A Day In The Life By, Charles A. Scaparo

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FADE IN:

EXT./INT. CHURCH - DAY

We see JOE'S BLACK DOCTOR MARTEN dress shoes slowly walk up steps that lead to a CHURCH DOOR.

INT. CHURCH - SAME

The CHOIR sings loudly to a packed house.

As they finish their last verse, the WEDDING MARCH begins on the organ.

Along the side isle we see Joe's feet walk towards the back of the church.

The beautiful blond BRIDE, AMY, walks arm in arm down the SUNLIT ISLE with her nervous FATHER. At the end of the isle waits the tall, dark and handsome GROOM, DAVID. David is standing beside a PRIEST who presses the BIBLE against his chest.

Some people cry while others smile. David accepts Amy from her father.

The music stops.

Amy smiles at David and he winks.

PRIEST Dearly beloved we are gathered here today to join this couple in holy matrimony...

The back view of Joe discreetly disappears through a door on the side of the altar.

Amy sheds a tear.

We see Joe's FADED JEANS as he slowly walks out on to the altar.

PRIEST If there is anyone here who does not wish this couple to be wed, let him speak now or foreverA loud gasp fills the church. Amy's eyes widen with shock. David's face grows angry. The priest turns slowly and confused.

We see the back of Joe's head; he holds a GUN against his temple.

PRIEST (closing the bible) My son, please think about this before you do anything drastic.

A bead of sweat rolls down the side of Joe's face. His slightly above average looks have diminished due to his stress. His dark hair is messy and he is unshaven. His sullen look slowly transforms into anger at the sight of Amy. His hand trembles as he slowly pulls the trigger.

Some eyes widen. Others are covered.

Joe's eyes close tightly as he pulls the trigger all the way back...CLICK. His eyes open quickly as he looks toward the gun. He pulls the trigger again, CLICK. And again, CLICK, CLICK, CLICK.

He holds the gun away and looks at it, BANG. The gun goes off and the bullet ricochets around the church and knocks the head off of a statue.

EXT. CHURCH - LATER

Joe is handcuffed and shoved into the back of a police car.

The entire church has emptied outside. They yell and curse at Joe.

As the car drives off, Amy throws her bouquet at the window and David flips Joe the bird.

Joe looks through the rear window of the car at the unruly crowd with a blank stare on his face.

INT. MENTAL HOSPITAL - DAY

A very sullen Joe sits on a chair in hospital garb. There are many other patients milling around aimlessly. There is a very lonely feeling in the room. The white walls are decorated with some poorly drawn pictures accompanied by barred windows.

A florescent light flickers overhead.

MIKE approaches Joe. Mike is a tall thin man with a sunken face and salt and pepper hair.

MIKE By the blessed Mary mother of Christ I bestow upon you these very important gifts.

Mike begins to hand Joe some pills. They are interrupted by a black, overweight NURSE who intercepts the exchange.

NURSE 1

Mike, what are you doing? Let's go, activity is over, back to your room.

The Nurse takes the pills and places them in her pocket. As they walk to Mike's room he mumbles religious phrases and blesses the nurse.

Suddenly, Joe is startled by a loud voice.

BERNIE Sunday, Monday, Tuesday, Wednesday, Thursday, pay day.

Joe looks up at Bernie's towering figure. He is balding, very scruffy and speaks poorly.

BERNIE What's your name boy?

JOE Joe, my name is Joe. What's yours? BERNIE (pointing to himself) Bernaa.

JOE

Barney?

BERNIE No Barna, Bernaa.

JOE

Bert?

Bernie explodes with anger. He kicks a chair and throws a table against the wall.

BERNIE

(loudly) No Bot, Bernaa, Bernaa, Bernaa.

A group of MALE NURSES rush over to restrain Bernie. The other patients yell and scatter nervously as Joe moves quickly to the other side of the room.

During all of the chaos, TERRENCE startles Joe as he places his hand on his shoulder. Terrence is a well-built black man in his forties. He has a moustache and a full head of dark hair.

TERRENCE

(pointing at Bernie) Hey man, that big fella's name over there is Bernie and mine, mine's Terrence. Now don't you go forgetting that.

Joe stares expressionless at the scrum in the center of the room when a YOUNG NURSE approaches.

NURSE 2 Hello Joe. There is a doctor waiting for you, if you'll just follow me.

Joe walks with the nurse down a long hallway. The hallway is empty and a woman sings softly in her room. Joe looks into the room where the singing comes from and sees an older woman as she lies on the bed and stares at the ceiling. It is FRANCIS PUTNAM. She applies a healthy amount of lipstick while she sings. He pauses for a moment and then continues to walk.

Joe slowly nears the door at the end of the hallway. Upon his arrival he looks at the nurse for a moment and walks in.

INT. DOCTORS OFFICE - SAME

Joe waits alone in a dimly lit room. There are some documents hung on the walls and some photos upon the desk. One photo catches Joe's eye. It is a photo of man with a party hat on and very well endowed stripper sitting on his lap. The man holds a bottle of whisky in one hand and a trophy in the other. Joe scans the desk once more only to see the same trophy from the photograph. The trophy is shaped like a penis. Joe reaches for the trophy when the door SLAMS loudly on his left. Joe turns quickly to see DR. VAN STEIGER in a long white coat, baseball cap and thick glasses. His eccentric personality shines through as soon as he removes his cap and reveals his wild light-brown hair. He then tosses the cap from a few yards away onto the trophy. He sets his files on the desk and sits down in his leather high back chair.

> DR. VAN STEIGER (looking over glasses) I bet its day's like this you wish you would have remembered to load that gun right huh Joe? (opening file) Ha, I'm just kidding with ya Joe, but the lamp won't work without the bulb now will it?

Joe looks at the Doctor in disbelief.

DR. VAN STEIGER Well, it say's here your in good physical health. So what we're going to do is start group tonight. Sort of tinker around in there and try to understand why you tried killing yourself at a wedding.

JOE

Tinker?

The Doctor stands up, closes the file and walks toward the door.

DR. VAN STEIGER (turning towards Joe) Oh Joe, you might want to learn everyone's name around here, you could be visiting for a while.

The Doctor winks at Joe and walks out of the room.

Joe holds a surprised look on his face while he stares at the door.

INT. RECREATION ROOM - NIGHT

Joe watches HEE-HAW on the television with a few other patients.

A window slides open and the first Nurse appears.

NURSE 1

Okay everyone its time for your med's.

The patients begin to form a line at the window. Joe slowly walks to the back of the line and is greeted by Francis. Her make-up is caked heavily on her face. She wears a bad wig and her top denture falls when she speaks.

> FRANCIS Hey there handsome, I bet a woman like me could show you a time like you never had before.

There is some laughter in the back of the line that resembles a high pitched machine gun. It is ANNA RIFA, Francis' competition. She also wears a bad wig, but no make-up.

FRANCIS What's so funny Anna?

ANNA

(quickly) He's not gonna pick you he's gonna pick me.

