (CONT'D)

She finishes, and I ask how much for that?, and then she says...

He chuckles.

JOEY (CONT'D)

Nothing, she walks off.

Melody giggles.

MELODY

I bet you never got a dance from her again!

JOEY

No. Next time I came in, I was told she'd left!

They both laugh loudly.

Melody takes a sip of wine.

The Waiter walks over to the table.

WAITER

Can I get you anything else?

JOEY

(to Melody)
Would you like anything?

She shakes her head.

JOEY (CONT'D)

We'll have the bill.

The Waiter bows his head.

The two sit quietly.

Joey drinks some wine.

MELODY

He hasn't contacted me.

Putting his glass down.

The Waiter places the bill on the table.

(CONTINUED)

99 CONTINUED:

99

Joey pulls out his wallet and hands over his credit card.

JOEY

Good.

The Waiter walks away.

MELODY

Why is that good?

JOEY

Because I wouldn't be able to spend time with you otherwise.

She blushes.

The Waiter returns with his card.

Her hand creeps over to his, she strokes it.

Joey's face turns a nice shade of red.

WAITER

Enjoy your evening.

100 INT. LIVING ROOM - NIGHT

100

We see an empty living room.

The street lights shine through creating the only source of light.

Suddenly the door swings open. In walks Melody and Joey.

A light switch is flicked on, lighting up the room.

Melody stands in the middle of the living room, hand bag clutched to her chest.

101 INT. KITCHEN - NIGHT

101

Joey opens a cupboard and pulls out a jar of coffee.

The kettle whistles, adding some noise to the silent room.

Melody walks up behind Joey, leans over and kisses his neck.

Putting down the jar he sits motionless.

Another kiss to the neck, followed by another and another.

Joey is pulled away from the cupboard.

(CONTINUED)

101 CONTINUED:

101

Melody bends down and places her lips onto his. She holds the side of his head, closing her eyes she kisses him sweetly, not for one moment losing physical contact.

Joey moves backwards, Melody following him, lips still attached.

102 INT. LIVING ROOM - TRACKING

102

They move towards the stairs.

Melody caresses his face.

103 INT. STAIRCASE - TRACKING

103

Joey reaches the stair lift; he pulls the door open and enters.

Melody climbs onto the bottom step.

The lift slowly ascends; Melody takes each step at the pace of the lift, as they continue to make out.

104 INT. LANDING - TRACKING

104

Joey exits the lift, the door swings shut.

Melody steps out onto the landing. She swoops onto him, all of her body now pressed against Joey.

Joey pushes his chair against the wall.

Melody falls back against the wall.

They kiss passionately. Groaning and the sound of lips meeting can be heard.

Melody leans back allowing Joey to concentrate on another part of her body, the neck. She unbuttons her coat, pulls it off and throws it to the floor.

Melody helps Joey out of his jacket.

She climbs off, physical contact still present.

Joey propels himself towards his bedroom.

Melody following him, kicks off her shoes.

105 INT. BEDROOM - TRACKING

105

We can see the illuminations from the city below.

(CONTINUED)

105 CONTINUED:

105

The two are now next to the bed, Melody is sitting on Joey's lap again, her arms draped around his neck. They continue to kiss.

Joey pushes Melody onto the bed. He leans forward attempting to get on the bed.

Melody helps him in.

Joey is now flat on his back, Melody on top. She unbuckles her jeans as does Joey.

Now the blouse is opened, she removes her clothes.

Joey watches on, as the bra is unclipped and tossed aside.

Melody rummages about in his boxer shorts.

Heavy breathing and groans can be heard.

Sweat drips from their hot bodies.

The two bodies move in time with each other.

106 INT. LAUNDROMAT - NIGHT

106

Joey quickly lifts his head up off the washing machine; he looks around and shakes himself awake. He looks down at the machine, his laundry lays still.

It is pulled out and stuffed into a bag.

We hear the bell ring as Joey leaves.

107 INT. BEDROOM - DAY

107

We see Joey; he lays flat on the bed, his head resting on his arms.

The bed can be heard squeaking.

He pulls the quilt back slightly and looks underneath. He pulls it back up. Joey smiles to himself.

JOEY

I met a girl.

We hear the sound of bed sheets moving.

Candice emerges from under the covers. She crouches over Joey.

CANDICE

I know. The blond.

(CONTINUED)

JOEY
No, another girl.

CANDICE
Seriously?

He nods his head.

She lies down beside him, an arm draped across his body.

They lay in silence for a few moments.

CANDICE (CONT'D)
So?

JOEY
What?

CANDICE
What's her name?

JOEY
Melody.

CANDICE
Where'd you meet her?

JOEY
The Bermuda.

Candice looks at him.

CANDICE
Is she a...

JOEY
Yeah.

She pushes herself up and stares at him.

CANDICE
Dude, really?

JOEY
Yeah, why?

CANDICE
They're paid to love you for like
three minutes.

JOEY
It lasted longer than that.

CANDICE
Did you pay her for two dances?

(CONTINUED)

JOEY

No.

CANDICE

Was it bohemian rhapsody?

JOEY

No.

He turns and looks at her.

JOEY (CONT'D)

We had...

CANDICE

How much did you pay her?

JOEY

Nothing.

CANDICE

Wow and I thought I charged reasonable prices.

Joey smiles.

CANDICE (CONT'D)

She'll put me out of business.

JOEY

It weren't like that.

CANDICE

So how was it?

JOEY

We went out for dinner, she came back and we...

CANDICE

Fucked?

JOEY

Well, you could say that.

CANDICE

What would you say?

JOEY

We had sex.

CANDICE

So you didn't fuck?

JOEY

No it was nicer.

(CONTINUED)

CANDICE

How so?

JOEY

It was more intimate.

CANDICE

So, you mean you had intercourse,
no blow jobs, eating out, anal that
sort of stuff.

JOEY

Yeah.

She lies down again.

They fall silent momentarily.

CANDICE

Could of told me sooner.

He looks at her.

CANDICE (CONT'D)

A text or a phone call, Hey
Candice, I got laid.

JOEY

Twice.

CANDICE

Twice.

JOEY

I wanted to tell you face to face.

CANDICE

The only thing I was face to face
with was your balls.

They both laugh.

CANDICE (CONT'D)

So I have to get jaw ache and she
doesn't.

JOEY

We've only had sex twice.

CANDICE

Twice?

JOEY

Yeah once here and another time.

CANDICE

Where was the other time?

(CONTINUED)

JOEY

In an alley.

CANDICE

Very classy Joey.

Candice and Joey fall silent.

CANDICE (CONT'D)

I'm happy for you.

Joey looks at her.

CANDICE (CONT'D)

Seriously, I am.

Candice leans over Joey and picks up her watch.

CANDICE (CONT'D)

Well that's it for today dude.

She gets to her feet and begins to get dressed.

Joey watches.

Candice walks around the bed. She stops and looks at Joey.

CANDICE (CONT'D)

If you feel, you know lonely, just
want a chat or a fuck, you know
where I am.

She leans over and pecks him on the cheek.

JOEY

Thanks Candice.

CANDICE

It's my pleasure gorgeous.

The two stare at each other. Candice waves goodbye and leaves the room.

Joey lies silently.

The room deadly quiet.

He sighs.

BEGIN FLASHBACK.

We can hear beeps and the hum of Machinery.

108 CONTINUED:

108

On the bed is Joey, he is hooked up to several pieces of medical equipment.

