

LIBIDO UNDERGROUND

by

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FADE IN:

INT. FANCY RESTAURANT - NIGHT

WAITERS and WAITRESSES dress in black and white; very professional. CUSTOMERS dress in elegant clothing. CLASSICAL MUSIC plays in the background.

NICK CHARY and CHARLIE ANDERSON, both 25, sit at a table. Charlie looks at Nick sternly. Charlie's dialogue seems forced, but Nick sounds authentic.

CHARLIE

You are really going to this, man?

NICK

Yeah. You suggested it.

CHARLIE

It was a joke, Nicky. I wasn't serious.

NICK

Well then, it was a good joke. I'm getting paid to have sex. I'm living the dream.

CHARLIE

So do prostitutes. You're basically that. A prostitute.

NICK

You don't know anything. I'm an actor. Don't prostitute me. And shut up, I'm paying for this celebratory meal.

CHARLIE

Well, thank you very much, Nicky. But, why are you really doing this?

NICK

It's my dream.

CHARLIE

I know you, Nicky. And what you're thinking about doing, it's something you'll regret.

Nick is about to say something, but a sexy BLONDE WAITRESS comes to their table. She looks at Nick.

BLOND WAITRESS  
Would you like to hear today's  
specials?

NICK  
Sure.

The room slowly DISSOLVES to black except for Nick, the  
Blonde Waitress, and the table.

BLOND WAITRESS  
We have smoked salmon, filet mignon  
with lobster, or...

The Blond Waitress rips her shirt off.

BLOND WAITRESS (CONT'D)  
Succulent tits.

NICK  
I'll have the succulent tits.

The two grab each other and kiss intensely on the table.

The room DISSOLVES back to reveal a FILM CREW recording the  
action.

The director, LENNY DILL, 50s and slightly obese, smiles.

LATER: Nick puts on a shirt as he talks with Lenny aside.

LENNY  
That was some great stuff there,  
Nicky. Superb acting, brilliant  
fucking. Fucking beautiful.

NICK  
Thanks, Lenny.

LENNY  
Great scene you wrote there too.  
You're a genius. I'm glad I have  
you on board.

He pats Nick on the back and leaves. After a beat, Nick takes  
the time to look at his surroundings. He sees naked people  
walking around, socializing, working with the crew.

Lenny walks to the Blond Waitress at the make up station. She  
is now in a bathrobe. She applies makeup on her face.

EXT. STREETS - NIGHT

Nick rides a bike along the sidewalk in the rain.

LENNY (O.S.)  
He's really something, isn't he?

WAITRESS (O.S.)  
Yeah.

LENNY (O.S.)  
He's so... ordinary but so extraordinary, you know. He's a guy guys can connect with. He's got a big package, but his acting and writing, they're... they're brilliant. He's going to bring us to prominence.

EXT. CHARY HOUSE - NIGHT

Nick parks his bike on the porch.

INT. CHARY HOUSE - DINING ROOM - NIGHT

Nick and his PARENTS, both in their 50s, eat dinner around the dining table, watching TV aimlessly. Nick looks at his parents. He sees their boredom.

INT. CHARY HOUSE - NICK'S ROOM - NIGHT

Nick walks around the room looking at his things: his bed, some movie posters, guitar, and a broken mirror taped to the wall.

He looks at himself in the broken mirror. He sees a confused, hurt man.

INT. CHARY HOUSE - NICK'S ROOM - DAY - FLASHBACK

Nick looks at himself in the same mirror, now unbroken. On the border of the mirror is pictures of him and Michelle, his girlfriend. His hair is styled with gel.

NICK  
I remember the first time I saw  
you.

(MORE)

NICK (CONT'D)

You were holding a little boy's hand and I just wanted to beat the shit out of him because I... I love you and I want you to marry me.

He frowns.

MOMENTS LATER: As before but Nick now chews gum loudly and constantly.

NICK (CONT'D)

Hey man. So, uh, what's up? Me? Nothin'. That's coo. Coo. So like, um, I don't know, wanna get married or something?

MOMENTS BEFORE: As before but now he looks serious.

NICK (CONT'D)

I look at you, I just look at you, and I know I'm in love. You're the first girl I ever laid naked with and... everything I do, it's for you. I think... no, I know you're perfect for me. Michelle, will you... will you marry me?

He looks determined.

INT. MICHELLE'S APARTMENT - HALLWAY - NIGHT - FLASHBACK

Nick walks down the hallway. He wears nice clothes, his hair is styled, and he carries flowers. He stops at Michelle's door. He pulls out a jewelry box from his pocket. He takes a deep breath then puts the box back. He's about to knock, but stops when he hears MOANING from inside. He BANGS on the door concerned.

NICK

Michelle!?

Nick steps back and rams the door repeatedly. MICHELLE, 20s and wearing a bathrobe, opens the door causing Nick to crash to the floor along with the flowers and the jewelry box. He picks the flowers up and gets up seeing Michelle with the jewelry box in her hand.

MICHELLE

What... what is this?

NICK

It's, um... I remember you were holding a little boy's... no, wait--

FRANK FRANCO, a man in his 20s, enters with a towel covering himself. A look of disbelief from Nick and a look of guilt from Michelle.

FRANK

Nick, what's up, man? What are you doing here?

MICHELLE

What the fuck, Frank. I told you to hide.

FRANK

No, Michelle. I'm sick of hiding. It makes me nauseous. But that's beside the point. Nick's my friend. He has the right to know what's been going on behind his back.

Frank notices the jewelry box.

FRANK (CONT'D)

What's that?

Michelle opens the box. It's a small diamond ring.

MICHELLE

How did you afford this?

Tears slowly fall down Nick's cheeks. He stands motionless, still in denial.

MICHELLE (CONT'D)

Did you really think we'd get married? I mean, to be honest, you're a swell guy and all, but I mean, you're not *that* swell. I mean, you're trying to be an actor musician. And... and you live with your parents. That's not marriage material, Nick.

(beat)

Look, I only kept going out with you because of your enormous--

INT. CHARY HOUSE - NICK'S ROOM - NIGHT - FLASHBACK

Nick punches his mirror. He SCREAMS in pain as he holds his bloody fist.

He pulls the mirror off the wall and slams it to the floor. It shatters but the pictures are still attached to the border. He tries to rip them off, but fails. Instead he drops to the floor, crying.

INT. CHARY HOUSE - PARENTS' BEDROOM - NIGHT - FLASHBACK

Nick's Parents lie in bed, concerned.

MRS. CHARY  
Should we do something?

MR. CHARY  
He'll be fine.

MRS. CHARY  
Yeah?

MR. CHARY  
Yeah. He's fine.

INT. NIGHTCLUB - NIGHT - FLASHBACK

LOUD MUSIC, flashing lights, PEOPLE in skimpy outfits dance. Nick and NATHAN THOMAS, 20s, sit at a booth watching the dancing people. GEORGE MARTIN, 20s, approaches them and hands them each a drink.

NATHAN  
Come on, Nick. Drink up. You're getting fucked up tonight.

NICK  
I don't drink.

GEORGE  
Just take a sip.

Nick looks down at his drink.

INT. NIGHTCLUB - BATHROOM - NIGHT - FLASHBACK

Nick pukes in the toilet of a bathroom stall. He laughs afterward.

INT. NIGHTCLUB - NIGHT - FLASHBACK

Nick dances with a group of people. A HAIRY MAN wearing sunglasses stares at him from a distance.

EXT. NIGHTCLUB - NIGHT - FLASHBACK

Nick, George, and Nathan stand on the sidewalk, hailing for a cab. The Hairy Man walks toward Nick from the club. Nick and his friends look at him.

GEORGE

What are you looking at, man?

HAIRY MAN

(to Nick)

I saw you dancing in there. I thoroughly enjoyed what I saw.

NATHAN

He's not gay, friend.

The Hairy Man chuckles a little then just smiles. He takes out a business card and hands it to Nick.

HAIRY MAN

I work for a studio. I'd like for you to audition.

They watch the Hairy Man walk away. Nick looks at the card. It says, "Cannon Studios. Adult Entertainment."

INT. CHARY HOUSE - BATHROOM - NIGHT - FLASHBACK

Nick washes his face. He sees his fist starting to bleed.

Nick opens the mirror cabinet door and takes out a box of bandages. He drops it between his feet. He looks down at it and notices his crotch. He looks at himself in the mirror with a look of determination.

INT. CASTING OFFICE - DAY - FLASHBACK

ACTORS in their 20s sit and read scripts. Nick is one of them. His hand is bandaged. He looks away from his script and looks at the actors. He sees:

One Actor making gestures like he's humping someone.

A second Actor GROANS and PANTS like a dog while reading a script.

Nick notices an Actor sitting by him looking at Nick's crotch. The Actor looks down at his own crotch, then walks away disappointed.



Nick looks again at all the Actors. They all make sexual gestures with their bodies as they GROAN and PANT.

The CASTING ASSISTANT comes in holding a clipboard. Everyone stops.

CASTING ASSISTANT  
(reading clipboard)  
Nick Chary?

INT. AUDITION ROOM - DAY - FLASHBACK

Nick and an ACTRESS, 20s, stare at each other. The Actress brushes her hair aside nervously. Nick smiles as a way to ease the awkwardness. She returns one herself.

The CASTING DIRECTOR, 40s, sits at a table watching them. CREWMEN are set up. A CAMERAMAN has a camera set up on a tripod and records Nick and the Actress.

CASTING DIRECTOR  
Whenever you're ready.

They look at each other. He grabs her breast. She looks surprised. He pulls away.

NICK  
Sorry!

ACTRESS  
No, I'm sorry. I didn't expect it.

CASTING DIRECTOR  
Come on, guys. Busy schedule.

NICK  
Ready?

She nods yes. Nick grabs it again. She closes her eyes as if she enjoys it. He moves closer to her and kisses her neck. She opens her eyes and looks him dead straight in the eyes.

ACTRESS  
Let's see what's down there.

The Actress gets on her knees as she struggles with Nick's pants zipper. Nick looks around nervously waiting for her. After a moment, he looks down at her.

NICK  
Do you need help?

ACTRESS

No! I can do it.

She continues to struggle with it. Each time, she yanks harder and harder causing Nick's legs to tremble.

NICK

Ah!

ACTRESS

(mumbling)

God damn zipper.

She finally gets it down after a few more yanks. She quickly pulls down his pants as she reaches for his wiener under his boxers.

She looks stunned like she sees a mythological creature. She gulps as tears slowly fall down her face.

The Casting Director's jaw drops.

The Cameraman tilts the camera due to shock. He turns it back to the right position.

The BOOM OPERATOR drops his boom.

The LIGHTING GUY distracted, shines the light on it making it look god-like or like a pot of gold. He quickly adjusts it back.

On the wall after the adjustment, we see the shadow of Nick's package. It's enormous.

INT. CHARY HOUSE - NICK'S ROOM - NIGHT - PRESENT

Nick stares furiously at himself in the broken mirror.

INT. CHARY HOUSE - NICK'S ROOM - LATER

Clothes are on the bed and floor. Nick packs them into a luggage bag. Someone KNOCKS on his window.

Nick walks over and opens it. JANE DUPLASS, 17, climbs in. She wears tight clothes and has piercings on her ears, nose, and lip.

JANE

Hey.

NICK

Hi.

She looks at the clothes and the bag.

JANE  
Camping?

NICK  
No. I'm moving out.

Nick continues to pack.

JANE  
What? Why?

NICK  
I can't live with my parents  
forever.

JANE  
Why didn't you tell me you're  
leaving? I could've baked you a  
cake or something.

NICK  
Well, now you know.

JANE  
Shit, man.

She looks like she's about to cry.

JANE (CONT'D)  
Hey could you stop packing for a  
sec?

Nick stops.

NICK  
What?

JANE  
What? What do you mean, what?  
You're leaving and you didn't even  
tell me. What if I didn't come?

NICK  
I don't know. I guess I would've  
told you tomorrow.

JANE  
Shit. I think I'm crying. Am I  
crying? Do you see tears?

Nick walks closer to her.

NICK

No.

JANE

Well, I am. Inside, anyway. It feels like... like fuck, I'm really hurting, man.

NICK

Jane, why are you here?

JANE

It's not important. Christ, Nick, you're leaving.