Anna laughs again and sticks out her tongue.

FRANCIS We'll see about that won't we Joe?

Francis reaches out and grabs Joe's ass as he jumps uncomfortably.

NURSE 1 Joe, it's your turn.

Joe walks up to receive his med's. He looks at the multiple colors in his hand, scans the patients and tosses the pills into his mouth.

INT. JOE'S BEDROOM - LATER

Joe sits lethargically on his bed with some drool on the side of his mouth. A NURSE walks to his door.

NURSE 3

Hey Joe.

Joe raises his head slowly.

NURSE 3 Group begins in fifteen minutes. Would you like me to show you where to go?

Joe nods, the NURSE walks over to the bed and helps him up. She wipes the saliva from his face and escorts him to the door.

INT. HALL - SAME

There are many patients milling about. Joe walks slowly from the drugs he took and has distant look in his eyes. He is like a new celebrity in the hospital as everyone vies for his attention. Joe stops at the restroom and looks up.

NURSE 3 Do you need to go?

Joe nods.

INT. BATHROOM - SAME

Joe looks at himself in the mirror.

FLASHBACK - JOE AND AMY ARGUING

-- Amy throws a ring at Joe.

AMY I don't love you any more. Your going nowhere and I don't want to go there Joe. It's over.

-- She slams the door.

-- Joe reaches down and picks up the ring.

BACK TO SCENE

Joe splashes water on his face, dries himself and exits the bathroom.

INT. LARGE ROOM - LATER

There is much chatter going on in the room. There are six people, including Joe, sitting on chairs in a circle and one empty chair.

Dr. Van Steiger enters the room and sits in the empty chair. The Patients continue to talk to each other, but slowly cease when the Doctor clears his throat.

> DR. VAN STEIGER Hello everyone. As you all know I am Dr. Van Steiger and this is group therapy. As you go around the room and introduce yourselves, please, tell us why you are here.

The patients grow nervous and begin to fidget in their seats.

DR. VAN STEIGER We'll start here with MELISSA.

Dr. Van Steiger reaches his hand toward Melissa. Melissa is a seemingly cheerful and frail woman in her thirties. She has rosy red cheeks and her dark roots have begun to grow through her once bleached blond hair. She straightens herself in her chair and begins.

MELISSA

Hi. I'm Melissa and one night a few weeks ago I was trying to sleep. And my husband, he's a chronic snorer-

Dr. Van Steiger looks at Melissa with raised eyebrows.

MELISSA

Okay, he WAS a chronic snorer. So one night, while he was snoring, I tied him to the bed and put tape over his mouth...

Eyes widen in the group.

MELISSA

...then I poured a whole jar of honey down his nose. I slept great for days. Until the police came looking for him and caught a whiff of his rotting body. So, now I'm in here with you guy's.

The group is silent. Melissa sits smiling and bubbly. Joe stares blankly into the floor. DR. VAN STEIGER Okay Melissa thank you for beginning. (pointing to Joe) Let's go to you next.

Joe looks up from the floor and addresses the group.

JOE Hi. I'm Joe and I'm here for trying to kill myself at my exgirlfriend's wedding.

Joe scans the room. Everyone stares at him. There is a moment of silence.

MIKE

(calmly) Well, I'll kill her for ya.

JOE

Excuse me.

PATIENT 1 No, let me kill her for you.

The group breaks into a frenzy wanting to kill Joe's exgirlfriend. A couple of fights start and many Male Nurses burst into the room separating the patients.

Joe sits calmly, starring into the floor.

INT. REC ROOM - NIGHT

Joe reads a book as Terrence approaches him. He slowly pulls a chair up next to Joe and sits.

TERRENCE Hey Joe. What's up?

JOE

Hi Terrence.

TERRENCE

Call me T.

JOE

Okay, T.

Terrence leans back in his chair lifting the front legs off of the ground. He looks over to a group of female Nurses talking in a group. He takes a deep breath and exhales loudly.

TERRENCE

You know what I miss Joe? I miss getting me a little of that fine white meat that I used snack on every now and then. Now don't get me wrong, I love those sweet chocolate soul bunnies, but the taste of something different is alright every now and then.

Terrence looks at Joe and reaches into his pants.

JOE Whoa man. I don't want-

TERRENCE

Now don't you worry none Joe. I may be crazy, but I ain't stupid.

Terrence pulls out a key and shows Joe. TERRENCE I'm fixin' to get out of here and get me some of that white meat I've been dreaming about. I thought you might want to come with me.

Joe looks around and then back to Terrence.

JOE

Well... T, I don't think so. I really don't have anywhere to go. And why me?

TERRENCE

Look around Joe, look around.

Joe slowly scans the room. Some patients are lethargic some laugh hysterically. He stops on Francis, she is having a conversation with Bernie. Her make-up is peeling and her top denture is bouncing off of her bottom denture. Joe looks back at Terrence.

TERRENCE

It seems that you and I are the only two here who know Tuesday from August. And besides that Joe, we could sure have a good time out there with all those tasty little muffin cakes.

JOE

(raised brows) Muffin cakes?

TERRENCE

Yeah Joe, you know, those petite little honeys no bigger than that right there. (raising hand)

JOE Interesting T, but no can do.

TERRENCE Suit yourself Joe, but I'm leaving tonight and with a big appetite.

Terrence places the key back into his pants.

TERRENCE

First thing I'm gonna do is grab me the first woman I see, black or white, and-

NURSE 1 And what is it your going to do Terrence?

She holds her hand out. Terrence fusses while he reaches into

his pants, grabs the key and hands it to the nurse.

NURSE 1 Now lets go T we'll see if the doctor can hook you up with some of that "fine white meat" you've been dreaming about.

Pleading his case, Terrence stands up and follows the nurse out of the room. Joe watches them with a blank stare. He opens his book and continues to read.

EXT. LAWN - DAY

Joe helps Francis apply her makeup. Some patients walk around while others sit in a trance like state. Bernie and Anna are just behind Joe playing ball.

Mike approaches Joe and Francis.

MIKE Now doesn't she look just like the blessed Mary? You do fine work my son.

Joe looks up and smiles.

BERNIE

Play ball.

Bernie throws the ball to Anna. She misses it and it hit's her in the face. She begins to cry. Joe rushes over to help her.

Anna lifts her head with an open mouth in an attempt to French kiss Joe. He struggles to pull away from her tight squeeze.

Francis is emotional while the others become very excited and noisy. As some Nurses break up the incident another Nurse approaches Joe from a distance.

> NURSE 2 (Waving) Joe, Dr Van Steiger wants to see you in his office.

Joe sneaks away from the unruly crowd and walks toward the hospital.

INT. DOCTORS OFFICE - LATER

Joe sits in a chair and waits for the Doctor to enter. Joe again reaches for the trophy as the door SLAMS loudly.

DR. VAN STEIGER Hey Joe. How are you feeling? You look good.

JOE Yeah, I feel pretty good.

The Doctor opens a file and skims through some papers.