On the other side of the bed is a DOCTOR.

JOEY'S P.O.V - HE LOOKS UP AT THE DOCTOR, HIS LIPS MOVE BUT NO WORDS CAN BE HEARD.

END FLASHBACK.

109 INT. THE BERMUDA - NIGHT

109

Joey pushes his way through the crowd and towards the bar.

110 INT. BAR - NIGHT

110

He props himself up against the bar. Joey stares at the crowd.

We can see plenty of punters moving around, strippers mingle with them; they are looking for customers.

Some are taking up on their offers, others are declined.

Joey taps at his wheels, impatiently. Suddenly he is pulled into the crowd.

111 INT. THE BERMUDA - NIGHT

111

He is met by the friendly smile of Melody. Hand in hand they move through the masses.

Melody loses grip and the gap between them widens.

Joey watches on as Melody is dragged away by the Announcer.

He spins on the spot and faces the stage.

112 INT. STAGE - NIGHT

112

Melody appears on the stage.

Music is cranked up.

She walks to the pole, places a leg around it and spins.

Melody pulls herself up; wiggling her hips in time with the music she pushes a bra strap down.

She pops and drops, her bottom aimed at the crowd. It clenches and releases.

(CONTINUED)

112 CONTINUED:

112

Her back towards the audience now. She flicks the other strap down, her hands reaches around and unclips it.

The bra is thrown to the side.

Melody pushes her breasts against the pole; she slides down, twists and turns to face the punters.

She caresses her stomach and nipples.

We see Joey; he looks on in utter awe. In front of him are two ROWDY PUNTERS, they jeer Melody's performance. Joey moves towards them.

They continue to heckle.

Joey shoves one in the back, causing the Punter to fall to the floor.

He quickly gets to his feet and walks over to Joey, his head against his.

Joey pushes him; this is reacted to angrily by the Punter.

Punters stand and watch.

Joey and the Punter are seperated by the Bouncer. Both are directed to the exit.

We see Melody, she watches on.

The commotion is rectified.

Melody carry's on with her routine.

113 EXT. OUTSIDE THE BERMUDA - NIGHT

113

We can see the Punter walking away from the club.

Joey is cornered by the Bouncer.

He wheels away.

Suddenly his chair stops and is pulled back towards the joint.

114 EXT. BEHIND THE BERMUDA - NIGHT

114

Joey is spun around and falls into arms of Melody.

She embraces Joey before mounting him. Placing her hands on his chair, she pushes him up against the wall.

His zipper is tugged on, it opens.

(CONTINUED)

114 CONTINUED:

114

Melody opens her coat; Joey is pulled in close to her body. The coat is closed with Joey inside it.

Melody moves up and down slowly, she pecks away at his neck.

Joey leans back and moans with pleasure.

115 INT. THE BERMUDA - NIGHT

115

SERIES OF SHOTS - GOINGS ON IN THE BERMUDA

A) We see different strippers doing their thing, Melody can be seen grinding a pole.

B) We flick through private dance booths, we see punters receiving lap dances, Joey and Melody make out in the last one.

C) We see Melody and Joey kissing extremely passionately outside the Bermuda.

D) A group of strippers take shots with punters; Joey and Melody drink champagne.

E) We see the strippers in the changing room putting their everyday clobber on, Joey sits with Melody.

116 INT. WORKSHOP - NIGHT (DUSK)

116

C/U of radio.

Music can be heard alongside the sound of machinery and the tinker of metal.

We pan across to see Joey, Mac and Bobby.

Each of them work on an individual project.

Joey works on an engine, he carefully performs a refurbishment.

From the front of the workshop comes a loud knocking noise.

Mac jumps to his feet and heads towards the front door.

We can hear the front door unlocking, we hear Mac speaking to someone, the sound of footsteps get louder as they get closer.

Mac emerges, followed by Melody. She stands in the doorway and stares at Joey.

JOEY

Hey.

(CONTINUED)

MELODY

Hey.

Mac sits down, he continues to fiddle, he keeps a crafty eye on the love birds.

They look at each other; Joey and Melody do not lose eye contact.

Mac gets to his feet and stands in between them.

MAC

See you tomorrow Joey.

Joey pulls himself out from under the workbench wheels past Melody and out the room.

Mac and Melody look at each other, she smiles at him.

We hear the sound of a tap running.

MAC (CONT'D)

So are you Joey's girlfriend?

MELODY

Urm...

MAC

It's really nice seeing him get back out there.

Mac smiles.

MAC (CONT'D)

He's a good guy you know, don't go hurting him, just kidding.

She nods her head.

Joey rolls up behind Melody. She turns around.

MAC (CONT'D)

See you tomorrow, nice and early.

Melody heads to the front door.

JOEY

See ya Mac. Bobby.

Bobby holds up a hand.

Joey follows Melody.

Mac watches on, wiping the grease of his hands.

117 EXT. OUTSIDE WORKSHOP - NIGHT (DUSK) 117

Melody and Joey move silently past the fixed cars on display and out onto the street.

118 EXT. SIDEWALK - NIGHT (DUSK) 118

Melody stops next to a parked car. She pulls a set of keys from her handbag and unlocks it.

Joey looks on.

She turns around and faces him.

MELODY

You coming?

He wheels forward and takes a look inside.

Grabbing onto the seat, Joey transfers.

119 INT. CAR - NIGHT (DUSK) 119

Joey rubs his hand across the dashboard, he looks out at Melody.

MELODY

You can drive.

His looks slightly confused at what Melody has just said.

JOEY

For real?

Melody nods her head.

Joey moves over to the driver's seat as quick as a flash.

He pulls the gear stick in and out of gear, turns the steering wheel; he's getting a good feel for the car.

Melody gets out the car and attempts to pack his wheelchair in the boot.

Joey moves all the parts in the front, checking responsiveness and freedom of movement.

Melody gets in the front, she watches him closely, smiling to herself.

The keys are passed over.

There inserted, clicked in and the engine begins to purr.

(CONTINUED)

119 CONTINUED:

119

Melody pushes down on the accelerator and Joey pulls down on the gear stick.

The car starts to move.

120 INT. CAR - TRAVELLING - NIGHT (DUSK)

120

They cruise the streets.

JOEY

Where you wanna go?

MELODY

The cliffs.

Joey nods his head.

They drive off into the twilight.

121 EXT. THE CLIFFS - NIGHT

121

We travel up a beaten track, passing trees, bushes and other flora.

At the end is a car park, we see the car Joey and Melody have been driving in. It is parked overlooking the bright lights of the city. Below we can see what looks like a million lights. They shine brightly through the darkness.

We move closer to the car.

The outline of two figures can be seen inside.

122 INT. CAR - NIGHT

122

Joey sits in the driver's seat, Melody wrapped around him.

They kiss, her hands gripped to his jean buckle. She pushes hard on to him.

They gasp, groan and moan in unison.

We hear the zip being pulled down. They become one entity.

123 INT. LAUNDROMAT - DAY (DAWN)

123

We hear washing machines and the sound of clothes whizzing around.

We see Joey, his face pale and tired. He's propped up against the washer.

(CONTINUED)

123 CONTINUED:

123

The laundry comes to a stop. It's taken out and stuffed into a bag.

The doorbell chimes as he leaves the Laundromat.

124 EXT. OUTSIDE WORKSHOP - DAY (DAWN)

124

The sun is rising above the workshop.