NICK

Yup.

She actually cries now. He tries to lighten the mood.

NICK (CONT'D)

I remember this one time I baby sat you when you were really small and you took a crap in your pants. You were so embarrassed and I felt so bad for you so, I pretended that I took a crap in my pants too. Do you remember that?

JANE

Yeah.

NICK

I couldn't believe a little princess like you could do such a thing like that.

JANE

Fuck you.

They laugh a little.

NICK

Now you're saying, "Fuck you." I can't believe how much you've grown.

JANE

Yeah, and I can't believe I might be having a kid.

Nick laughs a little then realizes what she just said.

NICK

What?!

JANE

I'm not sure, but it may be a possibility.

NICK

How can you be so careless, Jane?

JANE

I don't know. I guess I was too horny to control myself.

NICK

No, you were too stupid.

Nick continues to pack. Jane looks hopeless. Nick glances at her. He stops and walks over to her. He rests his hands on her shoulder.

NICK (CONT'D)

Look, relax. Take it step by step. Tell your parents. They'll help you out. And tell the boy too.

JANE

What if I'm not sure which boy it is?

NICK

Jane! God damn it.

We see Jane explaining herself frantically but we do not hear her words. Nick just stares at her, fed up with her antics.

TITLE CARD: FIVE YEARS LATER.

INT. NICK'S HOUSE - BEDROOM - DAY

The room is filled with unpacked boxes. Nick wakes up in bed. He has a beard and his hair is longer and shaggy. He looks around his room then takes a sip from a glass of amber liquid on his nightstand.

EXT. NICK'S HOUSE - DAY

Nick walks toward the street. Nick's neighbor, a pretty woman in her early 30s, walks out from her house. Her name's FRANNY BEANE.

They glance at each other. She waves. Nick returns a wave as he quietly says to himself:

NICK

Yeah, go ahead wave. Get my attention. You know you want to fuck me. Just say it, baby.

FRANNY

What?

NICK

Huh?

FRANNY

Did you say something? I saw your mouth moving.

NICK

I, uh, I like your car. How... how's the mileage?

FRANNY

It's good.

NICK

Yeah? Well, that's good.

Silence.

NICK (CONT'D)

Okay, see ya.

He walks away.

EXT. METRO STATION - DAY

It's foggy as people, mostly dressed in suits, wait at the platform. Nick is visible wearing dark sunglasses.

INT. METRO TRAIN - DAY

Nick sits by himself. TWO YUPPIES in business attire sit across from Nick. They talk quietly amongst each other while glancing over at Nick.

YUPPIE #1

Isn't that--

YUPPIE #2

No. Can't be.

YUPPIE #1  
Ask him.

YUPPIE #2  
You.

YUPPIE #1  
(to Nick)  
Hey. Hey!

Nick looks.

YUPPIE #1 (CONT'D)  
You're... aren't you Nicky Harding?

NICK  
Yeah.

It's apparent Nick does not want to be talking to these guys.

YUPPIE #2  
Oh man. I loved you in The Pedophile.

YUPPIE #1  
Yeah, The Pedophile was amazing.  
You were really disturbing in it.

NICK  
Thanks.

YUPPIE #1  
Was the girl really fifteen?

NICK  
No.

YUPPIE #1  
Oh. Yeah, that's good. It'd be wrong if she was fifteen because then like that would be like you know, bad.

NICK  
Yeah.

YUPPIE #1  
Yup.

Awkward silence.

YUPPIE #1 (CONT'D)  
(to Yuppie #2)  
Yeah, so um, how are your stocks?

INT. CANNON STUDIO - OFFICE SET - DAY

A set of a psychiatrist's office. Nick lies on a couch. A young sexy woman, ROSIE FOX, 20s, sits by him. She wears business attire and holds a note pad.

NICK

It's just sex used to mean something to me. It used to be something special, but now, now it's fucking boring. I need something else to fuck like a goddess or something. A god for a god.

ROSIE

Maybe you feel this way because your fiancée rejected you. What was her name?

NICK

Michelle? No, she wasn't my fiancée. And that was years ago. I'm still doing this shit.

ROSIE

Why don't you just quit?

Nick contemplates this for a moment, but then quickly dismisses it as he sits up.

NICK

Rosie, what the fuck is this?

ROSIE

What?

NICK

You're not a psychiatrist. You're a porn star.

ROSIE

So what?

NICK

"So what?" You're a porn star.

ROSIE

I'm getting into character. And hey, I took an Intro to Psychology class. I know things.

He gets up and paces around the room.



NICK

These guys on the train, they recognized me.

ROSIE

I love when that happens. Isn't it awesome?

NICK

No. It's fucking annoying. They kept staring at my crotch. Jealous bastards.

ROSIE

They have a right to be jealous. You're huge. You should be proud of yourself.

NICK

I guess.

A pause.

ROSIE

Do you want to have a practice fuck?

Nick thinks about it for a moment.

NICK

Fine.

INT. CANNON STUDIO - LIVING ROOM SET - DAY

Nick has a YOUNG PORNSTAR pinned down on a wall as he has sex with her from behind. He looks straight ahead intensely. CREWMEN record the action.

INT. CANNON STUDIO - KITCHEN - DAY

Nick sits at a stool drinking alcohol and smoking a cigarette. The Young Pornstar walks up to him shyly.

YOUNG PORNSTAR

Hi.

No response.

YOUNG PORNSTAR (CONT'D)

I had a really nice time with you. It was my first real scene.

(MORE)

YOUNG PORNSTAR (CONT'D)

(beat)

You have an amazing cock.

NICK

Thanks.

YOUNG PORNSTAR

I was so nervous. You being you and me being a newbie. And like...

We see she keeps talking, but no words are heard. Nick continues to drink and smoke, annoyed.

EXT. CANNON STUDIO - POOL AREA - DAY

CAST and CREW drink, swim, have fun. Nick walks and talks with Lenny.

NICK

I don't want these girls thinking they could talk to me just because I fuck them.

LENNY

Okay, I'll tell them next time.

NICK

It's fucking ridiculous. There's no respect. I'm a professional. They're amateurs. Maybe when they get up to my level they can talk to me.

LENNY

Yeah, yeah. Definitely.

(beat)

Listen. There's this new actress coming by tomorrow. Real foxy girl. She's called, "Jeanie Foal."

NICK

I'm fucking her?

LENNY

Yeah. Thank me later.

Lenny laughs like a hyena.

NICK

I'm taking off early, is that okay?

LENNY

Yeah, yeah. Of course.

EXT. WANG'S PORN SHOP - DAY

Nick walks down the sidewalk. He stops by a pornographic store with a huge cardboard display of Nick smiling while pointing at his crotch. A speech balloon by his mouth says, "HA HA HA I HAVE A BIG DICK!"

INT. WANG'S PORN SHOP - DAY

Nearly empty. Porn paraphernalia everywhere. Nick walks up to NEIL WANG, a suspicious-looking man in his 30s, running the shop.

NICK

Hey.

NEIL

Oh, hey, Nicky boy! What's up, brother?

Neil sticks his hand out for a hi-five.

NICK

Um, you got the stuff?

NEIL

Yup. But first I'm going to need a five.

NICK

Just give me the shit.

NEIL

Fine, Mr. Boring.

Neil looks around to see no one's around and hands Nick a small bag.

NEIL (CONT'D)

Bon appetit.

A PREGNANT TEENAGER walks in.

NEIL (CONT'D)

Whoa look at you Jenny. Getting all fat and shit.

She giggles at first, but then, gets serious.

PREGNANT TEEN

You have it?

Neil hands her a bag. She pays him.

PREGNANT TEEN (CONT'D)  
Thanks, Neil.

She walks away. Nick watches her then turns his attention to Neil.

NICK  
What the hell are you doing?

NEIL  
What?

NICK  
She's just a girl.

NEIL  
It helps her relax with the pregnancy.

Nick grabs Neil by the collar.

NICK  
You fucker.

NEIL  
Like you're some saint, Nick.

Nick lets him go. He stares him down for a moment then walks away. Neil flicks off Nick's back.

NEIL (CONT'D)  
Dip shit.

INT. NICK'S HOUSE - NIGHT

Nick sits on the floor by his coffee table. Lines of cocaine lie in front of Nick. He's about to snort a line, but stops. He slams his clenched fist on the table.

NICK  
Damn it.

He gathers the coke together and wraps it back in the bag.

EXT. NICK'S HOUSE - NIGHT

Nick walks toward the garbage can in front of his house with the bag of coke. He tosses it.

Franny stands outside and looks at the sky. She's in a bathrobe and drinks from a mug.

Nick waves, but she is unaware of his presence.

NICK

What are you drinking there?

She doesn't hear him. He stands for a little longer outside then gives up and walks back as he quietly says:

NICK (CONT'D)

Bitch.

She looks at him, but he's already walking back.

INT. CANNON STUDIO - DAY

Nick and Lenny walk.

LENNY

She's in the kitchen. God, I can't wait to see you bang her. She's got this real innocent look going on. You excited?

NICK

Sure.

LENNY

Great.

They enter the kitchen. The Actress sits on a stool with her back toward them.

LENNY (CONT'D)

There she is. Introduce yourself.

Lenny leaves. Nick walks to her.

NICK

Hey, I'm Nick--

She turns around. It's Jane. A little older. A little sluttier. He's in shock. He can't say a thing. She smiles and hugs him.

JANE

Nick!

NICK

What...uh, what are you doing here?

JANE

I'm going to be a big time porn star. Like you!

NICK

Oh. Yeah. This... this is a big surprise.

JANE

Yeah. I'm doing my first professional scene today. I'm kind of nervous.

NICK

Are you, um, Jeanie Foal?

JANE

Yeah. How'd you know?

Nick turns his back to Jane, covering his face in disappointment.

JANE (CONT'D)

What? What's wrong?

Lenny walks back in.

LENNY

You guys ready to fuck?

Jane's eyes widen.

NICK

Oh God...

LENNY

What's the matter?

NICK

I... I used to babysit her.

LENNY

Ooh. That's a great position.

NICK

Oh, God. Um, can I talk to Jane, uh, Jeanie, real quick? In private.

INT. CANNON STUDIO - BATHROOM - DAY

Nick and Jane argue.

NICK

What do you mean it's good money?! This is a disgraceful profession, Jane!

JANE

Then why the hell are you in it?

NICK

Because... how'd you get into this?  
Who was it? The slutty one, Brenda?

JANE

No! Well, yes. She got me into  
stripping, but I decided to this on  
my own. And I fucking saw you,  
Nick. The Pedophile?

Nick takes a moment as he massages his head.

NICK

Jane. Please don't do this.

She sits on the toilet with her fists supporting her head.

JANE

You never called me, you bastard. I  
needed your help. But no, you  
wanted to fuck. And now I want to.

NICK

Jane--

She gets up and looks at him in the eyes.

JANE

No, Nick. I'm on my own now. I'm an  
adult.

(beat)

I didn't know I had to have sex  
with you. That's kind of... gross.

NICK

They always give me the new ones.

(beat)

Look, I'm going to tell Lenny I'm  
sick so we won't have to do  
anything.

JANE

Thanks.

NICK

(pause)

Did you have a kid?

JANE

No. It was a false alarm.

NICK  
You know, Jane, you were such a  
good girl.

JANE  
Yeah, well so were you. Fucker.

Jane walks away.

NICK  
Wait.

She looks back. Nick walks over to her and hands her a card.

NICK (CONT'D)  
Call me, okay? We'll talk about  
this.

She takes it and leaves.

INT. NICK'S HOUSE - NIGHT

Nick sits on his couch watching the news. It mentions  
something about severe thunderstorms near the area.

A cup of coffee and sugar are on the coffee table. He glances  
at the clock as if he's waiting for something. After awhile,  
he turns the TV off and makes a call on his cell. It DIALS.

INTERCUT WITH:

INT. DUPLASS HOUSE - NIGHT

MRS. DUPLASS, 50s, watching TV, answers the phone.

MRS. DUPLASS  
(into phone)  
Hello?

NICK  
(into cell)  
Mrs. Duplass?

MRS. DUPLASS  
Yes? Who is this?

NICK  
Nick Chary.

MRS. DUPLASS  
Oh, Nick! It's been so long! You  
sound so manly now.