DR. VAN STEIGER Well Joe, you've put your time in and you have made great progress. I'm thinking about letting you back out into that crazy world again. What do you think?

JOE Well, I feel that I am ready to live a normal life again.

DR. VAN STEIGER Well that depends on your definition of... (fingers in quotes) ..."normal", doesn't it Joe? No, I'm just kidding with ya Joe. I think your ready for the world again.

Joe seems confused as he gives a half smile.

DR. VAN STEIGER Here is the number to a friend of mine. He owns a restaurant, he has a room and a job for you. Now your going to have to continue therapy (more) (cont'd)
once a month until your new doctor
feels your no longer a threat to
yourself or anyone else. Understood?

JOE Understood. (a beat) But why me?

DR. VAN STEIGER You have potential Joe that's why.

The Doctor gives Joe the necessary paper work. They stand up and shake hands.

DR. VAN STEIGER You're not going to disappoint me now Joe are you?

JOE

No sir!

The Doctor nods to Joe.

DR. VAN STEIGER Ok then, good luck.

The Doctor begins to walk towards the door. He turns around.

> DR. VAN STEIGER And Joe, that trophy you're so interested in, it's life size.

The Doctor winks as he walks out the door.

INT. REC ROOM - DAY

Joe has a small bag thrown over his shoulder. He makes his last visit with some of the patients. Joe hugs Francis and Anna and they begin to cry. Most of the other patients could care less. Terrence stands in a far corner of the room, he reaches into his pants and slowly pulls out a key. He winks at Joe. Joe nods at Terrence and chuckles. Joe heads down the hallway to the main doors. He takes one last look back at the small group and exits the building.

EXT. STREET - LATER

Joe steps off of a bus and on to a busy street. He pauses for a moment, looks around and then begins to walk.

He approaches a newsstand and notices a headline on a newspaper.

INSERT - HEADLINE

"SECOND BANK ROBBERY IN TWO MONTHS NO SUSPECTS"

BACK TO SCENE

Joe purchases the paper and a cup of coffee and walks over to a pay phone. He drops the money into the slot and dials. As he Balances the phone between his shoulder and his ear Joe sips his coffee.

> JOE Hello, may I speak with Carlo please? (he is bumped by a passerby) Okay, I'll hold.

Joe sets the cup on a metal shelf and shakes the hot coffee off of his hand.

JOE Hello Carlo, This is Joe Astaschitz. (nodding head) Yes, Astaschitz, I was adopted. Right, well I was hoping to get directions to the restaurant.

Joe scribbles the address on the edge of the newspaper and ends the phone conversation. He gathers himself and continues to walk down the street. EXT./INT. RESTAURANT - DAY

A small brick building in between two larger buildings reads: "PRIMO ITALIA." Joe opens the door and walks in.

INT. RESTAURANT - SAME

A classic big band song is playing softly on the stereo. The restaurant is lit mostly by candlelight with an interior of dark wood that is beautifully accented in a deep forest green. The walls are traditionally decorated with photos of entertainers from yesterday and today. SOPHIA, a very beautiful hostess with long black hair, greets him.

> SOPHIA Hi, welcome to Primo Italia do you have a reservation?

JOE No. I'm here to see Carlo I'm Joe.

SOPHIA

Joe?

JOE

Just Joe.

SOPHIA Okay, just Joe, I'll see if I can find him.

Sophia smiles and walks into the kitchen.

After a few moments CARLO SARDANTE greets Joe. Carlo is a clean-shaven short Italian man in good shape. His slick, dyed-black hair, hides his true age.

CARLO Hello Joe. I am Carlo it's nice to meet you.

They engage in a firm hand sake.

CARLO Have you ever worked in a restaurant before Joe?

JOE No sir I haven't.

CARLO

Well Let me show you around and introduce you to everyone. Then I'll show you where you'll be staying. You've already met Sophia and this is our head chef CHRISTOPHER BERATTA.

They shake hands. Christopher is in his mid thirties, has short black hair and his belly looks as if he has eaten too much pasta.

> CHRIS You can call me Chris. Good to meet ya.

CARLO This is HUMBERTO PASCERELLI. He is our Bartender AND our eyes.

Humberto nods as if to indicate that Joe has no right to his hand. Humberto is a small man in his sixties. He has glasses and thick gray hair. He is always pulling his pants up and is very aware of his surroundings, perhaps too aware.

> CARLO This is JOHN and KARA. They are our two best servers.

John is a traditionally good looking, well groomed Italian, with excellent manners. Kara has dark, big hair and much jewelry. Joe extends his hand and all three shake.

Carlo has finished showing Joe the remainder of the restaurant and leads him out the back door to another entrance.

CARLO

Okay, now to your room. It's not the Taj Mahal, but it should do for now. It's cheap and dry so I expect you'll be fine.

INT. DARK HALLWAY - SAME

Joe And Carlo walk on a worn rug passing some closed doors and old wall hangings. There is some music being played behind one door and a beam of light that peaks out from underneath another.

Carlo fumbles through some keys as they approach the door to Joe's room.

CARLO Well here you go Joe, the presidential suite.

The room is small. A tiny bed protrudes out from the back wall that faces a sink under a dusty mirror. The window on the far wall is long and wide which looms over a tall brown radiator. The view is of the street in front of the restaurant.

> CARLO You'll have to share the bathroom with the other's on the floor, but don't worry you wont see them much and they're quiet, so they'll expect the same from you.

Joe sets his bag on the bed and removes his coat. He walks over to the window and looks through its dirty glass at the busy street outside.

CARLO

Here's a key and couple of bucks to get you through the night.

(sets money on the bed) You start tomorrow at four. Now, Dr. Van Steiger is a good friend of mine and I told him I would take care of you. He thinks you have a good future so let's not disappoint him. The two men shake hands once again and Carlo exits the room.

Joe empties his bag on to the bed. There is toothpaste and brush, some clothes and a book. He opens the book to retrieve a hidden photo of Amy in between the pages. He stares for a moment at the photo and tacks it to the wall next to his bed.

INT. HALLWAY - NIGHT

Joe locks his door, walks down the stairs and exits.

EXT. STREET - SAME

Joe makes his way down the street and weaves his way through a variety of people. He stops and looks through a large window that shields a wedding gown and tuxedo. In the background is a happy couple looking through the pages of a catalog. Joe remains expressionless and continues to walk.

In the short distance, a neon bar sign reads: "CLANCY'S" Joe straightens his coat, crosses the busy street and walks into the bar.

INT. BAR - SAME

Joe calmly walks up to the bar.

The room is shaped like an 'L' with a piano in the far end of it. The bar takes up a corner in the bottom half, and there are some tables that fill the open spaces. It's a clean place and filled with many different people.

He looks at the vacant piano then studies the room and it's patrons. The bartender, CLANCY MURPHY, interrupts him. Clancy is a middle-aged gentleman with reddish hair. He has a slight Irish accent and is groomed very well.

CLANCY What can I get ya?

JOE A beer and a shot of whisky.