Outside are two lines of cars.

We see Mac, Joey and Bobby they clean and check the cars over.

Mac walks to each car, giving it the once over and slapping price stickers on the bonnets and the windscreen.

We close in on Joey; he bends down and wipes the wheels, face shines in the reflection. He hums a tune to himself.

125 EXT. OUTSIDE WORKSHOP - DAY

125

It's a few hours later, the sun is now in the middle of the sky.

The mechanics have been joined by about a dozen customers.

They view the cars; customers look at the wheels, rims and the interiors.

Mac converses with a young couple, they look inside a Mustang.

Bobby can be seen receiving money for a saloon.

Joey sits next to a car; he looks in awe at it.

126 EXT. OUTSIDE WORKSHOP - NIGHT (DUSK)

126

Only one automobile remains outside the workshop as the sun sets.

127 INT. INSIDE WORKSHOP - NIGHT (DUSK)

127

Mac, Joey and Bobby sit around a table. A silver case placed in the middle; inside it we can see the green of notes and silver of coins.

Mac flicks through a wad of money.

MAC

Ten, twenty, forty, sixty.

(CONTINUED)

He puts the money down and picks up some more cash.

MAC (CONT'D)
Ninety, hundred, hundred and forty.

The dollars are thrown down.

MAC (CONT'D)
Making a total of eight hundred and
forty three dollars sixty.

He stuffs the money into the case and closes the lid.

MAC (CONT'D)
That's a good days work fellas,
should be proud of yourselves.

Bobby and Joey smile.

Mac gets to his feet and leaves the room, case in hand.

Bobby puts his coat on, pulls out a cigarette and heads for
the exit.

BOBBY
Night Joey.

JOEY
See ya Bobby.

He leaves the room.

Joey wipes his hands with a rag.

MAC (O.S.)
You going to the game tomorrow?

BOBBY (O.S.)
No way I'm missing the Wizards beat
Heat.

MAC (O.S.)
Meet you there about eight?

BOBBY (O.S.)
Sure, night.

MAC (O.S.)
Night.

The workshop falls silent.

Joey can be seen packing away tools and cleaning the surface.

Mac can be heard moving around in the back.

A few moments later, Mac sticks his head around the corner.

(CONTINUED)

127 CONTINUED:

127

MAC (CONT'D)
Shutting up, you coming?

Joey turns around and leaves the workshop.

128 INT. WORKSHOP ENTRANCE - NIGHT (DUSK)

128

Mac grabs his fleece, locks the door to the workshop and flicks the light switch off.

They both leave.

129 EXT. OUTSIDE WORKSHOP - NIGHT

129

The two walk down the drive way. They pass the unsold car, Mac continues walking whereas Joey stops and checks out the car.

Mac looks around.

We see Joey feeling the wheel arches and staring through the window.

JOEY
How much for the car?

MAC
Huh?

JOEY
How much do you want for the car?

Mac walks over to Joey.

MAC
It was going for seven hundred.

JOEY
Deal.

MAC
What you mean deal?

JOEY
You gotta deal, seven hundred dollars.

Mac looks down at the car. His hand rests on the bonnet.

MAC
Don't you think it's too soon Joey.

JOEY
I've got the money Mac.

(CONTINUED)

129 CONTINUED:

129

MAC

Yeah you might have but how you
gonna get it back?

130 EXT. OUTSIDE JOEY'S HOUSE - NIGHT

130

The car pulls up outside Joey's house.

Inside we can see Joey in the driver's seat, Mac in the
passengers.

131 INT. CAR - NIGHT

131

Joey disengages the engine.

Mac glares at him. We see his legs are stretched over to the
pedals.

MAC

Shit, I'm not driving like that
again.

132 INT. LIVING ROOM - NIGHT

132

The door opens; the light is flicked on and in comes Joey and
Mac.

MAC

You better get one of them driving
aids or your fired.

Joey laughs.

MAC (CONT'D)

I'm not kidding.

Joey places the keys on the work surface.

JOEY

I'll get the cash.

He wheels to the stair lift and goes to get the money.

Mac stands in the living room, waiting.

We can hear bumps and thumps from upstairs.

Mac looks around the room.

The sound of the stair lift can be heard, several moments
later Joey is back in the room, a bag of money on his lap.

JOEY (CONT'D)

Here you go.

(CONTINUED)

132 CONTINUED:

132

He hands the money over.

MAC

Thanks. Remember what I said.

JOEY

Yep, get a driving aid.

Mac turns around.

MAC

I'll be checking, good night.

JOEY

Night.

Mac heads for the door, grabs the handle but stops.

MAC

It's great to see your getting on
alright.

The door opens and Mac leaves.

The room falls silent. Joey spins around and heads to the
staircase.

133 INT. LANDING - NIGHT

133

The door to the bathroom is ajar, steam drifts out into the
landing.

134 INT. BATHROOM - NIGHT

134

Joey sits underneath the shower, water sprays down onto his
naked body.

He lifts his face up into the downpour of water.

His hand slides down in between his legs, Joey tries to
masturbate.

135 INT. CAR - NIGHT

135

BEGIN FLASHBACK.

Joey is reliving his night on the cliffs.

END FLASHBACK.

136 INT. BATHROOM - NIGHT

136

Joey gasps, his face is red, he leans back and smiles.

- 137 EXT. CAR PARK - NIGHT 137
- We see Joey's car in the empty car park.
- The engine can be heard in the otherwise silent area.
- The engine flicks off.
- The driver's door swings open, after several moments we see a wheelchair being placed on the tarmac.
- Joey shifts himself from driver's seat to wheelchair.
- The door is closed and locked.
- Joey spins around and moves across the car park.
- 138 EXT. OUTSIDE THE BERMUDA - NIGHT 138
- The neon light of the Bermuda glows in the night sky.
- The thump of music pounds away, it travels from inside to outside.
- Joey moves into sight as he approaches The Bermuda.
- The Doorman on the door holds his hand out.
- Joey places five dollars into the sweaty palm.
- The front door is opened, a burst music fires out as Joey enters his haven.
- 139 INT. THE BERMUDA - NIGHT 139
- It's busy.
- We see punters being escorted to private booths by girls, others line the bar, and some enjoy the show on the stage.
- 140 INT. STAGE - NIGHT 140
- We see a BABE performing a routine on the pole.
- Topless, she shakes her hips and grinds the pole.
- 141 INT. BAR - NIGHT 141
- Joey sips from a glass. He watches everybody mingling around the strip club.
- A stripper props herself up against the bar, she converses with the Bartender.

(CONTINUED)

Out of the crowd appears Melody, looking as glamorous as usual. She doesn't react in her usual way, no smile, no embrace.

MELODY

Hey.

JOEY

Hey.

She turns around and leans against the bar. The two sit in an awkward silence.

Melody turns her head and calls to the stripper.

MELODY

Crystal.

CRYSTAL turns and looks.

Melody ushers her over.

Crystal stands in front of Joey and Melody.

MELODY (CONT'D)

He wants a dance.

CRYSTAL

Sure.

Joey looks up, he looks confused.

Melody walks back into the crowd.

CRYSTAL (CONT'D)

What's your name sweetheart?

JOEY

Joey.

CRYSTAL

You come here often?

JOEY

You could say that.

She takes a swig of her drink, as does Joey.

CRYSTAL

You ready for that dance
sweetheart?

Joey looks around, his face flushed and sweaty.