NICK

Um, thanks. I was wondering if you had Jane's phone number.

MRS. DUPLASS

I'm afraid I haven't seen her in years. She said she was working with missionaries last time I saw her. God bless her heart.

NICK

Right. Okay, well, thanks anyway.

He closes his cell and looks back at the clock. He takes a sip from his coffee then reaches for the sugar but spills some of it on the table. He looks at the pile of sugar intently.

EXT. NICK'S HOUSE - NIGHT

A shot of lightning in the sky. Thunderous RUMBLES.

It rains hard as Nick runs for the garbage can and digs through it.

A BOLT OF LIGHTNING strikes a tree by Nick's house. He looks at the tree then continues through the trash. After awhile, he finds the bag of coke.

He looks happy as he kisses the bag while another tree is STRUCK by his house.

He walks quickly toward his house, but instantly, he's struck by a BOLT OF LIGHTNING. He crashes on the porch, splayed out on the floor in an awkward position.

EXT. NICK'S HOUSE - DAY

Nick lies in the same position. His cell RINGS constantly.

DISSOLVE TO:

EXT. STREETS - DAY - FLASHBACK

YOUNG NICK, 13, rides his bike with a look of pain on his face. His bike has training wheels.

His Parents watch from a distance.

MR. CHARY

Isn't thirteen a little too old for training wheels?

MRS. CHARY

Look at him, though. He's happy. I just want him to be happy.

MR. CHARY

He's grimacing. Hey, Nick! What's wrong?

Nick grabs his crotch trying to adjust himself in the seat.

YOUNG NICK

This seat's tugging me down there. It hurts.

MRS. CHARY

Should we do something?

Mr. Chary smiles.

MR. CHARY

Adolescence. It's a beautiful thing.

INT. LOCKER ROOM - DAY - FLASHBACK

MALE TEENAGERS in towels socialize and dress.

Nick, looking younger, walks in their locker row with a towel wrapped around his torso. He opens his locker and puts his clothes on a bench while removing his towel.

The Teens by Nick look shocked, seeing his package. The Teens nudge each other to check it out. Eventually, they all look. Nick doesn't seem to notice.

Two of the teenagers move away from Nick and converse while continuing to stare.

MALE TEEN #1

He's seriously a virgin?

MALE TEEN #2

Yeah.

Male Teen #2 looks away.

MALE TEEN #1

How do you know?

MALE TEEN #2

I could tell. He's a fucking loser.  
Always hanging out by himself.

MALE TEEN #1

What a waste.

MALE TEEN #2

(pause)

Why are you still staring at his  
penis?

EXT. BACKYARD - DAY - FLASHBACK

A family-oriented party takes place; barbecue, socializing, swimming. Nick bounces on a trampoline with LITTLE KIDS. Michelle stands in front of it, gazing at Nick's crotch while holding a LITTLE BOY's hand.

MICHELLE

Do you see that thing?

The Little Boy looks up at Michelle with a quizzical expression.

EXT. NICK'S HOUSE - DAY - PRESENT

Nick still lies on the porch. The bag of coke lies by his feet. A MAILMAN passes by him and puts mail in his mailbox. Nick wakes up slowly, rubbing his eyes.

MAILMAN

Morning, Nick. Another crazy night?

NICK

Wh... what?

MAILMAN

I asked if you had a crazy night.

NICK

I don't remember.

The Mailman chuckles.

MAILMAN

Man, Nick. I'd love to step into  
your shoes for a day. You live  
quite the exciting life.

Nick just stares at him, confused.

MAILMAN (CONT'D)

Drink some coffee. Should do the trick. Oh, and there's a bag by your feet.

Nick looks at the coke bag.

INT. NICK'S HOUSE - DAY

The coffee maker machine STIRS.

Nick walks around and looks around his house confused and curious.

INT. NICK'S HOUSE - BATHROOM - DAY

Nick splashes water on his face. After he dries it with a towel, he takes a good look at himself in the mirror. He spreads his hair around so he can see the top of his head. There are two small black spots imprinted on it. He grimaces at the sight of them, then opens a drawer.

INT. NICK'S HOUSE - KITCHEN - DAY

Nick sits at a table, looking through his mail. He stops at his bills. He looks at them, confused and worried, not sure what to do with them. His beard is shaved off and his hair is short and uneven; an awful haircut, but with the black spots more visible.

He takes a sip of his coffee, then gets a spoon to pour some coke into the coffee. He drinks, then spits it out. He picks up the bag of coke and stares at it, curiously. His cell RINGS. He picks it up.

INTERCUT WITH:

INT. CANNON STUDIO - DAY

Lenny talks on his cell. Crew is set up, filming porn stars having sex in the background.

NICK  
(into cell)  
Hello?

LENNY  
(into cell)  
Why the fuck don't I see your big,  
fucking prick pounding some wet,  
juicy pussy right now?

Confusion and terror sweep across Nick's face.

NICK  
Uh, you have the wrong number.

He closes his cell quickly. It RINGS again. He picks it up.

LENNY (O.S.)  
(over cell)  
Don't you ever hang up on--

Nick hangs up again and sets aside his cell.

INT. NICK'S HOUSE - LATER

Nick paces around his living room with his cell.

NICK  
(into cell)  
Yes, I'd like to have that number  
blocked.... Yeah, okay. So, it's  
set?... Great. Thank you.

He ends the call, taking a seat on his couch. He looks down at the coffee table -- a reflection of his hideous haircut.

INT. BARBERSHOP - DAY

Nick enters wearing a baseball cap. A BARBER welcomes him.

BARBER  
Hi, did you make an appointment?

NICK  
No.

BARBER  
What's your name?

NICK  
Nick.

BARBER  
Okay, Nick. Well, just have a seat  
and we'll be with you shortly.

Nick sits in the waiting area. He picks up a magazine and flips through it. He stops on a page that shows a small advertisement of penis enlargement with Nick's picture on it. He glances at it, but stops when the Barber calls him.

BARBER (CONT'D)

Nick?

Nick looks up at the Barber.

BARBER (CONT'D)

Okay, we're ready for you. Franny will be helping you today.

She gestures toward Franny.

NICK

Okay.

He tosses the magazine aside and walks to Franny's station. Franny smiles at Nick as he sits down.

FRANNY

Hey, I know you. You live by me. You just moved in, right?

NICK

Yeah. We live by each other? I don't remember seeing you.

FRANNY

Yeah, we saw each other that one day. We were talking about my car.

Nick stares at her blankly.

FRANNY (CONT'D)

Mileage?

NICK

No, I'm sorry. I don't think that was me.

FRANNY

It was you. It had to be.

NICK

I really don't remember. Sorry.

She smiles.

FRANNY

It's fine. Okay, let's get started. Can you take your hat off please?

(MORE)

FRANNY (CONT'D)

It'll be hard for me to cut it with  
it on.

He takes it off.

FRANNY (CONT'D)

Oh my God. What happened?

NICK

I don't know. Just shave it off.

FRANNY

All right. Completely?

NICK

Most of it.

FRANNY

Okay. You got it.

She gets a pair of scissors and cuts strands of long hair  
off. It's quiet.

FRANNY (CONT'D)

Is it okay if we talk? It'll make  
this haircut go by a lot quicker  
and more enjoyable.

NICK

Um, okay.

FRANNY

So, what do you do?

NICK

What do you mean?

FRANNY

Like for a job.

NICK

I don't know.

FRANNY

What do you mean you don't know?

NICK

I mean, I don't know. I guess I'm  
unemployed.

FRANNY

Oh.

Awkward pause.

FRANNY (CONT'D)

By the way, my name's Franny -- short for Francesca. I know it sounds funny, but I like it. It's got a ring to it, you know.

NICK

I'm Nick.

FRANNY

Well, let's make you slick, Nick.

She gets the razor out and begins to shave.

INT. CANNON STUDIO - DAY

Cast and Crew socialize; drinking and talking. Lenny storms in and shouts.

LENNY

Does anyone know where the fuck, Nicky Harding is?

They shake their heads, no.

LENNY (CONT'D)

Well, then does anyone know where the guy lives?

Heads shake, no.

LENNY (CONT'D)

God fucking...

INT. CANNON STUDIO - A ROOM - DAY

MUSIC quietly plays in the background from a stereo. Jane and ANDREW WEINBACH, 30s, hang out by a bed. Lenny's voice is heard from outside.

LENNY (O.S.)

...damn it!

They both avert their attention to the door, then back at each other.

JANE

So, like is there a party thrown here everyday?



ANDREW

Most days. It keeps the moral up.  
Hey, so, do you want to do some  
lines?

JANE

Um, okay. Yeah, sure.

Andrew takes out a bag of coke and sets up lines on a plate.  
While he does this, Jane looks at Andrew and his process,  
nervously.

JANE (CONT'D)

What's your real name?

ANDREW

Andrew. Andrew Weinbach. Yours?

JANE

Jane Duplass.

ANDREW

(faking a wide smile)  
That's a really cool name. Want to  
take your shirt off?

JANE

(chuckling nervously)  
What, why would I do that?

ANDREW

We're porn stars. And plus, it's  
really fun.  
(beat)  
Hey, how about if I take my shirt  
off too? Will you take yours off  
then? Fair, right?

JANE

(brief pause)  
Fine. I do want to have fun.

ANDREW

Sweet! We'll have fun. Guaranteed.

He takes his shirt off. She follows.

ANDREW (CONT'D)

Wow. You look really sexy.

He pats her stomach.

ANDREW (CONT'D)  
Soft. Girls with soft bellies are lovely.

JANE  
Um, thanks.  
(beat)  
I'll be right back.

ANDREW  
Not too late.

She gets up and walks out of the room.

INT. CANNON STUDIO - HALLWAY - DAY

Jane dials the number from Nick's card. It DIALS for a long time. She gives up and closes her cell. She sighs, hesitating before going back into the room.

INT. BARBERSHOP - DAY

Nick sits on the chair examining his shaved head. The spots are now clearly visible. Nick and Franny both stare at them confused as to what they are.

FRANNY  
What is that?

NICK  
I don't know.

FRANNY  
Does it hurt?

Nick touches them.

NICK  
No.

FRANNY  
You should get that checked out.

NICK  
Yeah. Probably.

MOMENTS LATER: Nick pays at the cash register with Franny.

NICK (CONT'D)  
Okay, well, I guess I'll see you around the neighborhood.

FRANNY

Yeah. Definitely. We're next door neighbors after all.

NICK

Yeah, and in the same neighborhood.

She looks up at him. An awkward silence proceeds.

EXT. WANG'S PORN SHOP - DAY

Nick passes by Wang's Porn Shop without recognizing the cardboard cut out of himself.

Nick sits at a bus stop. Franny's car stops by the sidewalk of the bus stop. She calls from inside her car.

FRANNY

Hey, Nick!

He looks at her.

FRANNY (CONT'D)

Need a lift?

INT. FRANNY'S CAR - MOVING - DAY

Franny drives. Nick sits by her.

FRANNY

So, where you headed off to?

NICK

Home.

FRANNY

I know. Sorry, I was trying to make a corny joke because we live by each other. It was stupid.

NICK

Oh. Okay.

A pause.

FRANNY

So, I was wondering, and I'm sorry if I'm being intrusive, but where do you go in the morning?

NICK

What do you mean?

FRANNY

I remember you walking somewhere in the morning.

NICK

I'm not sure exactly. Maybe I was just walking.

FRANNY

Oh. You sure don't know a lot of things. I mean, I don't mean that in a bad way. It's just that all your answers are so uncertain, you know?

NICK

Yeah. I don't know why that is.

She chuckles. Nick smiles very slightly.

EXT. NICK'S HOUSE - DAY

Franny drops off Nick.

NICK

Thanks for the ride.

FRANNY

No problem. It was nice getting to know you.

NICK

(pause)

Hopefully, I don't forget today's interactions with you.

She smiles.

FRANNY

Yeah, let's keep our fingers crossed.

NICK

Thanks again. Bye.

FRANNY

Bye.

He exits. She parks at the next house. She exits. They wave at each other as they make their way to their houses.