Clancy prepares the drinks and delivers them to Joe.

JOE Yeah, first time.

CLANCY (looking around) What do you call fifty politicians and fifty lesbians in a room together?

JOE

I don't know.

CLANCY A hundred people who don't do dick.

Joe smiles and shakes his head. Clancy wipes the bar and tosses Joe a free drink chip. It slides along the bar and stops at Joe's full beer. Joe lifts his beer to his new friend and drinks.

While Joe drinks his beer, he is bumped. He spills the beer on his shirt and pants and quickly looks up.

Joe sees a very drunk NORM BRYSON. He is a tall muscular figure with many tattoos. His hair is blond and messy and he is unshaven. He wears a tight short sleeve t-shirt with dirty jeans and work boots.

> NORM Oh man I am sorry. Let me get you another drink.

JOE Don't worry about it.

NORM No way man...

(looking at Clancy)
...hey Clance, get him a couple
beers for me will ya?

Norm tosses some money on the bar.

NORM Listen man I'm really sorry. My name is Norm.

JOE

Joe.

They shake hands.

NORM

Well Joe, I have to run, other wise I would stay right here and tie one on with you, but maybe I'll see you around.

Clancy replaces Norm's money with a couple of drink chips and a beer for Joe. He returns Norm's change, which is left for a tip. Norm hurries out of the bar alone and Joe drinks his beer.

INT. JOE'S ROOM - LATER

Joe closes his room door and sits on the edge of his bed. He is obviously very drunk as he stares at the photo of Amy. He stands slowly and walks out of his room.

INT. DARK HALLWAY - SAME

Joe walks along the wall and into the bathroom. He closes the door behind him. From inside of the bathroom we hear the toilet seat being lifted and Joe vomits loudly. The toilet flushes and Joe exists the bathroom. He drags himself down the hallway and back into his room. Joe closes the door and collapses on the bed.

INT. JOE'S ROOM - DAY

Joe wakes by the sound of a loud horn and bright sun light. His eyes squint as he walks over to the sink. After he splashes water on his face he looks at himself in the mirror then to the clock, it reads eleven thirteen. He lies back down and falls asleep. INT. JOE'S ROOM - LATER

Someone pounds on Joe's door.

VOICE (O.C.) Hey Joe, are you in there? Its after four.

JOE (sitting up quickly) Yeah, yeah, I'm here I'll be right down.

Joe gets up slowly and slides on a pair of jeans. He shakes his head, rubs his eyes and face and exits the room.

INT. RESTAURANT KITCHEN - EVENING

Joe enters the kitchen. It is very loud and busy with piles of dishes stacked high. There is a very thin man whose unruly hair pokes out from the edges of his hat; he work's frantically to catch up with the dishes. It is PAUL GOOTZ, a "thirty something" year old who usually has a cigarette hanging from his mouth.

PAUL

(handing Joe dishes) Here, take these over to Chris.

Joe takes a pile of dinner plates over to Chris on the back line. On his way, he bumps John almost knocking his tray over.

John frowns comically.

CHRIS Come on, come on, lets go.

We now follow John as he walks out of the kitchen.

INT. DINING ROOM - LATER

John delivers a plate of appetizers to a table of two and walks off. At the table is Amy and David. They are engaged in an intimate conversation.

AMY

I think it's time we took a vacation.

DAVID Amy, we just had our honeymoon a few months ago.

AMY

I know, but we can afford it. Maybe for just a weekend.

They are interrupted again by John who delivers their drinks and walks back to the bar. We now follow him back to the bar where we see an amazingly beautiful woman with long shiny black hair. It is ADRIANA ROSSETTI. Her exotic eyes and sharp eyebrows create a fiery look that cuts through any man. She sits with an older, attractive WOMAN talking over drinks.

ADRIANA

I just hope these classes go well. If I make enough money I can open my own studio. It would be so nice to have my own place.

WOMAN

Well here's to your success.

They raise their glasses in a toast.

We now follow Kara as she walk past Adriana to a table where she picks up some dirty dishes and brings them into the kitchen. She drops them off to Joe; he takes the dishes and sprays them off.

Paul prepares to light another cigarette.

Paul

Smoke?

JOE

No thanks I don't smoke.

Paul shrugs his shoulders and lights up. Joe continues his work.

INT. WAITING ROOM - DAY

Joe waits for his therapist and thumbs through a magazine. A door opens and a client exits.

The therapist is DR. AMANDA WILLIAMS. She is an attractive lady in her forties and very well dressed. She wears a business suit and her blond hair is pulled back in a bun.

> DR. WILLIAMS Hello, you must be Joe. I'm Dr. Williams. Wont you come in.

They shake hands and Joe walks in.

INSIDE OFFICE

Upon entering, Joe is surprised by the head of a boar and other exotic animals on the walls. The Doctor notices his reaction.

DR. WILLIAMS I don't believe that hunting is limited to men only.

The Doctor confidently walks over to her leather chair across from Joe's and sits. As she scribbles on her note pad, Joe looks around at the many trophies and slowly makes his way to his seat.

> DR. WILLIAMS So how have you been feeling these days Joe?

JOE Well, not so bad I guess. I've been working a lot. That sort of keeps my mind busy.

DR. WILLIAMS Having any thoughts of hurting your self?

JOE Not since the wedding. DR. WILLIAMS Well that is good to hear. How do you like your job?

JOE Is pretty good. The restaurant gets really busy and this one guy, Humberto, he's the one who should be in here. He's a little crazy.

Joe makes a strange face and twirls his finger around his ear.

DR. WILLIAMS Now Joe, we're not here to discuss anyone else. This is about you.

Joe nods.

DR. WILLIAMS

Joe, we're going to start slowly and make sure your comfortable with everything. Then we'll work our way into areas you probably haven't thought about for a while. But for today we'll just get to know each other a little, sound ok?

JOE

Sounds fine.

Joe stares blankly into the rug for a moment

DR. WILLIAMS

Joe?

He slowly looks up.

JOE (stammering) Ah, yea, yea. I'm ok.

EXT. OFFICE - LATER

The door opens and the two exit.

DR. WILLIAMS Okay Joe, I'll be seeing you next month. Don't forget, find a hobby or some activity you enjoy... (raising her hand toward her trophies) ..believe me, it helps.

Joe stares for a moment at the trophies and closes the door behind him.

INT. CLANCY's - NIGHT

The room is filled as Joe drinks alone at the bar. DEL JONES is playing the piano. Del is a bald, older black man in a classy suit and tie.

An obnoxious Norm walks in. He is very loud and drunk. He sees Joe and rushes over to talk to him.

> NORM Hey, I told you we would meet again.

Norm orders two drinks from Clancy.

There is a break in the music so Joe walks over to the piano and puts money in the glass. Joe arrives back to his seat with a cold beer and his new friend Norm waiting for him.

> NORM So Joe, how long have you been in the area?

> > JOE

Well, most of my life, but I just moved into the city a few weeks ago.

NORM

How come?

JOE

Long story.