CRYSTAL (CONT'D)

Don't be scared sweetheart, follow
me.

(CONTINUED)

141 CONTINUED:

141

She grabs hold of his hand and leads him through the crowd.

142 INT. BOOTH - NIGHT

142

On entry, Crystal removes her sweater; she reveals her smooth naked torso and perky breasts. She climbs on top of Joey and begins her routine.

Joey, his face bright red, watches on awkwardly.

143 EXT. CAR PARK - NIGHT

143

We see Joey, he sits next to his car, arms folded, waiting.

Rain falls gently from the sky, he is undisturbed by this.

In the distance we hear the sound of music.

Joey continues to wait in the empty car park.

The music cuts off; as does the neon sign.

A figure is walking towards him, as the figure gets closer we see its Melody.

She waves at him and smiles.

JOEY

Hey.

MELODY

Hey.

She stops and stands in front of him. The two are silent.

Melody shuffles her feet, Joey rubs his hands together.

JOEY

Wanna lift.

MELODY

Sure.

Melody walks to the passenger's side; Joey spins around and opens her up.

144 EXT. CAR - TRAVELLING - NIGHT

144

We turn a corner and onto a freeway.

We see Joey at the wheel; he drives without assistance, thanks to his driving aid.

Melody stares out the window into the dark.

(CONTINUED)

The radio the only thing breaking the silence.

MELODY
Did you like Crystal?

JOEY
Err, yeah, she was urm nice, why
didn't you dance for me?

MELODY
Bachelors party.

They pull off the freeway.

They turn a corner and drive down a street. We see rows of
houses.

MELODY (CONT'D)
Drop me off here.

Joey looks surprised. He carries on driving.

MELODY (CONT'D)
Here's fine.

JOEY
But it's raining.

Melody fidgets.

Joey looks over.

JOEY (CONT'D)
You okay?

The car slows down and pulls up outside a suburban house.

We see two cars on the driveway.

Joey looks puzzled.

In the front window we see a TALL MALE FIGURE.

MELODY
I'm sorry.

Joey opens his mouth.

MELODY (CONT'D)
He came back.

Joey looks through the window.

MELODY (CONT'D)
He loves me and I, I still love
him.

(CONTINUED)

144 CONTINUED:

144

The Man turns around and faces a SMALL GIRL.

MELODY (CONT'D)
And so does my daughter.

Joey looks up at Melody, mouth wide open.

MELODY (CONT'D)
See you tomorrow.

She grabs the handle, opens the door and gets out.

JOEY
I don't think i'll be coming
tomorrow.

Melody ducks down and looks at him in the eyes.

MELODY
But you love Wild Wednesdays.

Melody looks behind her before shutting the door.

Joey watches her walk up the driveway. She opens the door and goes inside. The Man smiles at the sight of her. He kisses her on the lips; the Man then turns around and walks out of sight, the Little Girl next to him.

Melody glances out the window, takes a step back and draws the curtains.

Joey, gobsmacked, speeds off into night.

145 INT. BATHROOM - NIGHT

145

Joey sits in his shower chair, naked, masturbating; his face red as he furiously attempts to get a result.

146 INT. ALLEY - NIGHT

146

BEGIN FLASHBACK.

We see Joey and Melody making love in the alley.

END FLASHBACK.

147 INT. BATHROOM - NIGHT

147

Joey smacks the wall, no result.

148 INT. LIVING ROOM - DAY (DAWN) 148

We see Joey, now dressed for work, moving around in his living space, he picks up his keys and leaves.

149 EXT. OUTSIDE WORKSHOP - DAY (DAWN) 149

We see Joey at the front door of the workshop; he knocks hard, barely giving his hand time to rest.

No one answers.

He stops, only to start again.

Mac looks out the door; he walks over and opens the door.

MAC

Joey, what you doing here?

JOEY

Work.

MAC

There is no work; next load won't be in till a week Friday.

JOEY

Come on Mac, there's gotta be something.

MAC

No, sorry buddy.

Joey turns around and moves away.

Mac stands at the doorway and watches Joey.

MAC (CONT'D)

Hold up.

He walks over to Joey.

MAC (CONT'D)

What you like at mixing paints?

150 INT. WORKSHOP - NIGHT (DUSK) 150

Joey sits at a table with about two dozen cans of paint. He checks his watch; he pulls away from the table and takes off his apron.

Mac steps into the room.

MAC

You done?

(CONTINUED)

150 CONTINUED:

150

JOEY

Yeah.

MAC

How you getting on with the car?

JOEY

Yeah, good.

MAC

What's wrong Joey?

Joey looks up.

JOEY

Nothing Mac.

Joey wheels over to Mac.

MAC

If there was, you would tell me,
right?

JOEY

Yeah sure.

Joey leaves.

151 INT. STAIRCASE - NIGHT

151

We see Joey in the stair lift, it lowers. He's dressed up,
ready to go out.

152 EXT. OUTSIDE THE BERMUDA - NIGHT

152

Joey approaches The Bermuda.

We can hear the sound of music coming from within.

Joey and the Doorman exchange money.

The door opens and Joey enters.

153 INT. THE BERMUDA - NIGHT

153

Another normal night at The Bermuda.

Music is playing, drinks are pouring, girls are working and
the punters are paying.Joey enters the crowd of people; he makes his way to the
stage.

154 INT. STAGE - NIGHT

154

Joey pulls up and watches the show.

The stripper grinds the pole to perfection, her body moving in time with the music.

Punters watch on with glee, as girls look for their next paying customer.

An ASIAN STRIPPER finds a punter, as does the Young Latino.

We see Melody walking amongst the visitors; she is being rather less successful than her colleagues.

Joey watches her closely, as she attempts to find a paying customer.

Melody continues to prowl, she is getting closer to where Joey is sitting. She looks up, their eyes meet. Melody walks out the crowd.

Joey spins around and follows.

155 INT. BAR - NIGHT

155

Melody moves into the crowd, Joey pushes his way through.

Melody can be seen talking to a customer.

JOEY

I'll have a dance.

She looks down.

MELODY

No, sorry.

JOEY

Come on, I wanna dance.

She ignores him.

He slams a load of cash on the bar.

JOEY (CONT'D)

I'm a paying customer, so get your fucking titties out and show me some skin!

MELODY

Fuck you!

The Bartender waves to the Doorman.

(CONTINUED)

155 CONTINUED:

155

JOEY

Here, here's some money.

Joey throws some bills at her.

The Doorman pulls Joey away.

We turn to face Melody, who is now being comforted by her colleagues; she sits in a state of shock.

156 INT. LIVING ROOM - NIGHT

156

We see Joey he moves through the living room quickly.

A loud bang echoes throughout the room as the car keys bounce off the wall.

157 INT. STAIRCASE - NIGHT

157

The stair lift door slams shut, it begins to raise.

Joey reaches the top; he pushes himself out onto the landing.

158 INT. LANDING - NIGHT

158

The frustrated man pushes himself into his bedroom.

159 INT. BEDROOM - NIGHT

159

The city landscape is still as vibrant as ever.

Joey moves into the room, pulls out his cell phone and dials a number. He spins himself around as he waits for an answer, the dial tone cuts off. Joey inserts another number; he waits, motionless, as the dial tone echoes in his hair.

We hear a crackle followed by a voice.

JOEY

(into phone)

Hi, it's Joey McKenzie.

He listens.

JOEY (CONT'D)

(into phone)

Can't complain. Is Daisy available?