INT. NICK'S HOUSE - BEDROOM - NIGHT

Nick digs through boxes. He takes out a broken framed picture of him and Michelle. He looks at it, clueless. He puts it away and takes out a porno DVD with Nick on the cover, long haired and bearded. He examines it curiously for awhile, then puts it away when the doorbell RINGS.

INT. NICK'S HOUSE - NIGHT

He opens the door. It's Franny.

FRANNY

Once again, I don't mean to be intrusive, but would you like to go out with me tomorrow night? I ask because we're neighbors and all, but we don't really know each other. So, what do you say, big guy?

NICK

Okay.

FRANNY

Great. I'll pick you up tomorrow.

INT. BURGER JOINT RESTAURANT - NIGHT

Nick and Franny sit at a table with burgers. Nick, wearing a beanie, eats his food quietly to himself. Franny watches him, smiling slightly.

FRANNY

I like your hat.

NICK

Thanks.

FRANNY

You don't talk much, do you?

NICK

I don't know. I guess. I don't know. I'm sorry. I've just been feeling really strange lately.

FRANNY

Yeah? What's up?

NICK

I don't know. Everything just feels weird. Like this mailman, he told me he wanted to be in my shoes for a day. Why would he say that?

FRANNY

Maybe he has a crush on you. Or, or maybe really liked the shoes you were wearing.

NICK

Maybe.

FRANNY

I'm sure you'll figure it out. It just takes time, you know. To figure out something. What am I trying to say?

She looks around the table.

FRANNY (CONT'D)

Take this for example.

She picks up the salt shaker.

FRANNY (CONT'D)

It probably took some guy or some woman some time and trials before realizing this goes pretty well with fries.

NICK

(pause)

Salt goes well with fries?

She smiles at him, then pours some salt on his fries. He eats a fry.

NICK (CONT'D)

Not bad.

INT. FRANNY'S CAR - NIGHT

The car stops. They look at each other. Franny writes something on a piece of paper on the steering wheel. She accidentally HONKS.

FRANNY

Whoops!

She hands the paper to Nick.

FRANNY (CONT'D)

My number's on the top and the one on the bottom is for a temp agency. A friend of mine works there. Ask for Tiffany.

NICK

Wow, thanks.

FRANNY

No problem. We're neighbors.

She smiles.

INT. NICK'S HOUSE - NIGHT

Nick enters and closes his door. He looks around his house with uncertainty.

INT. OFFICE - DAY

Nick, in business attire, walks into an office. He walks to the receptionist/worker, GLEN BORAS, a man in his late 20s. Glen is busy working on the computer.

NICK

Hi, I'm--

Glen sticks his finger out toward Nick.

GLEN

(typing)

Okay... okay. And now... I'm done.

He looks at Nick.

GLEN (CONT'D)

Yes?

NICK

Oh, hi. I'm Nick Chary. I called earlier. I'm here for an interview.

GLEN

Did you just graduate?

NICK

No.

GLEN

What are you doing here then?

NICK  
I'm here for the interview.

GLEN  
Yeah, but what are you here for?

NICK  
I need a job.

GLEN  
Go to college, man. Get a degree.  
Fuck this temp shit.

Nick looks a little frightened.

GLEN (CONT'D)  
I'm sorry, man. I'm scaring you  
aren't I? I'm sorry. It's just...  
ah, never mind. Um, just have a  
seat over there and I'll tell the  
boss man.

Nick sits. Glen studies Nick.

GLEN (CONT'D)  
Dude, you know you got some black  
shit on your head.

EXT. NICK'S HOUSE - EVENING

Nick walks toward his house. He waves to Franny who just got  
of her car.

NICK  
I got the job.

FRANNY  
What?

NICK  
I got the job.

FRANNY  
Oh, yeah? Cool. We should celebrate  
or something.

NICK  
Yeah?

FRANNY  
Yeah. Come on over. We'll hang out.



INT. FRANNY'S HOUSE - NIGHT

A slightly messy house. Items for children lie all around -- books, toys, games, crafts. Nick and Franny sit on the couch. It's quiet.

FRANNY

I'm going to get us some drinks.

She gets up and walks to the kitchen. Nick picks up one of the books on the coffee table, We Are All Just Kids. The cover has a group of kids holding hands.

FRANNY (O.S.) (CONT'D)

Do you have a drink preference?

NICK

Um, water's fine.

Franny peeks in from the kitchen.

FRANNY

Did you say water?

NICK

Yeah.

FRANNY

Do you want alcohol in your water?

NICK

Um, no.

She smiles.

NICK (CONT'D)

What?

She sees that he's serious. She stops smiling.

FRANNY

Oh. You're serious?

NICK

I don't drink alcohol. It makes me throw up.

FRANNY

Yeah. It does that.

She looks at him, curious and a little disappointed.

FRANNY (CONT'D)

Um, so, I'll be back with your water.

She goes back to the kitchen. Nick sits there for a moment quietly, then walks to the kitchen.

NICK

I'll have some alcohol in my water.

INT. JANE'S APARTMENT - NIGHT

A crummy, small one bedroom apartment. Jane finishes watching dishes as she towels off her wet hands. She walks to the living room where a LITTLE KID, 5, sleeps on the couch. She puts a blanket over him.

INT. FRANNY'S HOUSE - NIGHT

Nick and Franny sit on opposite sides of the living room. They look at each other smiling; drinks in their hands.

NICK

I wanted to apologize and confess something to you.

FRANNY

What for?

NICK

Being so shy and lame.

FRANNY

It's cute, Nick. Don't apologize for who you are.

NICK

No. It's just that... I'm not very good with women.

FRANNY

Aw. See, you're so cute with that not good with women crap.

NICK

Stop it, you're going to make me blush.

She smiles.

NICK (CONT'D)

Hey. How come you have all these kids books and things lying around?

FRANNY

I'm an elementary school teacher. Didn't I tell you?

NICK

No. I thought you were a barber.

FRANNY

I do both. That's my sister's place, the barbershop. I work there part time, but I work full-time as a teacher.

NICK

That's so interesting. I think that's a really cool job, being around so many kids. It's like who knows what they'll turn out to be in years to come. You may be teaching the next President.

FRANNY

Or an axe murderer.

They share a laugh.

NICK

You're so cute. Like really cute. I wish I did better on the date at that restaurant.

FRANNY

That wasn't a date, silly. It was a getting to your neighbor thingy.

NICK

Yeah, well, I wish I was more confident so I could talk to you better.

She smiles.

FRANNY

You're so nice.

NICK

Thank you. You look nice too.

Nick notices a guitar lying against the wall.

NICK (CONT'D)  
You play the guitar?

FRANNY  
What?

She looks over at what Nick's looking at.

FRANNY (CONT'D)  
Oh, no. That's not mine. That's my  
ex's. But he sucks at it. That's  
why he probably left it here.

Nick gets up and picks up the guitar.

FRANNY (CONT'D)  
You play?

NICK  
Yep. I used to be in a band.

He sits down on a sofa close to Franny.

FRANNY  
What were you guys called?

NICK  
We had a couple of names. One was  
Project 4, another the Medics, and  
finally, we were Nicky Thunder and  
the Harbingers. I was Nicky  
Thunder.

FRANNY  
Play me a song, Nicky Thunder.

NICK  
Well, yeah, I know. That's why I  
brought it here!

They laugh.

NICK (CONT'D)  
Let me just tell you though. Don't  
try to make a band. It gets you  
nowhere.

FRANNY  
Let me tell you something too.  
Don't try to be a professional  
hairdresser. It gets you nowhere.

Another laugh.

FRANNY (CONT'D)

Okay, okay. Shut up and play me a song.

NICK

All right. Well, I think I sang this one to a girl before. Here it goes.

Nick strums the guitar and plays, "Who Loves the Sun" by the Velvet Underground. There is a hint of sadness in his voice.

NICK (CONT'D)

Who loves the sun? Who cares that it makes plants grow? Who cares what it does since you broke my heart. Who loves the wind? Who cares that it makes breezes? Who cares what it does since you broke my heart.

Franny is caught in the emotionality of the song.

NICK (CONT'D)

Pa pa pa pa who loves the sun? Pa pa pa pa who loves the sun? Pa pa pa pa not everyone.

He stops.

NICK (CONT'D)

That's about it.

FRANNY

That was beautiful. Who does love the sun?

NICK

Not everyone.

They half-smile.

INT. FRANNY'S HOUSE - MORNING

Nick and Franny are asleep on the couch head-to-toes. It looks awkward and uncomfortable. Franny's feet touch Nick's face. He wakes up. His eyes wide open.

NICK

Hey... hey.

Franny wakes up. She sees her feet on Nick's face. She tries to move it away quickly but ends up kicking Nick's chin.

NICK (CONT'D)  
Ah!

FRANNY  
Sorry!

They lie awkwardly for a moment.

FRANNY (CONT'D)  
Coffee?

INT. FRANNY'S HOUSE - KITCHEN - MORNING

Nick and Franny drink coffee quietly.

FRANNY  
You didn't throw up.

NICK  
I guess I grew up.

They half-smile at each other. Her cell RINGS. She picks it up.

FRANNY  
(into cell)  
Hello?... Oh, hey, Dad!

She looks at Nick and points her index finger up at him, excusing herself. She gets up and walks away, talking in the foyer. Nick watches her intently.

FRANNY (CONT'D)  
Yeah.... Oh, really?... Well,  
that's wonderful, you old dog!

INT. HOSPITAL WAITING ROOM - DAY

A few people in the room. Nick sits alone, reading a magazine. He sets it aside and looks through his contact list of his cell. He has it highlighted on "Home." He calls it, but the NURSE opens the door and calls:

NURSE  
Nick Chary.

MRS. CHARY  
(over cell)  
Hello?... Hello?

Nick closes his cell.

INT. DOCTOR'S OFFICE - DAY

Nick sits on the check up table/bed. DR. REED, 50s, stands by him, reading a clipboard.

DR. REED  
STD check up?

NICK  
What?

DR. REED  
Gonorrhoea? Herpes? Syphilis? What  
is it, Nick?

NICK  
What?

Dr. Reed looks at Nick.

DR. REED  
You're here for an STD check up  
right?

NICK  
No. I have these two spots on my  
head. I wanted to know what they  
were.

DR. REED  
Okay, well, let's check it out  
then.

Dr. Reed looks closely at the spots.

DR. REED (CONT'D)  
What is this?

NICK  
I was hoping you knew that.

DR. REED  
Well, I'm sorry, but I don't know  
what it is. Maybe it's marker.

Dr. Reed licks his finger and tries to wipe it off.

DR. REED (CONT'D)  
No, not marker. Have you  
experienced any problems like  
severe headaches, loss of memory,  
anything?

NICK

No. I'm not sure if I lost my memory. How would I even know?

DR. REED

When did you get these spots?

NICK

About a week ago. I just woke up with them, but I was on the porch when I woke up.

DR. REED

Well, that's nothing new for you, Nick. Maybe someone did that to you at a party.

NICK

I don't party.

DR. REED

That's real funny, Nick. You should really cut it out with those drugs. They're messing up that brain of yours.

Dr. Reed hands him a card.

DR. REED (CONT'D)

This is the number to a neurologist. If you feel there's something wrong up there, make an appointment with her.

INT. DOCTOR'S OFFICE HALL - DAY

Nick exits Dr. Reed's office as he heads out for the waiting room. He passes Jane, not realizing who she is, but she notices him.

JANE

Nick!

Nick turns. He's shocked.

NICK

Jane?

JANE

Yeah.

NICK

Oh my God. How are you doing?



He smiles and hugs her. She looks lost.

JANE  
Um, good. Where have you been?

NICK  
I've been here, and now you're here. What are you doing here?

JANE  
Check up.

NICK  
Do you have plans after? Maybe we could catch up.

JANE  
No, I'm free, but--

NICK  
All right. I'll wait for you in the waiting room.

He smiles, then leaves. She watches him leave, completely confused.

INT. RESTAURANT - DAY

Nick and Jane sit at a table, eating. Jane looks at Nick's black spots.

JANE  
Are those tattoos?

NICK  
I have no idea what they are.

He looks at her and just smiles.

JANE  
What?

NICK  
I can't believe it's you.

JANE  
Are you high or something?

NICK  
No. So, what are you doing out here?

JANE  
You're sure you're not high?

NICK  
I'm not high.

She leans closer to Nick.