I got time.

Joe looks at Norm and sips his beer refusing to go any deeper with him.

NORM Joe, wanna go to a party?

JOE

(nodding)

Sure.

NORM Let's finish these off and get outta here.

The two finish their drinks, toss some money on the bar and walk out the door.

EXT. BAR - SAME

NORM My car's right out back.

They arrive out back and get into Norm's beautiful black 1969 CORVETTE STINGRAY. Norm starts the car, CRANKS the music and peels off.

INT. CAR - LATER

Norm drives like a maniac as Joe straps on his seat belt. They pull into a liquor store parking lot and exit the car.

INT. STORE - SAME

Norm and Joe walk the Isles. Norm Grabs a flat bottle and shoves it down his pants. He grabs another and walks up to the counter. Norm has a lit cigarette hanging from his mouth.

> CLERK There's no smoking in here.

The clerk gives Norm his change and they exit the building.

EXT./INT. DRIVEWAY - LATER

Norm's car screeches to a halt and narrowly misses a group of people. He and Joe exit the car and walk into the garage. Norm gives a bottle of whisky to a friend and pulls the other out from his pants. He opens it, swigs it and gives it to Joe who does the same. Norm opens the garage refrigerator and grabs two beers.

NORM

Hey Joe this way.

Norm kicks a box out of his way as Joe follows him through a door.

INT. HOUSE - SAME

There are many people around and the music is very loud. The two work their way through the crowd, down a hallway and through another door.

INT. BEDROOM - SAME

There is a black light and many posters of Elvis. On a desk is an old bust of the king himself wearing a large collared shirt and a baby blue jacket. Norm, in earnest, shows Joe the Elvis memorabilia until he comes across a framed photo of a woman on the dresser. He hands Joe a beer.

> NORM And this is my mom.

Norm is interrupted by a loud CRASH outside of the house. The two rush down the hall and out the patio doors.

EXT. POOL AREA - SAME

There is an overturned four-wheeler in the middle of some garbage cans as many people laugh. Norm relaxes when he sees it is nothing serious. NORM Come on bro, let's go inside There is someone I want you to meet.

On the way back inside, Norm pushes a friend into the pool. Joe smoothly takes his beer before he enters the water and drinks it.

INT. LIVING ROOM - SAME

The music is very loud. Many people dance and drink. Norm approaches MISSY STREETER. Missy is a short, thick girl with tattoos and very dark roots in her hair.

> NORM (yelling) Hey Missy, MISSY.

Missy looks up at Norm and gives him a sloppy, drunken kiss. Norm holds Missy with one arm as he gestures to Joe.

> NORM This is my friend Joe. I met him at Clancy's.

MISSY Hello Joe, Norm's new friend from Clancy's.

JOE

Hi.

Joe swigs the bottle and hands it to Norm who does the same

NORM Missy, where's your friend? I was hoping she could meet Joe.

MISSY She's right over there.

Missy points to a crowd in the next room. It is made up of all GUYS and one GIRL. An attractive, but slutty girl, kisses a

couple of guys and drinks heavily.

NORM Hey Joe let's go say hello.

JOE No thanks Norm. I gotta get going.

NORM But you just got here.

JOE I know, but I'm pretty fucked up. (looking at Missy) It was nice to meet you Missy.

Missy smiles and takes a swig off the bottle. Joe takes another swig and grabs a beer from Norm for the road.

> NORM Joe, let me get you a cab.

Facing the opposite way, Joe waves to Norm as he walks away.

EXT./INT. STREET - LATER

It's very late as Joe walks by Clancy's; it is closed for the night. He arrives at his building and stares at the front for a moment. He finishes a beer and tosses it into the trash.

INT. JOE'S ROOM - NIGHT

Joe throws darts, but we do not see the target.

INT. RESTAURANT KITCHEN - NIGHT

Joe works frantically to keep up with the extremely fast pace of the night. Everyone is very busy and it is loud. Humberto walks quickly towards Joe with a raised excited voice.

> HUMBERTO Jesus Christ. We need more glasses I don't know what the fuck your doing back here, but I don't think it's your goddamn job.

Joe doesn't look at Humberto and continues what he is doing.

HUMBERTO Do you fuckin' hear me? We need more goddamn glasses. Joe quickly leans over and grabs a crate of glasses. In the process it slips out of his hands and crashes to the floor; many of them break. He kneels down and begins to clean the mess.

> HUMBERTO Holy shit. You're as reliable as a titless cow. Go down stairs and grab a new box.

Humberto throws his arms in the air and walks out of the kitchen.

BACK OF RESTAURANT - LATER

Joe is smoking a joint with John and Kara.

KARA Don't let the old timer get to you. He's like that with everyone.

She passes the joint to John.

JOHN Yeah Joe, Humbertos pretty high strung and he hates everybody.

KARA

(exhaling) So Joe what did you do before you came to this wonderful place.

JOE I cleaned port-o-potties.

KARA

You what?

JOE

I cleaned port-o-potties. You know, portable bathrooms.

JOHN How did you land that dream job? Knew somebody on the inside?

They all engage in a laugh.

KARA We also heard something about your last name.

Joe closes his eyes and shakes his head.

JOHN (curiously) Yeah, "has the shit's".

EXT. STREET - DAY

It is a nice sunny day. Joe walks in a different area of town. He passes many new buildings and different faces. Along the way he hears a style of jazz music that is unfamiliar yet enchanting. He follows the sound that leads him to a building and a sign that reads: "Diamond Dance Studio." Joe looks in the window and is mesmerized by the beautiful dance instructor, Adriana, the same girl who was sharing a drink at the restaurant. Her long hair is tied up in a bun. She has a classic dancers body and is very sexy. She teaches six other students an upbeat and rhythmic style of dance.

There is a break in the music Adriana grabs her water bottle and drinks. Joe stares at her in a trance like state. She notices him looking in the window and walks over to him.

> ADRIANA (through window) Hello there.

JOE

Hi.

ADRIANA Are you interested in dancing?

JOE Oh, I don't know.

ADRIANA Come on, its called Samba. It's a Brazilian dance. Why don't you come in and I'll show you.

JOE (looking at his watch) I don't really have time today. When's the next class?

ADRIANA We meet every Monday, Wednesday and Saturday at eleven o'clock.

They stare at each other for a moment.

JOE Then I guess I'll see you on Wednesday.

ADRIANA

Eleven o'clock.

Joe gives a half smile. He takes a couple of steps backward and bumps into a passerby. Adriana laughs. Joe gathers himself and continues on his way. He looks back one last time to see Adriana's eyes follow him down the street.

She waves.

EXT./INT. DANCE STUDIO - DAY

Joe stands outside the door for a couple of seconds getting up the courage to go in. He starts to walk away, but turns around and opens the door. He is right on time. The class has started to stretch and warm up. Adriana walks over to him.

ADRIANA

Well hello there. It's nice to see you made it. I'm Adriana.

JOE

I'm Joe.

ADRIANA Why don't you come and meet the rest of the class.