Listening.

JOEY (CONT'D)

(into phone)

How about Beth?

(CONTINUED)

- 163 INT. BATHROOM - NIGHT 163
He tries even harder to get a result.
- 164 INT. BEDROOM - NIGHT 164
BEGIN FLASHBACK.
Joey and Melody are making love.
END FLASHBACK.
- 165 INT. BATHROOM - NIGHT 165
Joey smacks his arms on the shower chair and bows his head.
- 166 EXT. DOWNTOWN - DAY (DAWN) 166
We see a host of skyscrapers and hotels; they stand magnificently in the day light sun.
We are absorbed into a high level hotel room.
- 167 INT. HOTEL ROOM - DAY (DAWN) 167
We see Joey lying naked on a bed, sun shines onto his bare body.
In front of the bed stands a TALL BLONDE, she pulls strings out of her top; she pulls the top apart to reveal her bra.
The jeans are next to go.
Now in just her lingerie she climbs on the bed, they start to kiss passionately.
- 168 INT. HOTEL ROOM - DAY 168
Joey sits on the edge of the bed receiving fellatio from an ORIENTAL WOMAN.
- 169 INT. HOTEL ROOM - NIGHT (DUSK) 169
The sun is beginning to set.
Joey has been joined by another woman. She removes her sweater, bare breasts on show straight away. She joins him on the bed.

170 INT. HOTEL ROOM - NIGHT 170

The moon in the dark sky illuminates the hotel room.

We Joey on his stomach.

He joined by an ATTRACTIVE WOMAN, she rubs baby oil over Joey's back and a lubricant on his bottom.

C/U of Joey's face, his eyes ignite.

171 INT. HOTEL ROOM - DAY 171

C/U of Joey. This time his eyes are shut, he snores.

The room is messy; unclean clothes and dirty dinner plates can be seen spread about the place.

A loud knocking sound suddenly emanates through the room.

Joey stirs.

The knocking continues.

He looks up at the door. Joey has found the source of the noise. Pulling his wheelchair to him, he climbs in and sluggishly moves to the door.

On opening we see a HOTEL CLERK.

HOTEL CLERK

Good morning sir, how are we today?

JOEY

(sleepy)

Can't complain.

HOTEL CLERK

Very good sir. This is just a reminder that you must vacate your room in one hour.

JOEY

Okay thanks.

HOTEL CLERK

Oh and this is your bill.

He hands over the bill.

HOTEL CLERK (CONT'D)

Good day to you sir.

He walks away, Joey closes the door. He spins around and looks down at the form. His eyes, mouth and eyebrows raise in shock.

172 EXT. BANK - DAY

172

Joey sits at a desk, he twiddles his thumbs anxiously waiting.

An ADVISOR walks over and sits down at the desk. She places a bank statement.

ADVISIOR

Mr. McKenzie are records show that you have spent sixteen thousand five hundred dollars in the last eight months.

Joey sinks into his chair.

ADVISIOR (CONT'D)

You received twelve thousand dollars in compensation and had a five hundred dollars in your account before hand.

The Adviser scans the statement.

ADVISIOR (CONT'D)

Unfortunately you are in a deficit of three thousand dollars.

JOEY

When's my next load of money in?

ADVISIOR

You received last compensation package two months ago.

Joey pushes his hands through his hair.

ADVISIOR (CONT'D)

Is there anything else I can help you with today Mr. McKenzie?

She climbs on top of the table and begins to unbutton her blouse. It's thrown to the floor. Next to go is the skirt. Her underwear is then removed. The Advisor is now completely nude.

Joey snaps back into focus.

The Advisor is fully dressed, she stares at him.

ADVISIOR (CONT'D)

Mr. McKenzie?

173 EXT. OUTSIDE WORKSHOP - NIGHT

173

Joey sits next to his car and stares at the workshop.

(CONTINUED)

173 CONTINUED:

173

We can see a bag on his lap.

He moves towards the workshop.

He looks through the glass door; he sighs and opens the bag.

Joey lifts out a crowbar. He looks carefully at it before inserting it behind the lock. He jiggles it, the lock brakes.

Joey looks around; making sure no one is looking. He pulls the door open and enters Mac's workshop.

174 INT. WORKSHOP ENTRANCE - NIGHT

174

It's pitch black.

We can hear Joey moving along the corridor.

Suddenly the garage lights up.

We see Joey, finger on a light switch. He advances further inside. Joey grabs hold of the workshop door handle, it's locked.

The newly turned burglar reaches into a toolbox and smashes the lock open with a wrench.

He opens the door.

175 INT. WORKSHOP - NIGHT

175

The light switch is flicked on.

Joey wheels himself across the room and towards a toolbox. He delves around inside before pulling out a small locked box.

176 EXT. CAR - NIGHT

176

Joey sits in the car staring onto a quiet and motionless suburban area. He changes his attention to a house.

It's Melody's home. Inside we can see no one, but the living area is lit up.

Joey opens the car door.

177 EXT. OUTSIDE MELODY'S HOUSE - NIGHT

177

Joey sits in front of the door. He reaches out but withdraws. Turning his head he glances in the window, still nobody can be seen.

A deep breath before reaching out and knocking the door.

(CONTINUED)

177 CONTINUED:

177

He waits.

No answer.

The door is struck again.

He waits.

We can hear movement from inside this time; the door can be heard unlocking. The door slowly opens; standing in the doorway is not Melody but a TEENAGE GIRL, eighteen or so. She looks down at Joey, a lovely smile across her face.

TEENAGE GIRL

Hello.

JOEY

Urm, hi, is Melody in?

TEENAGE GIRL

Melody?

JOEY

Yeah, urm, black hair.

TEENAGE GIRL

Do you mean Stacey? She's not in.
May I ask who you are sir?

JOEY

I'm Joey, just a pal from work.

We hear the cry of a child from inside.

JOEY (CONT'D)

Can I come in? She's expecting me.

The Teenage Girl looks into the house; she becomes pre-occupied by the cry. She strolls off into the house, leaving the door open.

Joey checks behind him and enters.

178 INT. MELODY'S HOUSE - NIGHT

178

Joey sits in the entrance, he stares into the living area, we see the Teenage Girl tending to a LITTLE GIRL who kneels on the ground.

TEENAGE GIRL

You okay?

The Little Girl nods her head, she rubs her back.

TEENAGE GIRL (CONT'D)

You hurt your back?

(CONTINUED)

178 CONTINUED:

178

She nods.

179 INT. AMBULANCE - NIGHT

179

BEGIN FLASHBACK.

JOEY'S P.O.V - JOEY STARES AT THE CEILING. HE SEES PARAMEDICS BENDING OVER HIM DOING RESPONSE CHECKS.

END FLASHBACK.

180 INT. MELODY'S HOUSE - NIGHT

180

Joey pushes the door shut. He reaches into his jacket pocket and slowly pulls out a revolver. He takes a deep breath.

JOEY

Stay where you are.

The Teenage Girl freezes.

Joey moves forward slowly.

The Little Girl looks up at Joey.

JOEY (CONT'D)

(to Little Girl)

Urm, hi sweetheart.

She stares at him.

JOEY (CONT'D)

Could you go somewhere quiet?

She continues to stare.

TEENAGE GIRL

Lacy, could you go play in your room?

LITTLE GIRL

Will you come with me?

TEENAGE GIRL

Yeah, sure, in a bit, okay?