JANE  
Are you okay, Nick? I mean, really.

NICK  
Yeah. Why are you acting so strange?

JANE  
Why are *you* acting so strange?

NICK  
I'm not!

JANE  
Yes, you are. Your head's shaved.  
You have black spots on them!  
What's going on? Are you in a cult?

Nick looks down at his food, thinking.

NICK  
I admit, I have been feeling strange lately. But it's a good strange, you know? Things seem different.

JANE  
What do you mean?

NICK  
I don't know. It's hard to explain. It's like I woke up one day and really saw things and noticed them for what they really are... but I didn't.

JANE  
You sound like you're high.

NICK  
Jesus, Jane, for the last time, I'm not--

JANE  
I know, I know. You shouldn't take so many drugs though. They really--

NICK

Wait a minute now. Dr. Reed told me the same thing. I don't take, do drugs.

JANE

You see, Nick. They're fucking with you. You don't even know.

Nick watches her, considering the thought that her words may be truthful.

EXT. PARK - DAY

A busy park with KIDS playing, FAMILIES having picnics, and various other people enjoying a nice day at the park. Nick and Jane sit on a bench, watching a YOUNG BOY and GIRL playing tag.

NICK

Remember we used to play that all the time?

JANE

Yeah.

NICK

God, don't you miss that? Just going out and playing and not having to worry about how you look or act.

Jane studies Nick's face. Nick looks at her. His face solemn.

NICK (CONT'D)

Do you still keep in contact with your parents?

JANE

No, but my Dad died.

NICK

Oh my God. I'm sorry. When did this happen?

JANE

Like a year after you left.

NICK

Jesus, Jane. I'm sorry. Really.

JANE  
It's fine. How about you, do you  
keep in contact with your folks?

NICK  
I don't think they'd really want to  
talk to me.

JANE  
Well, we're better off without  
them.

NICK  
Yeah, I guess.

Nick looks down at his feet. Jane observes his sadness.

JANE  
Not it!

NICK  
What?

JANE  
Not it!

Nick smiles. She gets up and runs away.

NICK  
Ready or not, here I come!

She stops.

JANE  
No fair!

Nick gets up and chases her. She runs.

INT. JANE'S CAR - MOVING - DAY

The car stops in front of Nick's house.

JANE  
So, this is where you live, huh?

NICK  
Yup.

JANE  
Never would have thought of you as  
a suburbs guy.

He smirks.

NICK  
Do you want to come inside?

JANE  
No. I got things to do.

She smiles.

NICK  
All right, well, let me give you my  
number.

JANE  
I have it.

NICK  
Oh, no. It's not the same one from  
home. I got a new one. You have  
something I could write on?

After a brief look of confusion from Jane, she hands Nick the  
blank side of a business card. Nick writes his number down  
and hands it back.

NICK (CONT'D)  
I'm really glad you're here. Thanks  
again.

He leaves. Jane examines the card, looking at both sides;  
both have the same phone number. She takes one last look at  
Nick waving to her by his door.

INT. CANNON STUDIO - BATHROOM - DAY

Jane and Rosie in bath robes snort lines of coke on the sink.

JANE  
Don't tell anyone this but I saw  
Nick the other day.

ROSIE  
Oh, yeah? Where's he been?

JANE  
I'm not sure, but he was acting  
weird. Like really weird.

ROSIE  
How so?

JANE

I can't put my finger on it. It's like he's got amnesia or something. He seemed happier, but...

A KNOCK on the door.

MALE VOICE (O.S.)

Come on ladies! Let's move it.

INT. OFFICE - DAY

A lonely office day; not a lot of workers around. Nick sits at a desk, inputting data on a computer while looking at pieces of paper. His work is slow and he looks a bit lost. Glen observes him.

GLEN

Need help there, Chary?

NICK

Um, yeah. Where exactly do I put the numbers from the Hoffman Group?

Glen gets up and walks over to Nick's desk. There, he refers to various files.

GLEN

What you got to do is take these numbers here, and input them here. But these guys over here, you want to put in the Leonard file. And then the rest, just coincide it with its respective column. Got it?

NICK

Yeah, I think.

GLEN

Good.

Glen steps away, but stays by Nick's desk. He crosses his arms and watches him like a sentinel. Nick smiles at him nervously, then slowly, tries to do what Glen told him, but still looks hopelessly lost.

NICK

I--

GLEN

Chary, I can't keep helping you out like this.

(MORE)

GLEN (CONT'D)

You got to be independent, man.  
Move. Let me do it and you watch.  
Carefully. Okay?

NICK

Okay.

Nick stays seated.

GLEN

Jesus Christ, Nick. Listen. I just  
told you to move.

Nick quickly gets up as Glen stares him down before taking a  
seat.

INT. CANNON STUDIO - LIBRARY SET - NIGHT

A Film Crew records a scene with an AMATEUR MALE PORN STAR  
having sex with Rosie in librarian attire -- thick glasses,  
cardigan, dress. Lenny watches, unimpressed and upset.

INT. JANE'S APARTMENT - HALLWAY - NIGHT

Jane knocks on the door to a room. ANDREA JONES, 50s,  
answers. They smile at each other before Andrea walks back in  
and comes back with Jane's tired Little Kid. Jane grabs his  
hand and they leave.

INT. NICK'S HOUSE - NIGHT

Nick sits on his couch, bored and anxious. He looks at his  
phone.

EXT. FRANNY'S HOUSE - NIGHT

Nick KNOCKS on the front door. Franny answers it after a  
moment. She looks tired and her right eye is slightly  
bruised.

FRANNY

Hey.

NICK

What happened to your eye?

FRANNY

Kid at school threw a ball at me.  
It hit my eye.

NICK

Oh. I'm sorry.

(beat)

I should leave. Did I wake you?

FRANNY

Oh, no. I was just watching a movie. What are you doing here?

NICK

I was going to call, but I realized I didn't have your phone number.

FRANNY

I gave you my number.

NICK

I lost it.

FRANNY

So, you came over to get my number again?

NICK

I... yeah? No. I don't know.

She smirks.

INT. FRANNY'S HOUSE - BEDROOM - NIGHT

Nick and Franny enter. Franny walks to her bathroom. Nick stands and looks around the room, somewhat nervously. He sees a green rabbit made out of cardboard paper, a half bottle of wine, and a can of mace on her nightstand.

FRANNY (O.S.)

Make yourself at home.

NICK

Okay.

He walks over to her small bookshelf. He looks at a framed picture of Franny and a tough-looking guy. She walks out and sees him. Nick sees her.

NICK (CONT'D)

Oh, hi. I'm sorry.

FRANNY

No, don't be. You're just looking around. Want to know who that is?



NICK  
Um, okay. If you don't mind.

FRANNY  
You're going to think I'm weird for even having that picture up. That's my ex, Herman.

NICK  
There's nothing wrong with having that picture there.

FRANNY  
Thanks. I should really take it out down though, you know. I should.

MOMENTS LATER: They sit on the bed, watching TV. Nick sits on the bed, straight and uncomfortably.

FRANNY (CONT'D)  
Do you want some wine?

NICK  
Okay.

Franny looks around for it. She finds it on the floor.

FRANNY  
Um, I don't have glasses with me. Do you mind just drinking from the bottle? We could just switch off.

NICK  
Okay. That's fine.

She hands it to Nick.

FRANNY  
You first.

Nick takes it and takes a swig.

NICK  
Not bad.

He hands it to her. She examines him.

FRANNY  
Why are you sitting up like that? Relax, Nick. We're neighbors. What's mine is yours. This bed is yours.

He half-smiles at her, then sinks down onto the bed comfortably.

FRANNY (CONT'D)

There you go. Feels great, huh?

NICK

Yeah.

FRANNY

Thanks for coming over. To be honest, I was getting a little lonely.

NICK

No problem. Any time.

FRANNY

You're such a nice guy, Nick. I'm glad we're neighbors.

NICK

I'm glad we're neighbors too.

FRANNY

I've never really talked to my neighbors. The only ones I've really talked to were the McDonalds. They were this really nice couple that used to give me cookies and ice cream when I was a little kid. It was so comforting to know that there were people that cared for you next door.

She looks a little melancholic. Nick sees this.

LATER: They're still in bed, watching TV. Nick looks at a clock on the wall. It's 4:58 AM.

NICK

Hey. I should get going. It's getting late.

Nick attempts to leave, but Franny touches his arm.

FRANNY

Just stay a little longer.

NICK

It's late.

FRANNY

Please.

NICK

Okay.

He lies back down. It's quiet for a moment, then:

FRANNY

Do you want to go to the beach with me?

NICK

Sure. When do you want to go?

FRANNY

Right now.

NICK

It's five in the morning.

She just looks at him.

INT. FRANNY'S CAR - NIGHT

Nick sits in the driver's seat while Franny sits next to him.

NICK

I really don't think I should drive.

FRANNY

(laughing)

I can't drive. I'm really fucked up.

NICK

But... well, I am too.

FRANNY

Liar. You didn't even drink that much. Come on. Take us to the beach.

NICK

I can't.

FRANNY

Why not?

A moment of silence. Nick looks at the steering wheel nervously.

FRANNY (CONT'D)

Nick...?

NICK  
I... I don't know how to.

She laughs.

FRANNY  
I'm sorry. I didn't mean to laugh.  
That's so cute, you don't know how  
to drive.

She tickles his side.

NICK  
Ah, stop it.

FRANNY  
Just go. I'll teach you. Look, the  
streets are empty.

NICK  
Fine.  
(beat)  
How do I start the car?

INT. FRANNY'S CAR - MOVING - DAWN

Nick drives while Franny bobs her head to the RADIO MUSIC.  
After a moment, Nick looks over at Franny and just smiles.

MOMENTS LATER: Nick is about to park the car. Franny guides  
him by turning the steering wheel along with Nick.

FRANNY  
Nice and slow, Nick. Nice and slow.

The car is parked.

FRANNY (CONT'D)  
Good job. Okay, now put the car in  
park.

NICK  
This stick right? The P?

FRANNY  
You got it.

He puts it in park.

EXT. BEACH PARKING LOT - DAWN

It's empty. Franny's car is the only one parked in the lot. Nick and Franny exit the car. They look around at the emptiness, then at the improperly parked car -- the wheels are not straight and the car is parked diagonally. She just smiles at Nick.

NICK

What?

EXT. BEACH - DAWN

Nick and Franny walk alongside each other on the empty beach holding a box of crackers, bottles of beer, and a blanket. They rub their arms and pull their jackets on tighter to fight the cold.

They stand by a lit bonfire as they try to warm their hands.

They sit across from each other on the blanket by the bonfire, still huddling together to warm their bodies. Franny eats some crackers.

FRANNY

You know what you should do? You should give guitar lessons. Forget temp work, man. You got something with that guitar.

NICK

(pause)

Why are we doing this, Franny?

FRANNY

Why are you with me?

NICK

Because I like you.

FRANNY

Then I guess we're doing this because you like me.

They smile at each other.

FRANNY (CONT'D)

Do you want a cracker?

NICK

Okay.

She gets up and sits by him. She offers him the box. He takes a cracker.

NICK (CONT'D)

Thanks.

After a moment, she rests her head on Nick's shoulder. It makes him deeply moved.

FRANNY

I'm not a drunk, Nick. I may drink more than I should, but I'm not a drunk.

NICK

I didn't think you were.

FRANNY

I just do it because it helps, you know. It helps me to talk to people, laugh a little, and I feel strong when I drink, you know.

They look at each other for a moment.

FRANNY (CONT'D)

(feigning a smile)

Yeek, huh?

He studies her melancholy.

FRANNY (CONT'D)

I didn't get hit by a ball.

She starts to cry.

FRANNY (CONT'D)

My ex came over and... that fucking bastard... Who does that? Who comes over and hits... I can't even talk right now. I'm so sorry, Nick.

NICK

No, it's... it's okay. Just don't see him again. Don't let him in your house.

FRANNY

Yeah. Keep telling me that, okay?  
(beat)  
Okay?

NICK

Okay.

(beat)

I won't let him hurt you.

She smiles. This time seriously.

FRANNY

I'm really glad you came over. This really means a lot to me.

NICK

Any time.