Adriana walks Joe over to meet the group.

ADRIANA

Everyone this is our new recruit Joe, Joe this is HECTOR.

Hector is a Mexican in his middle fifties. He wears very flashy clothes reminiscent of the 1970's. His hair is very thick and slicked back and he has a large smile with some discolored teeth.

HECTOR

(bowing to Joe) How do you do?

ADRIANA

This is Marie.

Marie is an older woman in her sixties. She wears far too much make-up and jewelry. Marie is draped in a flower pattern garb resembling a window hanging.

MARIE

Hello there handsome.

She holds out her hand for Joe to kiss it. There are many large rings on her wrinkled hand. Joe looks at Adriana, she widens her eyes. Joe reaches for her hand and kisses it. George is a tall fella with brown curly hair and the beginnings of a small paunch.

Joe nods.

ADRIANA

This is MARTHA.

Martha is young girl in her teens. She has long blond hair tied tightly in a braid along with glasses and braces.

JOE Nice to meet you Martha.

Martha shyly looks to the floor.

ADRIANA This gentleman here is GUNTHER.

Gunther is a fifty-year-old German with a traditional army style crew cut. He has some tattoos and is in good shape.

GUNTHER

Pleased to meet you.

They grip hands firmly and make eye contact.

ADRIANA

And last but not least, SHANTELL.

Shantell is a heavier black girl in her twenties. She has very long fingernails, much gold jewelry and wild hair.

Shantell winks at Joe.

JOE

It's nice to meet you all.

ADRIANA

Okay everyone let's get started. The group takes their spots and Joe stands alone in front.

ADRIANA

Joe, you stand over there next to Marie. She can guide you through the beginning.

Joe walks over to Marie, she is very excited. Marie takes Joe's hand and places him in the right position.

MARIE Now honey you just follow me and you'll do fine.

She winks at Joe and touches his face. Joe looks at Adriana and they both smile.

MONTAGE - THE CLASS DANCES

- -- They share partners. Marie grabs Joe's ass and pulls him tightly.
- -- Gunther movers robotically.
- -- Adriana laughs as Joe falls to the floor.
- -- Hector spins and dips Adriana flashing his discolored smile.

BACK TO SCENE

INT. DANCE STUDIO - LATER

ADRIANA You've all done very well today. Some of you will be a little more advanced then others, but you are all doing fine. I'll see you on Saturday.

The class packs their belongings and start to leave the building. Adriana approaches Joe.

ADRIANA Joe, you seem to learn quick. Will we be seeing you on Saturday?

JOE Eleven o'clock?

ADRIANA

(nods) Eleven o'clock.

The two stare at each other for a few seconds. The awkward moment seems to last forever. Joe grabs his bag and walks out the door.

EXT. STUDIO - SAME

Norm drives by and notices Joe. He SCREECHES to a stop in front of the building. He is in his Corvette, the music BLASTS.

NORM

Hey bro.

Joe leans in the window.

NORM

Hop in.

Joe gets into the car and they PEEL OUT down the street.

NORM Where are you coming from?

Joe tucks the bag under the seat and shifts uncomfortably.

JOE Just out walking, I had the day off.

The car SCREAMS around a corner and begins to make its way out of the city.

NORM

There's a place outside of town I want to show you. A couple of my friends live there, I thought we'd drop in.

The music grows louder as Norm picks up speed.

The car is far outside of town approaching some rolling hills. It turns on to a dirt road and leaves a trail of dust as it drives towards a large Victorian house in the distance.

Gravel and dust fill the air as the car stops in front of the house.

They walk up the stairs and Norm KNOCKS on the door. MICHELLE STEWART opens the door. She is a very attractive petite girl with auburn hair and dark eyes. She wears "daisy dukes" and a tight tank top.

MICHELLE

(excitedly)

Norm!

Michelle jumps into Norm's arms and kisses him.

MICHELLE Where've you been all my life?

Norm sets her down on the porch and her bare feet settle gently on the rough wood.

MICHELLE

And who is this?

She looks Joe up and down.

NORM This is my good friend Joe. MICHELLE Well It's nice to meet you Joe. Come on in you two.

They enter the house and close the door.

INT. HOUSE - SAME

MICHELLE

(yelling) Hey CARRIE.

They walk into the living room. It is very spacious and decorated by many antiques. At the far wall is a lighted multi colored jukebox that plays music softly.

Down the stairs walks a barefoot CARRIE TAYLOR. She is tiny and very attractive. Her blond streaked hair is in pigtails. She wears a checkered mini skirt and a t-shirt.

CARRIE Hey Norm what's up?

She walks over to Norm and hugs him.

NORM Carrie this is my friend Joe.

CARRIE Hi Joe. Any friend of Norm's is a friend of ours.

They shake hands as Michelle enters the room with four beers.

MICHELLE So Norm, where have you been? We haven't seen you in a while.

NORM Well, just really busy ya know.

CARRIE Yeah... (looking at Michelle) ...we know. Carrie smiles as she puts some weed in a rolling paper. She finishes the roll, licks the paper and lights it up.

INT. LIVING ROOM - LATER

There are many empty beer bottles and a half-full bottle of whisky on the table. Music plays as Norm and Michelle dance Michelle leads Norm to the stairs. Norm stops and looks back.

> NORM Carrie, take good care of my boy now alright?

Carrie smiles at Joe.

Norm smacks Michelle on her ass and chases her up the stairs. Joe and Carrie chuckle and take a drink of beer. Carrie sets her beer on the coffee table with the other empties and snuggles up to Joe.

CARRIE

So Joe, what's your story? How did you end up here, in my place?

Joe reaches for the bottle of whisky and brings it to his lips; Carrie grabs it out of his hand and drinks most of what's left. She hands it back to Joe.

> CARRIE I mean it. What's your story?

Joe finishes the bottle and sets it on the table.

JOE

Well, I guess I just ended up here. God's grand design, ya know?

CARRIE

Blah, blah, blah. Come on Joe I've heard it all before. Tell me really, what's Joe's story?

Joe stands up, walks over to the juke box and selects a song. He walks back over to Carrie and she pulls him down on the couch

with her. Joe sits upright and takes a drink from his beer. He exhales.

JOE

A couple of years ago I was single and living alone when I met, what I thought was a great girl, so we moved in together. Everything seemed to be going okay, but one day she just came home screaming. The next day she was gone. She left some stuff behind and I found a letter from a quy. She'd been cheating on me with him for the last year of our relationship. I heard they were engaged right after she left. So, I found out where they were getting married and I tried shooting myself at their wedding. And obviously that didn't work so now I'm here... (looking at Carrie) ...at your place.

Joe drains his beer as Carrie looks sadly at him. She caresses his face.

CARRIE (in a whisper) Joe, I am so sorry.

Carrie kisses Joe and grabs the beer from his hand. She sets the bottle on the table and runs her fingers through his hair.

> CARRIE That is the saddest thing I ever heard. (a beat) Did you miss or something?