She grabs hold of her and leads her past Joey and towards the staircase.

TEENAGE GIRL (CONT'D)

Good girl.

The Little Girl disappears up the stairs.

Joey turns around and faces the Teenage Girl.

(CONTINUED)

She turns around, tears drip from her eyes.

JOEY
Please, please, don't cry.

TEENAGE GIRL
Mister, please, what do you want?

JOEY
I, I, I, I don't know.

His hand begins to shake; eyes become watery, tears stream down his face.

JOEY (CONT'D)
I don't, I don't know.

They both sob for a several moments.

JOEY (CONT'D)
Take your clothes off.

TEENAGE GIRL
What?

JOEY
Take your fucking clothes off!

She stands still.

JOEY (CONT'D)
Please.

He points the gun at her.

She takes a deep breath before unbuttoning her blouse, she throws it to the floor, next to go are her pants. She stands crying in her bra and panties.

Joey sobs to himself.

She stops undressing.

Joey waves his gun about.

The bra is undone slowly.

Suddenly a pair of headlights shine through the window.

Joey and the Teenage Girl stand in silence, a panicked expression covers his face, relief on her's.

Next we hear footsteps walking up the driveway, the sound of the door opening.

C/U of Joey, a loud bang followed by a scream.

181 INT. QUESTIONING ROOM - NIGHT 181

We see Joey, head in hands, all alone.

182 INT. COURTROOM - DAY 182

Joey sits at a table opposite the bench.

A JUDGE sits watching him.

Next to Joey is another table, behind it sits Melody's BOYFRIEND, he sits stern faced in a wheelchair, next to him a LAWYER.

Behind is the gallery.

As we pan across we see Mac, The Teenage Girl, and Melody.

Half a dozen people sit in the jury box. All eyes on Joey.

A POLICE OFFICER walks over to Joey, he holds out the bible.

Joey raises his right hand.

POLICE OFFICER

Do you Joseph McKenzie swear to tell the truth, the whole truth and nothing but the truth, so help you god?

JOEY

I do.

The Police Officer walks away.

The Lawyer steps forward.

LAWYER

Joseph, why did you do it?

Joey sighs.

JOEY

I don't know.

LAWYER

You don't know?

JOEY

No.

LAWYER

My client will never walk again, something you can surely you can understand, and you don't have the decency to explain why?

(CONTINUED)

Joey is welling up.

JOEY
I don't know why.

LAWYER
Were you angry Joey?

JOEY
Yes.

LAWYER
Can you tell the court why?

Joey bends over crippled in remorse.

LAWYER (CONT'D)
You had become fixated with Miss
Gardner hadn't you?

Joey does not answer.

LAWYER (CONT'D)
And when you discovered she had a
partner you became jealous, angry
at my client for having something
you did not have.

JOEY
No.

LAWYER
Miss Gardner said you were.

JOEY
I didn't shoot him on purpose! It
was an accident!

LAWYER
What did you mean to do?

His hands are now on his head.

LAWYER (CONT'D)
Have the common decency to explain
why. Why?

JOEY
Because she made me feel.

LAWYER
Feel what Joseph?

JOEY
Alive, Melody made me feel alive!

The Lawyer steps back and faces the Judge.

(CONTINUED)

182 CONTINUED:

182

LAWYER

That's all from me your honour.

JUDGE

There will be a short recesses
whilst the jury make their
decision.

The jury get to their feet and leave.

Mac stands up, tears in his eyes.

Melody gets up and walks to the exit, she turns around and
stares at Joey, her arm is grabbed by the Teenage Girl and
they leave.

Joey remains hunched over in the now silent court.

183 INT. BAR - DAY

183

We are in a lively bar.

Candice sits on a stool at the bar; she drinks a glass of
wine.

Next to her sits a QUADRIPLEGIC MAN.

There's a television on at the bar. It's broadcasting the
news.

NEWS REPORTER (O.S.)

President Obama visited London a
head of the G8 Summit today.

CANDICE

So what do you want to do next?

He does not answer.

CANDICE (CONT'D)

Cat got ya tongue huh, I can loosen
that.

NEWS REPORTER (O.S.)

In other news, one Joseph McKenzie
is in court today.

Candice turns her head quickly and looks up at the
television.

NEWS REPORTER (V.O.) (CONT'D)

McKenzie, twenty six, was arrested
at the weekend, he is set to be
sentenced today for..

(CONTINUED)

183 CONTINUED:

183

Candice jumps to her feet and rushes for the exit, leaving her client.

184 INT. COURTROOM - DAY

184

The jury start to re-enter the courtroom as do members of the gallery.

Melody's Boyfriend is pushed back in, the Lawyer standing closely by him.

Everyone take their positions.

Lastly the Judge sits down at the bench.

JUDGE

Ladies and gentlemen of the jury.
What is your decision?

Joey looks to the side of him, alone again. He takes a deep breath.

A MEMBER OF THE JURY, stands up, paper in hand.

MEMBER OF THE JURY

Your honour, we the jury find
Joseph McKenzie...

We hear a loud bang from outside the courtroom, the doors swing open and in steps Candice. She struts through the gallery and walks over to Joey.

CANDICE

Hiya gorgeous.

She gives him a peck.

JUDGE

Order, order.

CANDICE

(whispering)
It's just like TV dude!

The Police Officer walks over.

CANDICE (CONT'D)

I am here to speak on behalf of my
client Mr McKenzie.

LAWYER

Objection!

Joey grabs Candice by the arm, he pulls her in close.

(CONTINUED)

CANDICE

Please your honour.

The Judge looks at his jury before turning back.

JUDGE

Over ruled, proceed.

The Lawyer sits down angrily.

Candice steps into the middle of the court.

CANDICE

I have known Joey for eight months
and I know he is no criminal.

LAWYER

How'd you explain this?

He gestures towards his client.

CANDICE

I can't, I just know he is not a
criminal. Sure he may do some
stupid things sometimes but he is
not a menace to society.

She turns to face him.

CANDICE (CONT'D)

He is the sweetest, kindest and
most genuine.

She sighs.

CANDICE (CONT'D)

He's an amazing person and I am
glad to be associated with him.
I trust you make the right decision
with Joey, a truly remarkable human
being.

The court is silent.

Suddenly we hear the sound of clapping, we see Mac, he stands
clapping his hands, a tear rolls down his face.

The jury can be heard in hushed whispers.

A Member Of The Jury approaches the Judge, they whisper to
one another.

The Member Of The Jury stands waiting announce their
decision.

JUDGE

The jury have made their decision.

(CONTINUED)

184 CONTINUED:

184

MEMBER OF THE JURY
We find Joseph McKenzie guilty.

Joey wheels himself forward, the Police Officer walks over and escorts him away.

Candice walks over, she pulled away by the Police Officer.

Joey continues to move away.

Everyone leaves their positions and head for the exit.

Mac stands watching, he begins to cry.

185 INT. PRISON CELL - NIGHT 185

Joey pushes himself inside a cell, the bars are pulled along.

He is now closed in, Joey grabs the bars and sighs.

186 INT. VISITATION ROOM - DAY 186

Glass windows separate the inmates from the visitors. They talk to each other via telephones.

Further down the line we see Joey, dressed in a jump suit, his visitor, Candice.

JOEY

Thanks.

CANDICE

It's the least I could do.

She moves in closer.