She starts to shiver. He puts his arms around her and holds her tightly. She looks up at him. A kiss moment. She kisses his nose, he kisses her bruised eye, then they kiss on the lips tenderly.

EXT. BEACH - MORNING

A YOUNG BROTHER, 6, and his SISTER, 4, in swimming attire, run toward the beach, but stop when they see Nick and Franny sleeping and cuddling together under a blanket. Nick wakes up and looks at the kids, surprised.

INT. CANNON STUDIO - EDITING ROOM - DAY

It's dark. On a screen, footage of Nick having sex with a FEMALE PORN STAR is shown. Lenny sits on a chair and watches intently. Jane enters. Lenny doesn't seem to notice.

JANE

Mr. Dill? Lenny?

Lenny lifts his hand up as a signal to wait. Jane stops and watches the screen. Lenny turns the screen off and turns his chair toward Jane after the scene finishes.

LENNY

Jeanie. Have a seat.

She sits on a chair across from Lenny.

LENNY (CONT'D)

I like you. You're real feisty, you know that?

JANE

Not exactly. No.

LENNY

Maybe you're not. I don't know. I'm real sorry you couldn't do that scene with Nicky before he left unexpectedly. He's quite a beast. Or so I've heard.

(beat)

You know why I got into this business? I wanted to make movies. I loved working with actors, the crew -- it was exhilarating. Pornography was available so I chose to do it.

EXT. NICK'S HOUSE - NIGHT

Nick is about to enter his house but stops when he sees Franny's car pulling in. He smiles.

LENNY (O.S.)

But I met Nick, and he's just incredible. People were buying our videos and...

INT. FRANNY'S HOUSE - KITCHEN - NIGHT

Nick and Franny eat fried chicken at the table. They smile and laugh together.

LENNY (O.S.)

...they loved him. But now he's gone and we're losing business.

EXT. FRANNY'S HOUSE - NIGHT

Nick watches Franny playfully tossing colorful ribbons in the air. He tries it after her.

LENNY (O.S.)

Guys don't watch it for the girls anymore. They want Nick. I get fan mail telling me this.

INT. CANNON STUDIO - EDITING ROOM - DAY

Lenny sits on the chair as he leans closely toward Jane.

LENNY

I need him. We need him.



JANE  
Why did you call me in, Lenny?

LENNY  
I'm afraid I'm going to have to let you go. We can't afford it. I'm sorry, Jeanie.

JANE  
Why, me?

LENNY  
You never got to do a scene with Nicky. People just haven't seen you.

JANE  
This is bullshit. Let me prove to you that I can do this. I'll... I'll do anal, a four way, anything.

LENNY  
I'm sorry.

Lenny tries to rest a comforting hand on her shoulder but she rejects it. She gets up and paces around.

JANE  
I don't believe it. I have a kid, rent -- what the fuck?

Lenny gets up and hands an envelope to Jane.

LENNY  
Take this check. It'll help you for a while.

JANE  
You... Look, what if I could, I don't know, find Nicky?

LENNY  
What do you mean?

JANE  
I think I saw him once.

LENNY  
Where?

JANE  
That's not important. If I find him, will you give me my job back?

LENNY  
Yes, of course.

She hands the envelope back to Lenny.

EXT. ELEMENTARY SCHOOL - DAY

Nick looks out at an empty playground, then walks to the main office.

INT. ELEMENTARY SCHOOL - MAIN OFFICE - DAY

Nick talks to the RECEPTIONIST at the front.

NICK  
Hi. I'm here to see Ms. Franny Beane.

EXT. ELEMENTARY SCHOOL - DAY

Nick, wearing a visitor's pass, walks to Franny's room. He waits outside there and looks inside.

I/E. ELEMENTARY SCHOOL - FRANNY'S ROOM - DAY

Decorations made by kids hang all around the classroom. Six and seven year old KIDS sit at desks working on crafts. A SCHOOL BOY gets up with a small jewelry box made out of cardboard, and approaches Franny, who is helping another kid.

SCHOOL BOY  
Excuse me, Ms. Beane?

Franny turns around.

FRANNY  
Yes, Charlie?

The School Boy gets down on one knee and presents the box to her.

SCHOOL BOY  
Will you marry me?

He opens the box. It's a ring-shaped candy. Kids laugh.

Outside, Nick looks at this intently as if he's recalling something.

A YOUNG GIRL by the door looks at Nick.

YOUNG GIRL

Who are you?

Before Nick can say anything, everyone in the room averts their attention away from Franny and the School Boy to Nick.

FRANNY

(smiling)

Yeah, who are you?

Nick enters the class shyly and waves to everyone.

NICK

Hi everybody. My name is Nick Chary. I'm a friend of your teacher.

FRANNY

What are you doing here?

NICK

I came here because I wanted to see you.

She smiles.

FRANNY

Oh, well, here I am.

(to School Boy)

Sorry, Charlie. I'm taken.

Kids make a lot of noise -- cheer, laugh, and boo.

EXT. ELEMENTARY SCHOOL - DAY

On the playground, the Nick, Franny, and the kids in her class hold hands in a big circle. They all wear silly masks that resemble the heads of animals. The kids giggle. Nick looks down at the kid to his right then to his left.

FRANNY

Ready... set... go!

Still held together in a circle by their hands, the group runs around clockwise as they scream and laugh playfully. After a moment, the group splits up and the kids run all over the place. Nick stops, takes a breath, and watches them thoroughly amused.

LATER: The Young Girl sits between Nick and Franny on a bench at the front of the school. A mini van stops at the front and HONKS.

YOUNG GIRL  
That's my Mom.

She gets up and heads off.

YOUNG GIRL (CONT'D)  
Bye, Ms. Beane. Bye Nick. It was  
nice meeting you!

Nick and Franny wave at the Young Girl as she leaves.

NICK  
You have a great job.

She laughs.

FRANNY  
They're fun kids.

MOMENTS LATER: Nick and Franny head off to Franny's car at  
the parking lot.

FRANNY (CONT'D)  
Oh, shit.

NICK  
What's wrong?

Nick looks toward Franny's car. Her tough-looking ex-  
boyfriend, HERMAN CONLEY, 30s, leans against it.

HERMAN  
Hey, Fran.

FRANNY  
Hi.

Herman approaches them.

HERMAN  
Who's this guy?

NICK  
I'm Nick.

HERMAN  
Herman.

He sticks his hand out. Nick shakes it.

HERMAN (CONT'D)  
Are you a teacher here?

NICK

No.

HERMAN

You look real familiar. You sure you're not a teacher here?

NICK

I'm not a teacher.

HERMAN

Oh. Well, it was a pleasure meeting you.

(to Franny)

Ready to go?

FRANNY

What are you talking about?

HERMAN

Let's go out for an early dinner, yeah?

FRANNY

No, Herman.

HERMAN

(to Nick)

You're still here, friend.

NICK

Yeah. She was going to give me a ride.

HERMAN

Oh, yeah?

FRANNY

Yes. Come on, Nick.

Nick walks to the passenger side. She tries to get in her car, but Herman grabs a hold of her arm.

HERMAN

Fran, let's go. I'm driving.

FRANNY

Let go of me. Nick, just get in.

Nick gets in and watches them nervously.

HERMAN

Don't start a scene, Fran. Tell him to go and we'll go on ahead, okay?

He holds her tighter. She grimaces.

FRANNY

Herman!

Herman walks away toward his car while still tightly gripping Franny's arm. Nick steps out and watches this.

NICK

(quietly)

Let go of her.

Herman continues to drag her along.

NICK (CONT'D)

I said, let her go.

Herman turns around.

HERMAN

Excuse me?

NICK

I said, let her go. Now.

HERMAN

Go fuck yourself, man.

Nick just glares at him, then at Franny's teary-eyed face. This makes Nick look fierce -- like a beast. He walks toward Herman with confidence. Herman just smiles, but as Nick gets closer and closer, he stops smiling and looks worried. Before Herman can do anything, Nick punches Herman's eye. Herman falls back.

NICK

(to Franny)

I'm sorry.

Franny forces a smile on her pained face. Herman looks up at them while covering his bruised eye.

HERMAN

You fuck!

Nick looks down at Herman with tenacity.

NICK

What?!

HERMAN

(timid)

You... fuck, man.

Franny takes Nick's hand.

FRANNY  
Let's go.

INT. FRANNY'S HOUSE - DAY

Nick and Franny burst through the front door as they embrace each other and make out.

INT. FRANNY'S HOUSE - BEDROOM - DAY

They make out on the bed. She takes her shirt off and looks deep into Nick's eyes. They continue kissing as Franny takes Nick's shirt off.

NICK  
Wait.

They stop.

FRANNY  
What's wrong?

NICK  
Nothing. It's just, wait a minute.

She gets off of Nick. Nick stares off. Franny studies him.

NICK (CONT'D)  
I... we're going to have sex,  
right?

She nods yes.

NICK (CONT'D)  
I'm sorry. It's just that... I  
don't have a lot of experience.

FRANNY  
It's okay. Why, how many times have  
you done it?

NICK  
I think once.

FRANNY  
You think?

He gives her a look. She smiles at him.

FRANNY (CONT'D)  
I don't care. It doesn't matter.

They start kissing again.

NICK  
You sure?

FRANNY  
Yes. As long as it's with you.

They both smile at each other. He takes his belt and pants off as they commence in their embracing and kissing.

We see their figures under the covers. After a moment of shuffling around, Nick's boxer shorts are flung off the bed. The shuffling stops. We see Franny's figure looking down at Nick's crotch.

FRANNY (CONT'D)  
Oh my God.

NICK  
What's wrong?

No response.

NICK (CONT'D)  
Franny?

FRANNY  
Nothing, babe. Nothing.

They continue their lovemaking under the sheets.

MOMENTS LATER: They are in the midst of their lovemaking.

NICK  
How am I doing?

FRANNY  
What?

NICK  
How am I doing?

She MOANS.

NICK (CONT'D)  
What? Is that good?

She MOANS LOUDER.



NICK (CONT'D)  
Franny? Franny?

FRANNY  
(moaning)  
Oh my God! Shut up.

They continue.

EXT. FRANNY'S HOUSE - EVENING

Nick and Franny say their goodbyes at the front. He waves to her as he walks toward his house, but stops and runs back to kiss Franny. He goes back to his house after.

INT. NICK'S HOUSE - EVENING

Nick enters, closes his door, then lies on the floor with his hands behind his head. He smiles widely and laughs a little. He looks serene and completely happy.

Nick still lies on the floor, but this time he's sleeping. His cell RINGS. He wakes up and answers it.

NICK  
(into cell)  
Hello?

FRANNY (O.S.)  
(over cell)  
Hey.

Nick smiles.

FRANNY (O.S.) (CONT'D)  
I was just wondering if you'd like  
to come over again.

Nick smiles even wider.

INT. FRANNY'S HOUSE - BEDROOM - MORNING

Nick and Franny wake up in bed together. They look at each other.

FRANNY  
I got to go to work.

NICK  
Me too.

FRANNY  
I don't want to go.

NICK  
Me too.

They kiss each other, then look at each other for a moment.

INT. OFFICE - DAY

A lonely office day; not a lot of workers around. Nick sits at a desk, inputting data on his computer. He looks more relaxed. Glen observes him from his desk.

GLEN  
Cheery mood, Chary?

NICK  
I'm sorry, what?

GLEN  
You look happy today.

NICK  
Oh, thank you. You do too.

GLEN  
How's the Ellsbury file coming along?

NICK  
Just fine.

GLEN  
Oh, yeah? Well, let's have a look.

Glen gets up, stands over Nick, and observes Nick's work.

GLEN (CONT'D)  
Good job, Chary. You're getting there, but come on, man, can you make it a little faster?

Nick continues his work, but stops after a moment.

NICK  
What the hell is your problem?

GLEN  
I'm sorry, what?

NICK  
Why are you always watching me?

GLEN  
Because it's my job.

NICK  
Is it really?

GLEN  
Yes.

NICK  
I know I'm going a little slow, but  
I'm getting there. But you...  
you're so fucking annoying. All you  
ever do is watch me. Why don't you  
focus on your own work for once?

Nick gets up.

NICK (CONT'D)  
You know what, forget it. I don't  
need this job. I quit.

He walks away.

EXT. NICK'S HOUSE - NIGHT

Jane's car pulls up to the front. Jane looks toward the front  
of the house.