Joe grows uncomfortable and straightens his position.

CARRIE Come on Joe tell me. What happened. Did you really miss? JOE No, I didn't miss, really. I kinda... (sadly) ...loaded the gun wrong.

Joe quickly turns toward Carrie.

JOE So what's your story?

CARRIE

(pushing Joe back) Lets just say I'm an entrepreneur. And for that story, this one's on the house.

She slowly moves her head down Joe's chest and into his lap.

The music plays louder.

Joe rests his head on the back of the sofa and stares at the beautifully designed ceiling.

INT. RESTAURANT KITCHEN - NIGHT

Joe cleans dishes when Kara walks up to him.

KARA Hey Joe, there's some girl out there. She wants to know if your too busy to talk? (surprised) And she's pretty too.

Joe looks over to Carlo who puts the finishing touches on a dessert. Carlo nods to Joe giving him permission to go out. Joe takes off his apron and wipes his hands dry.

INT. DINING ROOM - SAME

Joe walks to the doors that lead out of the kitchen and scans the room. He sees Adriana, Marie and Hector sitting at a table. He makes his way over to the table and kneels down.

ADRIANA Hey Joe. You remember Marie and Hector.

MARIE Of course he remembers me, right Joe?

JOE How could I forget?

ADRIANA So when do you finish tonight?

JOE Probably around eleven.

ADRIANA We had planned on catching a movie later and wanted you to join us.

JOE I'll see if I can leave a little early.

Joe looks at his watch and back at Adriana.

JOE It's eight now, I'll try and see if I can leave around nine.

ADRIANA Okay, we'll come back around then.

Marie winks at Joe and Hector nods silently.

Joe stands quickly.

ADRIANA

Joe watch-

Joe SMASHES into John who carries a tray of drinks. The drinks spill all over the floor. Joe embarrassingly helps clean up; he walks hurriedly into the kitchen with a tray of broken glass.

INT. JOE'S ROOM - LATER

Joe is in the mirror. He brushes his teeth and gives himself a once over. He stands in front of the mirror and takes one last look at his best attempt to look presentable. He shuts the light and walks out of the door.

EXT. STREET - LATER

Adriana and Joe walk side by side as Marie and Hector walk arm in arm in front of them. Marie's mouth is in constant motion for anyone that will listen. It doesn't stop running.

> JOE So how did you know where I worked?

ADRIANA I ran into your friend at the store. I recognized him from when he picked you up, he told me.

Adriana looks at Joe and laughs as Marie continues to talk. As they approach the theater Joe begins to pull out his money to pay. Adriana stops him and holds his hand in his pocket.

ADRIANA

I invited you, so I'm paying for tonight. You can pay some other time.

Adriana pays for the movie and they enter.

EXT. THEATER - LATER

Marie raves about the movie and Hector is silent. Adriana grabs Joe's hand as the four meet near the street.

MARIE That was so good. I didn't think she was going to leave him at the end though. Marie grabs Hector.

MARIE Your not going to leave me are you?

Hector slowly makes a motion as if he is zipping his lips closed. He locks it and throws away the key.

MARIE Oh Hector, let's go and leave these two alone. (looking at Adriana and Joe) Have a good night you two. We're going to see if this old Mexican has any salsa left in his jar.

Marie grabs Hector on his ass. He straightens quickly, looks at Joe and smiles. They all say good night and walk separate ways.

EXT. ADRIANA'S APARTMENT - LATER

The two reach the stairs that lead to her door. They face each other.

ADRIANA Joe, I had a really nice time.

JOE

Me too.

There is a moment of awkward silence. Joe leans in slowly and kisses her. She gently pulls away.

> ADRIANA I'll see you in class?

Joe nods and begins to walk down the street. He turns back to see Adriana, she stares at him from her steps. She waves her hand to Joe as he disappears in the shadows.

INT. CLANCY's - NIGHT

Joe talks with Clancy at the bar. Del finishes playing the song

and sits next to Joe.

DEL Hey Clance, how 'bout a beer.

CLANCY

You got it Del.

Del grabs a couple of beer nuts and looks at Joe.

DEL You've been around a lot lately. What's everyone call ya?

JOE

Joe.

DEL Well Joe, I'm Del. It's nice to meet you.

Clancy brings a beer for Del. He also has a bottle of whisky and three shot glasses. He fills the glasses.

> CLANCY Here's to friends, huh.

The three men put their glasses together and slam the shots.

Clancy That'll be nine bucks.

Joe reaches into his pocket for money.

CLANCY (laughing) Put your money away. It's on me.

DEL (chuckling) That's funny Clance, that's funny.

They all have a good laugh at Joe's expense. Del sips his beer.

JOE So Del, if you don't mind me asking, where are you from?

DEL

I don't mind at all. I'm from a few places, but mostly the south. I traveled a lot for the music and ended up here.

JOE Do you have a family?

DEL

No family. But I did have myself a wonderful wife one day long ago. She's been gone now 'bout fifteen years.

JOE

I'm sorry Del.

DEL

Now don't you be sorry none. She was a great woman and I was lucky to have loved her when I had the chance.

Del and Joe both take a drink at the same moment.

DEL

(very seriously) Now Joe, we only get but one or two chances in this world to find the right woman. And when you do...

Del turns to Joe and places his hand on the back of his stool.

DEL ...you gotta hang on real tight and be sure you don't lose her. Because you'll sure miss her.

Del faces the bar.

Now let's get us another shot.

Del raises his hand to Clancy.

INT. DANCE STUDIO - DAY

The class has finished for the day and they pack their belongings. Adriana calls for their attention.

ADRIANA

Well everyone it's been almost a month now and you're all doing great. So for all of your hard work I'm throwing a party tonight at my house. Here are the directions.

Adriana hands out pieces of paper with directions on them and she stops at Joe.

ADRIANA I don't think you need this do you Joe?

Joe packs his belongings into his bag and looks up.

JOE

I can't make it tonight, I'm filling in for someone. I...I'll probably be working late.

ADRIANA Will I be seeing you later?

JOE

I'm not sure.

Joe walks toward the door looking ashamed. Adriana is confused as she watches Joe walk away.

JOE

I'll see you next class.

Joe looks down and exits.

INT. THERAPIST'S OFFICE - LATER

Dr. Williams writes something on her note pad then looks up.

DR. WILLIAMS So Joe, this dance class your taking, does it help you keep your mind off of your ex?

JOE

Yeah, it's alright. They're actually having a party for the class right now. It helps keep me busy, but I still occasionally have thoughts.

DR. WILLIAMS What kind of thoughts?

JOE

Well, I had a dream the other night about her. We were living together and she was walking down the stairs. I was behind her holding one of those coconut figures. You know, the kind people get you when their on vacation, it looks kinda like a monkey?

DR. WILLIAMS Yes, I know the kind.

The Doctor points to a desk behind Joe. He turns around and there is a coconut figure that looks like a monkey staring right at him.