CANDICE (CONT'D)

What did I tell ya, huh? Strippers are bad news. You men are all the same, a woman tries to tell you something and woosh over your head.

She smiles at him.

CANDICE (CONT'D)

Why didn't you ring me?

JOEY

I did.

CANDICE

How many times?

JOEY

Once.

(CONTINUED)

CANDICE

Joey, you gotta ring more than that. I might have been powdering my nose or something else girls say when there trying to ignore you.

They smile.

JOEY

I'm sorry.

He takes a deep breath.

JOEY (CONT'D)

She made...

CANDICE

I know.

JOEY

Men...

CANDICE

I know. She made you feel alive again and men have needs, I get that but you went about it Joey style.

They laugh.

CANDICE (CONT'D)

You don't need to explain yourself to me dude.

A moments silence.

CANDICE (CONT'D)

I gotta new client.

JOEY

Oh yeah?

CANDICE

Yeah, he's a quadriplegic, so I have to do all the work. He pays more than you do.

Joey smiles.

PRISON WARDEN (O.S.)

Times up.

Candice gets to her feet.

CANDICE

Here's something to keep you going.

(CONTINUED)

186 CONTINUED:

186

She lifts up her top and pushes her breasts against the glass.

Joey laughs.

Prisoners look over.

Candice walks away, winks and walks to the exit.

187 INT. BEDROOM - NIGHT

187

As we fade in, we can hear the sound of bed springs, deep breathing and groans.

We can see Melody from behind, she thrusts up and down.

We pan around; Melody is on top of her Boyfriend.

She slows down; they gradually come to a stop. A kiss is planted on his lips.

MELODY

How was that baby?

He looks up at her, his face serious, no visual enjoyment can be seen.

She leans back, and sighs deeply.

188 EXT. OUTSIDE THE BERMUDA - NIGHT

188

We see two hands exchange money.

The door opens and music bursts out.

189 INT. THE BERMUDA - NIGHT

189

It's a busy night.

People are drinking, going for dances and watching the pole.

190 INT. STAGE - NIGHT

190

A POLE DANCER grinds the pole, she throws off her bra. Finishing her routine she walks off the stage.

ANNOUNCER (O.S.)

Please give it up for Jazz.

191 INT. BAR - NIGHT

191

Candice takes a seat at the bar.

(CONTINUED)

191 CONTINUED:

191

The gentlemen at the bar smile at her.

She smiles sweetly at them.

BARMAN

Can I get you anything hun?

CANDICE

Glass of wine please.

The Barman walks away.

A PUNTER approaches Candice.

PUNTER

How much?

CANDICE

More than you can afford
sweetheart.

Wine is placed on the bar.

ANNOUNCER (O.S.)

Please welcome Melody to the stage.

192 INT. STAGE - NIGHT

192

Melody throws off a shawl and begins her routine.

193 INT. BAR - NIGHT

193

Candice looks over surprised, she grabs her glass of wine and rushes to the stage.

194 INT. STAGE - NIGHT

194

Melody presses her back against the pole, she swings her hips and makes her way to the floor.

Melody crawls across the stage, she rolls on her back, reaching out she touches the men.

She stands up again and pushes herself against the pole. She rotates her bottom.

The bikini top is loosened, the string hangs down the side of her body.

Melody turns to face the audience. She ties the string around the pole.

Melody grabs her hair and plays with it.

(CONTINUED)

194 CONTINUED:

194

She unties the bikini top and throws it to the ground.

She pushes her bare breasts against the pole.

Melody grabs the pole and climbs up. She hangs upside down and strokes her breasts. Flipping back up she slides down the pole again.

Melody grabs her shawl and wraps herself in it, she gives a wink to the audience, picks up her bikini top and leaves the stage.

ANNOUNCER (O.S.)
Give it up for Melody!

The club cheers.

195 INT. THE BERMUDA - NIGHT

195

Candice sits in the audience, a slight smile on her face.

ANNOUNCER (O.S.)
And here comes Crystal!

196 INT. BACKSTAGE - NIGHT

196

Melody holds a phone to her ear.

MELODY
(into phone)
Hello, how is he?

She adds some blusher to her face.

MELODY (CONT'D)
(into phone)
Has he taken his medication?

Lipstick is applied to her lips.

MELODY (CONT'D)
(into phone)
Why?

She ruffles her hair.

MELODY (CONT'D)
(into phone)
Your his nurse make him!

She shuts the phone off.

Melody walks out the changing room.

197 INT. THE BERMUDA - TRACKING

197

Melody walks out into the crowd, she approaches a group.

She bends over a chair.

MELODY

Hey, how are you?

They ignore her.

MELODY (CONT'D)

Would you guys like a dance?

They shake their heads.

Melody walks away.

Candice crosses her path. She grabs hold of Melody.

CANDICE

Hiya gorgeous.

MELODY

Hey.

CANDICE

Can I get a dance?

MELODY

Urr, sure.

Melody walks to the booths, Candice follows.

198 INT. BOOTH - NIGHT

198

Candice takes a seat.

Melody gets on Candice's lap. She removes her bikini top and shakes her hair about.

MELODY

I know you from somewheres?

CANDICE

Really?

Melody climbs off her, she bends over and moves her bottom down her legs.

MELODY

Did you work here?

CANDICE

No, I work in a different line of work.

(CONTINUED)

MELODY

Yeah?

Melody wraps herself around Candice.

CANDICE

Similar but a bit more personal.

Melody laughs.

MELODY

Don't get much more personal than this.

CANDICE

Well with me you get to know what people like.

Melody bends over and starts to slowly remove her bottoms.

CANDICE (CONT'D)

Like you did with Joey.

Melody stops in mid flow, she turns around and glares at Candice.

Candice smiles and then bites her lip.

CANDICE (CONT'D)

The songs not finished yet.

MELODY

Your from court.

Melody starts to redress.

CANDICE

Yeah. Unlike you I don't forget a face.

MELODY

How is he?

CANDICE

Joey.

MELODY

Yeah Joey.

CANDICE

Oh he's fine.

Melody smiles.

CANDICE (CONT'D)

He's not. Joey hides things.

198 CONTINUED:

Candice sighs.

CANDICE (CONT'D)
Like being in love with you.

MELODY
(snappy)
I have a boyfriend.

Candice stands up.

MELODY (CONT'D)
How do you know Joey?

CANDICE
I was his escort.

Melody heads for the curtain.

CANDICE (CONT'D)
If you drop the charges he'll be
out in a year.

Melody looks back.

MELODY
He hurt my boyfriend.

CANDICE
And you hurt Joey.

Candice pulls out some money and places it in Melody's
panties.

CANDICE (CONT'D)
Thanks gorgeous.

She walks to the exit. Candice stops and walks back. She
pulls a business card out her pocket. It exchanges hands.

CANDICE (CONT'D)
If you want to get anything off
your chest, come see me.

She winks and leaves.

Melody rushes over to the curtain.

199 INT. THE BERMUDA - NIGHT

199

Melody can be seen passing some business cards out to the
group.