INT. NICK'S HOUSE - NIGHT

Jane sits on the sofa, watching TV. A box of pizza and a  
bottle of soda sit on the table. Nick comes from the kitchen  
with two paper plates, napkins, and plastic cups. He sets  
them down on the table as they both get ready to dine.

NICK  
I'm really glad you're here.

JANE  
Why's that?

NICK  
I have to say, I haven't felt this  
happy in a very long time.

JANE  
(laughing a little)  
What's with you?

NICK  
I think I'm in love.

She studies him.

NICK (CONT'D)

I don't know, Jane. I just feel it, you know. It's like I wake up and I'm excited.

JANE

(smiling)

Who is she? Where did you meet her?

NICK

Her name's Franny. She's a teacher, a barber, and she's my neighbor.

JANE

What? You're in love with your neighbor?

NICK

Yeah.

JANE

Ew.

She playfully punches Nick's arm.

JANE (CONT'D)

God, how awkward. But wow, Nick. That's really great. So you're sure about this one this time?

NICK

As opposed to which one?

JANE

Michelle.

NICK

(confused)

Michelle?

JANE

Yeah. You know, the girl you were going to propose to. Your only girlfriend.

Nick is lost. She sees this.

JANE (CONT'D)

You really don't know who I'm talking about?

NICK

No.

She takes her hands and puts them on the side of Nick's head.

NICK (CONT'D)

What are you doing?

She gently pushes it down so that she can see the black spots. They're dimmer now, but still visible.

JANE

How did you get these spots?

NICK

I don't know.

She lets go of his head.

JANE

Pedophile.

NICK

What?

JANE

Pedophile. Does that mean anything to you?

NICK

No. Of course not. Why are you acting so strange?

She gently touches his cheek.

JANE

Thanks for remembering me, Nick.  
I'm really glad that you met someone.

She gathers her things and heads off.

NICK

Jane.

She turns around and smiles, then continues to leave.

INT. JANE'S APARTMENT - NIGHT

Jane sits at her dining table and looks at bills. She puts them down hopelessly.

LATER: Jane and Rosie sit on the sofa together. Jane's been crying, and she holds an envelope. Rosie hugs her, then gets up.

JANE  
(indicating envelope)  
Thanks for this. Really.

ROSIE  
No problem. We Cannon girls stick together.

Jane forces a smile. Rosie smiles back.

ROSIE (CONT'D)  
What are you going to do?

JANE  
What can I do? I can't tell Lenny.  
He's in love.

ROSIE  
You're going to lose your job.

JANE  
I'll figure something out.

EXT. WANG'S PORN SHOP - NIGHT

A YELLOW TRUCK stops at a light. The store by the light is Wang's Porn Shop. We see the back of a MAN's head looking at the Porn Shop. He recognizes the cardboard cut out. The Man's head turns around. It's Herman.

INT. CANNON STUDIO - KITCHEN - DAY

Lenny is on the phone with a drink in his hand.

LENNY  
(into phone)  
So, you haven't found him?

INTERCUT WITH:

INT. JANE'S APARTMENT - DAY

Jane helps her Little Kid put his clothes on while on her cell.

JANE  
 (into cell)  
 No. I thought I knew where he was,  
 but it wasn't him.

LENNY  
 Well, what can I do, Jeanie? You're  
 gone.

JANE  
 Don't do this, Lenny.

LENNY  
 I'm sorry. I'm running a business  
 here. Goodbye.

Lenny is about to hang up when:

JANE  
 Wait!

LENNY  
 What?

No response. Jane looks at her Little Kid.

LENNY (CONT'D)  
 Jeanie?

INT. NICK'S HOUSE - BEDROOM - NIGHT

Nick and Franny cuddle in bed together.

FRANNY  
 Why would you quit your job?

NICK  
 I was fed up. I can't have people  
 watching over me all the time.

FRANNY  
 How can you even afford this house?

NICK  
 I'll tell you as soon as I find  
 out.

They share a laugh.

FRANNY  
 What are you going to do now?

NICK  
Private guitar lessons. Until I  
figure things out.

She smiles.

NICK (CONT'D)  
I have advertisements around here  
somewhere.

Nick gets up and digs through his nightstand drawer. He pulls out a banner. Franny looks at it. The banner says, "Nick Chary Wants To Teach You Guitar!" It has a picture of Nick smiling and pointing straight ahead.

FRANNY  
This is so corny.

She bursts out laughing.

NICK  
Jerk!

He tickles her as they kiss and cuddle some more.

I/E. NICK'S HOUSE - DAY

Nick and a YOUNG TEENAGER with a guitar say their goodbyes by the door.

NICK  
All right. Keep practicing those  
chords. Okay, Ryan?

YOUNG TEENAGER  
You got it, Nick.

The Young Teenager leaves. At the front of the house, he passes by Jane and TWO TOUGH GUYS -- one is SKINNY and the other is BIGGIE at the front of the house. Nick looks at them curiously.

NICK  
Jane?

Jane and the Tough Guys walk up to Nick.

NICK (CONT'D)  
Um, hi. Who are--

JANE  
I'm sorry, Nick.



Biggie pushes Nick inside and pins down on the floor. Jane and Skinny walk in and close the door.

NICK

What the fuck!?! Get off me! Jane!  
What is this!?

JANE

I'm sorry.  
(to Tough Guys)  
Don't leave any marks.

BIGGIE

We got this.

Skinny with a roll of tape in his hand, walks to Nick and tapes his mouth shut. Jane takes out a blindfold from her pocket and puts it over Nick's eyes.

LATER: Nick is strapped to a chair with rope. He still has his mouth taped shut and has his eyes blindfolded. The chair is positioned in front of the TV.

JANE

Why are we even doing this? He  
doesn't remember anything.

BIGGIE

It doesn't hurt to try.

SKINNY

He's the best, Jeanie.

JANE

Where's the bag?

SKINNY

By the couch.

Jane walks over to the bag and takes out a couple of DVDs starring Nick. She puts The Pedophile into the DVD player and plays it. Everything in the room is in complete SILENCE. Jane removes the blindfold from Nick's eyes. His eyes are curious and wide. They turn first toward Jane and the Tough Guys, then at the TV.

I/E. - CAR - DAY

ON TV SCREEN: A long-haired and bearded Nick with thick shades on looks through a pair of binoculars from the driver's seat. He stops. He sees something he likes.

Outside, at a corner, a YOUNG TEENAGER GIRL in a mini skirt chews gum.

Nick licks his lips.

The DVD FAST-FORWARDS.

INT. NICK'S HOUSE - DAY

Jane looks down at a frightened Nick as she fast-forwards on the remote. His look disturbs her. After a moment, she continues to play the DVD. SOUND returns. We hear SEXUAL NOISES from the TV. Nick's eyes are even wider. He SCREAMS under the tape.

INT. BASEMENT SET - DAY

ON TV SCREEN: The room is lit dimly. Nick has sex with the Teenager Girl on a dirty mattress on the floor.

ECU on Nick's sweaty, fierce face having sex. It pauses after a moment.

TITLE CARD: Nicky Harding is *The Pedophile*.

The video continues with the sex, but SOUND fades off.

INT. NICK'S HOUSE - DAY

Nick watches in horror. He fidgets viciously in the chair, the tape peels off his mouth as he SCREAMS at the top of his lung. Tears fall down from his eyes. Jane watches him, teary-eyed.

MONTAGE OF RETURNING MEMORY:

INT. PARKED CAR - NIGHT

A YOUNGER NICK, 7, sits in the back, watching his BABY-SITTER, 17, and her BOYFRIEND, 18, making out in the front.

EXT. PARK - DAY

Young Nick, 13 chases YOUNG JANE, 5, around at an open field. They both laugh and smile.

INT. SCHOOL LIBRARY - DAY

High School Nick sits alone at a long table reading a book.

INT. ELEMENTARY SCHOOL - FRANNY'S ROOM - DAY

Nick watches the School Boy proposing to Franny.

INT. MICHELLE'S APARTMENT - NIGHT

Nick stands by the door, humiliated with the engagement box in his hand.

INT. CANNON STUDIO - LENNY'S OFFICE - DAY

Nick shakes hands with Lenny.

Nick signs a contract.

INT. BARBERSHOP - DAY

Nick sits while Franny fixes his hair. Nick looks at a reflection of Franny's face through the mirror.

END MONTAGE.

INT. NICK'S HOUSE - DAY

Skinny turns the TV off. Nick sits there shocked and motionless. Jane bends down to lower herself to Nick's level.

JANE

Nick? Do you remember?

Nick looks at Jane, listlessly, then nods his head yes shyly. She puts her arms around Nick.

JANE (CONT'D)

I'm so sorry.

(to Tough Guys)

Can you guys leave the room?

SKINNY

Why?

JANE

Just leave the God damn room,  
please.

SKINNY

Okay, okay.

Skinny and Biggie leave the room.

JANE

How did you forget everything?

NICK

I don't know.

(beat)

Why are you doing this to me?

JANE

You have responsibilities, Nick.  
You're still under a contract.

NICK

You're doing all this because of a  
contract?

She doesn't say anything. She just looks at Nick hopelessly.

NICK (CONT'D)

Can you take this shit off me,  
please?

Jane starts to untie the rope tied to Nick and the chair.

NICK (CONT'D)

Was I mean to you? Did I do  
something to make you fuck up my  
life? Say something.

She ignores him.

NICK (CONT'D)

Jane, for Christ's sakes, say  
something!

JANE

You never called me.

She stops for a moment.

JANE (CONT'D)

I had the kid. His name's Nick.

She continues.

JANE (CONT'D)

Why didn't you call me?

NICK

I was fed up. I had my own life to look after.

JANE

Yeah. Look how that turned out.

Nick looks at the DVD boxes on the floor then at himself typed up to a chair.

JANE (CONT'D)

Maybe I could have helped. I don't know, well at least, maybe someone else could have.

She finishes untying Nick, but he just sits there.

NICK

What do I do now?

EXT. NICK'S HOUSE - EVENING

Nick and Jane exit the house and walk toward Jane's car. Before entering the car, Nick looks across the street at a yellow truck.

INT. CANNON STUDIO - LENNY'S OFFICE - NIGHT

Lenny bear hugs Nick, then kisses him on the cheek. Jane stands near the door, watching them.

LENNY

I've missed you so much.  
(to Jane)

You have your job back. And you're getting a raise. Now if you don't mind, I'd like to talk to Nicky in private.

Jane looks at Nick before leaving. Lenny sits down on his leather chair behind his desk.

LENNY (CONT'D)

Come. Sit. Sit.

Nick sits across from Lenny.

LENNY (CONT'D)

Crazy shit, Nicky boy. A fucking porn star with amnesia. That's a gold mine.

(MORE)

LENNY (CONT'D)

We can have someone write an article, and... and we'll make a fucking movie out of it!

NICK

Lenny. Look, you've done a lot for me, but I'm not sure I need this anymore.

LENNY

What do you mean?

NICK

I don't want to be a porn star.

LENNY

But you're under a contract.

NICK

Change it then. For me.

LENNY

I'm sorry, Nicky. I can't do that. You're the only actor I've ever worked with who acts like a real fucking person. You're a smart guy. You make me feel like I'm actually directing a real film.

NICK

Lenny, I can't. I'm happy right now. I haven't felt that in a very long time. Let me do this.

Lenny examines the desperate expression on Nick's face.

INT. CANNON STUDIO - NIGHT

Nick passes by Jane in the hallway. Jane follows him.

JANE

What's going to happen now?

NICK

He said, he'll consider reworking my contract.

JANE

So, you might be done with all this?

NICK

Yes.

Nick opens the front door and leaves.

JANE  
Don't you need a lift?

NICK  
I'll walk.

She watches him leave.

EXT. WANG'S PORN SHOP - NIGHT

Nick passes by a closed Wang's Porn Shop, but this time he stops and looks at his cardboard cut out.

EXT. FRANNY'S HOUSE - NIGHT

Nick walks toward the front door, but stops when the door opens. Herman exits and smirks when he sees Nick. Herman's eye is bruised.

HERMAN  
Hey, Nicky.

NICK  
What are you doing here?

HERMAN  
Just saying hi to Fran. But I'm done with that now, so I guess that means you're free to go in there.