- 200 INT. BOOTH - NIGHT 200
Melody sits down, she looks at the card.
- 201 INT. MELODY'S HOUSE/LIVING ROOM - NIGHT 201
Melody's Boyfriend sits watching the television.
Melody walks in the room. all smiles, she carries a bowl of soup and some bread. She sits down, gets a spoonful of soup and holds it to his mouth.
He shakes his head.
She puts the soup down and starts to watch television.
- 202 INT. MELODY'S HOUSE/BEDROOM - NIGHT 202
We see Melody and a NURSE getting him into bed.
- 203 INT. MELODY'S HOUSE/BEDROOM - LATER 203
Melody's Boyfriend lies on the bed staring at the ceiling.
Melody walks in the in the room dressed in sexy lingerie. She climbs on the bed.
He turns and looks at her.
She smiles sweetly at him.
He shakes his head.
Melody taps him on the shoulder, gets off the bed and walks out the room.
- 204 INT. DOCTORS OFFICE - DAY 204
Melody sits next to her boyfriend in a clinical looking doctors room.
A DOCTOR sits in front of them at a desk.
DOCTOR
Are you sure?
He nods his head.
Melody looks at the ground and tries to hold back tears.

- 205 INT. DOCTORS RECEPTION - DAY 205
Melody wheels her boyfriend through the reception.
We can see a large amount of press outside.
The couple exit the reception.
- 206 EXT. OUTSIDE HOSPITAL - DAY 206
Police attempt to hold back the press.
We see cameras, journalists with microphones and press taking pictures.
Anti euthanasia groups hold up signs and chant.
Melody and her Boyfriend are escorted away from the hospital.
The press bombardment continues.
- 207 INT. BAR - DAY 207
Candice sits at the bar drinking a glass of wine watching the news unravel on a television screen. She takes a deep breath before walking away.
- 208 INT. AIRPORT - DAY 208
Melody's Boyfriend wheels himself through a large crowd of press.
Melody hangs over the barrier.
Melody's Boyfriend looks over at her, he sighs and heads for the terminal.
Melody disappears into the crowd as press rush forward.
- 209 EXT. OUTSIDE APARTMENT - NIGHT 209
Melody knocks on the door.
It opens, Candice appears.
They stare at each for a few moments.
Melody bursts into tears.
Candice grabs hold of her, she tries to comfort her on the doorstep.
The two ladies withdraw into the apartment.

210 INT. VISITATION ROOM - DAY

210

JOEY

There letting me out in a year!

Joey sits behind the glass window, a smile on his face.

Candice sits opposite, she tries to appear enthusiastic she forces a smile on her face.

CANDICE

That's great news gorgeous.

Joey smiles.

CANDICE (CONT'D)

Don't go causing any trouble!

He laughs.

CANDICE (CONT'D)

Did they tell you why?

JOEY

No but any reason is good right?

Candice smiles.

CANDICE

Yes gorgeous.

Candice sighs.

CANDICE (CONT'D)

Will you do me a favour?

JOEY

Sure, name it.

CANDICE

Don't go and see Melody.

Joey looks surprised at this favour.

CANDICE (CONT'D)

Just don't want you getting all excited again.

JOEY

Sure.

She smiles.

211 EXT. KANSAS CITY - DAY (DAWN)

211

KANSAS CITY SKYLINE.

(CONTINUED)

211 CONTINUED: 211
"SUPERIMPOSE:" "one year later".

212 EXT. OUTSIDE PRISON - DAY 212
Joey can be seen leaving prison, suitcases in hand.

213 INT. APARTMENT - DAY 213
Joey can be seen emptying his suitcases in a small apartment.
A window looks out onto Kansas.

214 EXT. OUTSIDE WORKSHOP - DAY 214
Joey knocks on the front door.
Mac can be seen inside his face lights up and he rushes towards Joey. He pushes the door open before giving him a big man hug.
Bobby appears several moments later, he high fives Joey.
They head inside.

215 EXT. OUTSIDE APARTMENT - NIGHT 215
Joey knocks on a door.
Candice appears, she squeals in delight. She swoops down and kisses him hard on the lips. She grabs him by the hand and leads him in.

216 INT. APARTMENT BEDROOM - NIGHT 216
Joey lies in bed with Candice, she rolls over and hugs him.

217 EXT. CAR PARK - NIGHT 217
Joey sits in the car park staring at The Bermuda.
We hear the beat of music.
Joey turns around and leaves the area.

218 INT. BACKSTAGE - NIGHT 218
Melody sits watching a small television.
The news is on.

218 CONTINUED:

NEWS REPORTER (O.S.)
Joseph McKenzie was released today
after a long legal battle was
dropped today.

Melody gets to her feet and leaves.

219 INT. COMMUNITY CENTER - DAY 219

Joey sits in a circle of other men.

GROUP LEADER
Would you like to introduce
yourself to the group?

He looks at Joey.

JOEY
My name is Joey and I am a sex
addict.

The group clap.

220 EXT. OUTSIDE APARTMENT - NIGHT 220

Candice opens the door. She is greeted by Melody.
Candice looks around and ushers Melody inside.

221 INT. APARTMENT/LIVING SPACE - NIGHT 221

We see an empty living space.

222 INT. APARTMENT/BEDROOM - NIGHT 222

A brightly lit room, clothes on the floor and bed.
Suddenly we see a pair of wheels roll past.

223 INT. APARTMENT/BATHROOM - NIGHT 223

It's Joey. He's naked.

A bathtub is next to him; Joey bends down and turns the
faucet on. It slowly begins to fill.

Joey grabs the side and climbs in. He leaves one leg out the
bath; we see an electronic tag attached to his ankle.

The sound of water can be heard sloshing about.

(CONTINUED)

223 CONTINUED:

223

Joey lies back in the warm steamy water. He closes his eyes and places a flannel over his face.

A few moments later and we can hear the sound of soft footsteps.

A figure walk into the bathroom, it turns and faces Joey.

A cough.

Joey splashes around in the tub, he throws the flannel down.

The figure is Melody.

JOEY

Melody!

MELODY

Joey.

JOEY

What are you doing here?

MELODY

It's not always great to change.

Melody pulls off her neck scarf. Her coat is slid off. It's followed by her sweater. Her pants are next to go and next is her bra, its unclipped and dropped to the floor.

Melody keeps eye contact as she bends down and pulls off her panties.

They stare at each other.

Melody unties her hair. She takes a step forward and climbs into the bath.

They look into each other's eyes before kissing each other.

We slowly move away from the lovers.

224 EXT. KANSAS CITY RACEWAY - DAY

224

Cars fly around the track.

225 EXT. STANDS - DAY

225

In the audience we see Mac, Bobby and Candice. They watch the race with intent.

226 EXT. KANSAS CITY RACEWAY - DAY

226

A blue chevrolet crosses the finish line.

(CONTINUED)

226 CONTINUED:

226

A black and white checker flag is waved.

227 EXT. STANDS - DAY

227

Mac, Bobby and Candice stand up and cheer.

228 EXT. KANSAS CITY RACEWAY - NIGHT

228

The cars pull into the pit area.

229 EXT. PIT AREA - NIGHT

229

The door opens on the chevrolet.

The pit team run over, a PIT MEMBER pushes a wheelchair over.

The driver is helped out the car and into the wheelchair. The driver removes his helmet, it's Joey.

Melody rushes over and gives him congratulatory kiss.

230 EXT. STANDS - DAY

230

MAC

Do you think there going to be
okay?

In the distance we see Joey and Melody moving quickly to a portacabin. Joey opens the door, Melody goes inside, Joey follows closing the door behind him.

CANDICE

Something tells me there going to
be just fine.

She smiles.

231 INT. PORTACABIN - DAY

231

Melody swoops onto Joey's lap, they stare at each other briefly before beginning to make out.

FADE OUT.

232

232

THE END