Herman leaves the front door ajar.

HERMAN (CONT'D)  
See ya, champ.

Herman walks away. Nick looks at the slightly opened door.

INT. FRANNY'S HOUSE - NIGHT

Nick walks through the hallway nervously glancing at packed boxes on the floor. SEXUAL MOANING can be heard from the bedroom. As Nick walks closer to it, the MOANING grows louder. After a moment of hesitation, he opens the door.

Inside, Franny is curled up in the corner of the room. She's terrified and she's been crying. The TV plays a video of Nick having sex with Rosie. A couple of DVDs starring Nick lie on the floor. A nearly empty bottle of wine lies by Franny's side.

FRANNY  
Get the fuck out of here!

NICK  
Franny, let me--

FRANNY  
I said, get the fuck out!

NICK  
Franny--

Nick stops after Nick and Rosie SCREAM with pleasure from the TV. Nick turns the TV off.

NICK (CONT'D)  
Let me explain myself.

FRANNY  
Who the fuck do you think I am? You lied to me!

NICK  
I--

FRANNY  
I don't want to hear it. I'm leaving.

NICK  
Franny--

She throws the wine bottle at Nick, but he dodges it.

FRANNY  
Leave me alone.

Nick looks at her with his eyes welling up with tears before he leaves.

INT. NICK'S HOUSE - BEDROOM - NIGHT

Nick looks through his boxes with disgust.

EXT. NICK'S HOUSE - NIGHT

Nick carries the boxes to the garbage can at the front. After he tosses the contents from the box, he looks at Franny's house.



INT. NICK'S HOUSE - BEDROOM - NIGHT

Nick tries to sleep in his bed, but all he does is cry. After a moment, he sits up.

EXT. WANG'S PORN SHOP - NIGHT

Nick stands outside of Wang's Porn Shop. He observes it for a moment then starts banging on the window and door.

NICK

I know you're in there, Wang! Open up! Open up!

After a while, he gives up and starts walking away, but stops after the lights turn on in the shop. A tired-looking Neil opens the door.

NEIL

What the fuck, dude.

INT. WANG'S PORN SHOP - NIGHT

Nick sits on a chair by a shelf of sex toys near the front of the store. Neil comes out from another room and hands Nick a small bag.

NICK

Thanks.

NEIL

No problem.

(beat)

You okay, Nick? You don't look too good.

NICK

Take that cardboard cutout down.  
Okay, Neil?

Neil watches Nick leaves.

INT. NICK'S HOUSE - NIGHT

Nick sits on the floor by his coffee table. Lines of cocaine lie in front of Nick. He starts to cry as he looks at the lines of coke.

INT. CANNON STUDIO - LIVING ROOM SET - NIGHT

Lighting and crew set up a shoot. Jane wears heavy makeup on her face and a school girl's outfit on her body. Andrew only wears a pair of boxers. They stand in the middle of the room as they gaze into each other's eyes. Lenny watches them.

INT. FRANNY'S HOUSE - BEDROOM - NIGHT

Franny sits on the floor as she hesitatingly dials a number on her cell.

INT. NICK'S HOUSE - NIGHT

Nick looks at the lines of cocaine confidently. He snorts a line and leans his head back on the sofa seat.

INT. CANNON STUDIO - LIVING ROOM SET - NIGHT

As Jane and Andrew make out, Andrew starts taking Jane's clothes off.

INT. FRANNY'S HOUSE - BEDROOM - NIGHT

Franny sits on the floor by the bed. She looks up at Herman just as he enters the room.

INT. CANNON STUDIO - LIVING ROOM SET - NIGHT

Both nude, Jane and Andrew, have sex on the floor. After a moment, Jane looks across the room and sees her reflection through a stand-up mirror. Her face is melancholic.

INT. FRANNY'S HOUSE - BEDROOM - NIGHT

Franny and Herman sit by each other on the floor by the foot of the bed. He starts to feel her up starting from her belly and then her breast. She doesn't resist. She just stares off blankly.

INT. NICK'S HOUSE - NIGHT

Nick snorts the last line of cocaine.

INT. NICK'S HOUSE - BATHROOM - MORNING

Nick checks himself out in the mirror, looks down at his crotch, pats it, then looks at himself in the mirror again -- a cold, resolute man.

EXT. NICK'S HOUSE - MORNING

Nick walks out of his house. He sees Herman's yellow truck parked across Franny's house.

INT. JANE'S APARTMENT - MORNING

Jane opens the door to let Nick in. Nick examines the apartment.

JANE

What are you doing here?

NICK

I wanted to see what kind of place you're living in.

JANE

How do you like it?

He doesn't respond. They glance at each other.

NICK

I'm going back to Cannon. I'm shooting my first scene back today.

JANE

Why?

NICK

It's always been there for me.

It's quiet for a moment, then:

JANE'S LITTLE KID (O.S.)

Mommy?

Nick turns around to find Jane's Little Kid ready to go to school with a backpack and a lunch pail.

JANE'S LITTLE KID (CONT'D)

Who are you?

NICK

My name's Nick. I used to be your Mom's neighbor.

JANE'S LITTLE KID  
You're Nick? The guy I was named  
after?

Nick looks over at Jane. She nods.

NICK  
I guess so, um, Nick.

JANE'S LITTLE KID  
Wow. She's told me so many stories  
about you.

NICK  
Yeah?

JANE'S SON  
Oh, yeah. Like this one time, she  
said you beat up these guys that  
were trying to touch her.

NICK  
She said that only happened once?

Nick smiles a little.

NICK (CONT'D)  
Okay. I'll let you go now.

JANE'S LITTLE KID  
Can I see you again, Nick?

NICK  
Sure. If your Mom doesn't mind.

JANE'S LITTLE KID  
Mom?

JANE  
Yeah, of course.

JANE'S LITTLE KID  
Cool!

JANE  
Let's go now, Nick. You're going to  
be late.

Nick and Jane's Little Kid follow Jane out the door.

NICK  
Nick.

Jane's Little Kid stops and looks at Nick.

NICK (CONT'D)  
Have a good day at school.

JANE'S LITTLE KID  
Okay. You have a good day at work.

JANE  
(to Nick)  
I'll see you after I drop him off.

NICK  
Okay.

They leave.

INT. CANNON STUDIO - DAY

Nick enters. Cast and Crew greet, hug, kiss Nick.

CREW GUY #1  
Nice hair cut, Nick!

CREW GUY #2  
Where you been, Nick?

The chattering FADES AWAY as Nick makes his way through the crowd, trying his best to look cheerful.

INT. CANNON STUDIO - HOSPITAL ROOM SET - DAY

Crew Members set up the scene. Nick, in a bathrobe, sits on a chair reading a script. Lenny walks over to him with a big smile and pats Nick's leg.

LENNY  
You ready?

NICK  
Yeah.

LENNY  
Glad you changed your mind, Nicky  
boy. Glad you changed your mind.

Nick looks across at the hospital room set. An ASSISTANT runs to Lenny.

ASSISTANT  
We're ready to roll.

LENNY  
Okay good.

The Assistant runs off.

LENNY (CONT'D)  
Ready, Nicky?

LATER: Nick stands behind the set door. He wears a hospital gown. He closes his eyes and nervously breathes to calm himself down.

FEMALE DOCTOR (O.S.)  
From what I see on his records, Mr. Harding will need to have multiple examinations. Oral, vaginal, and mammogram. Bring him in, Nurse.

Nick opens his eyes. A female, very slutty-looking NURSE in a skimpy nurse outfit, opens the door. Nick enters.

Lenny watches Nick intently.

NICK  
Doctor. What's wrong with me?

The FEMALE DOCTOR, 20s, fake breasts, blonde, and wearing a doctor's coat, sets her clipboard down on a chair.

FEMALE DOCTOR  
I'm afraid you have cancer and it's malignant.

NICK  
What? What's going to happen now?

FEMALE DOCTOR  
Don't worry. I'll cure you. Just sit there.

She gestures toward the checkup table/bed. Nick sits there. She gets down on her knees and begins to untie his gown from behind, but stops when:

JANE (O.S.)  
No! Don't do it!

Everyone turns their attention toward Jane by the set entrance.

LENNY  
What the fuck are you doing?

JANE  
Don't do this, Nick.

LENNY

Somebody get her off the set.

Tough Guys walk toward her.

JANE

Nick...

Nick looks at her, confused.

NICK

Don't hurt her. Let her go on her own.

LENNY

You heard him.

The Tough Guys stop.

LENNY (CONT'D)

You're fired, bitch. Now get the fuck off my set.

Jane forces a smile at Nick.

JANE

I'm sorry, Nick. I'm sorry.

Nick watches her leave.

LENNY

All right. Let's just keep the footage we have and shoot another angle. We'll start from Cindy getting on her knees.

The Female Doctor gets on her knees.

ASSISTANT DIRECTOR

Quiet on set!

SOUND MIXER

Speed!

LENNY

Action.

She looks at him seductively, then starts to untie his gown. Just as it's about to expose Nick's penis, he grabs her arm forcefully.

NICK

No.

She looks at him, confused.

FEMALE DOCTOR  
Wh... what?

NICK  
No.

Crew Members look at each other, confused. Lenny's gaze is fixated on Nick.

NICK (CONT'D)  
I... I can't do this.

He gets up, ties his gown back up, and runs off. Cast and Crew watch him leave. Lenny continues to watch the set.

I/E. JANE'S CAR - DAY

Jane checks a message on her cell. After a moment, she looks up and sees Nick running with his hospital gown on. She quickly opens her door and shouts:

JANE  
Nick!

But he doesn't hear her. He just runs. She smiles a little.

EXT. FRANNY'S HOUSE - DAY

Nick runs on the sidewalk. He sees Franny's house approaching. As he gets closer, he sees Franny and Herman walking out of the house. Herman, carrying a big box, sees him.

HERMAN  
What the hell?

Franny looks too. Nick waves. Herman drops the box, grabs Franny's arm aggressively, and makes her move toward his yellow truck. She grimaces a little.

NICK  
Franny!

Nick runs faster until he catches up to them.

NICK (CONT'D)  
Don't you grab her like that!

HERMAN  
Fuck you, man. Leave us alone.



FRANNY

Just go away. At least until we get all the boxes in the car.

NICK

Don't leave.

HERMAN

Hey, man. Did you hear her? She said, scram!

Nick approaches Herman threateningly with his fists clenched. Herman steps back, frightened. But Nick just gets closer and closer until finally Herman runs away to his truck.

HERMAN (CONT'D)

Fuck you, man!

Nick turns his attention to Franny. She picks up the box and walks toward Herman's truck.

NICK

Franny, listen. I didn't know I was in porn. Something happened to me! Something extraordinary. I forgot everything.

FRANNY

Don't bullshit me.

NICK

I'm not. These spots on my head probably have to do with it. I don't know. I really wish I knew what happened so I could tell you. I want to tell you everything, but just please, try to believe me.

She stops. She just stands there in the middle of the street.

NICK (CONT'D)

I'm absolutely nuts about you, Franny. You're never afraid to say anything even if it may sound stupid even though it's not because everything you say is so smart and sexy and lovely and, and... you make the world seem a little less crowded.

(beat)

Aren't you going to say something?

FRANNY

Why are you wearing a hospital gown?

NICK

I was about to do a scene, but I ran away because I realized you're the only girl I'd ever want to be naked with.

She gives him a disgusted look.

NICK (CONT'D)

I'm sorry. I know I'm terrible with words, but I know you go well with me. I know that you're getting sick of me talking about you, but you know what, I can't help it. I could talk about you forever. You're my salt.

She looks at him sternly.

NICK (CONT'D)

I don't want anyone to hurt you. I just want you to be smiling and mean it.

FRANNY

What?

NICK

I don't know. What do you say?

She starts to get teary-eyed.

FRANNY

I don't know. Why are you saying all this with a gown on?

They laugh as their tears get watery.

NICK

I don't know, but I'm really cold.

A long moment as they just look at each other.

FRANNY

Do you maybe want to come inside then?

He nods his head yes. As they walk toward Franny's house, Nick takes the box from her and carries it inside.

The door closes. Herman walks back toward the front of the house and looks around, confused.

FADE TO BLACK.

THE END.