> JOE Yeah, that's the kind. Well, as she is walking down the stairs she turns around and smiles. I look down at the head and it turns into HIM, her husband. I get so mad that I throw the coconut monkey at her and (more)

(cont'd) hit her right in the face. She tumbles down the stairs to her death. Well the monkey, the monkey is lying right there on the floor next to her. Sort of like, they're both dead.

The Doctor finishes writing on her pad and takes off her glasses.

DR. WILLIAMS

Well Joe it is obvious that you are still very much upset over the breakup and your subconscious is holding on to your anger. But your no longer feeling as if your going to hurt yourself so I think we're making progress. We'll see you next month.

Joe looks at the doctor in a perplexed state. The Doctor stands up, opens the door and hurries Joe out. As Joe walks out of the room a tall, very good-looking man walks in and the door is shut and locked from the inside. There is some laughter in the room as Joe walks away from the door.

INT. JOE'S ROOM - DAY

Joe thumbs through a small wad of cash. He places the money in his pocket and walks out of the door.

EXT. STREET - LATER

Joe approaches a used car dealer. The sign reads: "HONEST DEALS, HONEST CARS" Joe walks up to a beautiful red convertible. The windshield reads: "BEST DEAL" Joe is approached by HAL. Hal has sparkling white teeth and thinning blond hair. His suit is slightly tacky, but not overboard.

> HAL Welcome to Happy Hal's. The best deals in town. This one here is (more)

(cont'd) my best car on the lot. She's fully loaded and has low miles. A real beauty.

JOE

How much?

HAL Well, what are you looking to spend?

JOE About five hundred.

Hal puts his arm around Joe and walks him to the back of the lot.

HAL Well sir, for that kind of money I have this little beauty right here.

Hal shows Joe a small, brown, four door compact car with a dent on the fender and a lot of rust.

> HAL She's seen her share of the road, but boy is she reliable. I'll give her to you for six cash and you can drive her off the lot.

Joe looks the car over and opens the squeaky door. The interior is torn and dirty. He steps back from the car and closes the door, but it bounces back.

> JOE I'll give you four for it right now.

Hal scratches his chin nodding his head. He points to Joe.

HAL You got yourself a deal.

LOT DRIVEWAY

Joe drives the car off the lot and on to the street. He drives along a bit and comes to a stoplight. He reaches down to the radio and turns it on. There's no sound. He turns the wipers on, only one works. He hears a horn and looks up to see the light is green. In the distance he sees a couple at a street corner waiting to cross. It is Amy and David.

Joe grips the steering wheel tightly. They begin to cross. A horn honks again. He hits the gas.

The car PEELS out for only a second and continues down the street. As he nears Amy and David, there is a sputter in the engine. He looks down at the gas tank and it is on "E". The car sputters again and suddenly stalls. He coasts a bit and stops about thirty feet from his target. Joe watches the couple cross the road oblivious to his attempt. Joe rests his head on the steering wheel in defeat.

A horn honks.

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EXT. STREET - NIGHT
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Joe walks very sullen and slowly as he notices a movie theater nearing him in the distance. As he gets closer, the lighted sign on the front of the building reads: "TONIGHT ONLY THE JERK AND BARFLY." Joe purchases a ticket and walks in.

INT. THEATER

There are few people in the seats and Joe is in the center eating popcorn with a blank stare on his face. We hear in the background the scene in The Jerk when Steve Martin is broke and grabs items right after he says he doesn't need them. Joe pulls a small bottle of whisky out of his coat and drinks.

EXT. STREET - LATER

Joe tosses his empty bottle of whisky into a garbage can and spots a neon beer sign across the street.

He enters the unfamiliar bar and orders a beer and a shot. After he drinks the shot he notices a HAPPY COUPLE in a dark corner of the bar. He pounds his beer and walks over to them.

JOE

Well look at the happy couple.

The two look up at him in an attempt to recognize him.

JOE So has the bitch fucked around on you yet?

GUY

Excuse me?

JOE Don't you think she won't. She'll grab your dick one minute and suck... (pointing to another guy) ...and suck his the next.

The guy stands up quickly in defense of his girl.

GUY Listen buddy-

JOE Don't buddy me.

Joe tries to push the guy on his shoulder and misses. He falls to the ground and hits a table on the way down. The bouncer walks over, helps Joe up and escorts him out of the bar. Joe mumbles incoherent phrases.

> BOUNCER I think you've had enough.

The bouncer puts Joe outside and closes the door. Joe straightens himself, grabs a full bottle from his coat and drinks.

INT. JOE'S ROOM - LATER

Joe throws darts, but we do not see the target.

INT. JOE'S ROOM - DAY

Joe is woken by a knock at his door. He gets up slowly, still clothed from the night before he opens it. It is Adriana. His eyes widen and he shakes his head.

ADRIANA

Hello Joe.

JOE Hi, How did you find me?

ADRIANA They told me downstairs, in the restaurant. (Looking him over) You look like shit.

JOE

I feel like shit.

ADRIANA Well, I'm only here to see if you'll be coming to class?

JOE Yeah, I'll be there.

Adriana brushes Joe's hair back and slides her hand down the side of his face.

ADRIANA I guess I'll be going. I'll see you later then.

She turns and walks down the dark hallway. Joe closes the door, leans against it and hangs his head.

INT. DANCE STUDIO - DAY

The class has already begun as Joe enters. Nobody stops what they are doing and Adriana looks over to Joe with a pleased smile on her face. Joe jumps right in and continues with class. When the class finishes Adriana walks over to him.

ADRIANA

I'm glad to see you made it.

She pauses for a moment and watches Joe put his belongings into his bag. Joe stands up from the floor and throws his bag over his shoulder.

> ADRIANA So Joe, I was wondering if you would like to come to dinner tonight, just you and me?

> > JOE

Sure.

ADRIANA So it's a date then?

JOE (half smile) Yeah, it's a date.

Joe starts to walk out of the room when Adriana stops him.

ADRIANA

Joe.

He turns around.

ADRIANA Everything okay?

JOE Yeah... (nodding) ...fine.

Joe smiles and walks out.

INT. RESTAURANT - DAY

Joe walks into Carlo's office. Carlo is doing paper work and he has a glass of wine. He looks up when he notices Joe walk in.

JOE

Hi Carlo, I was wondering if I could ask you a favor?

CARLO Sure Joe, what is it? Have a seat.

Carlo removes a stack of papers from a chair and slides it next to his desk. Joe sits down.

> JOE Well, you remember that girl that came in the other night and wanted to talk to me?

CARLO Sure, sure, I remember her.

JOE

Well, she asked me over for dinner so, I was hoping I might be able to borrow a few bucks for some new clothes, maybe a bottle of wine?

Carlo pours Joe a glass of wine and hands it to him.

CARLO When do you need it.

JOE Today, today would be good.

CARLO

Okay Joe...

Carlo sits back slowly and looks out the door.

CARLO

...but there's twenty percent interest and you have two weeks to pay in full...or you'll be swimming with the fishes.

Joe looks at Carlo in a perplexed state.

CARLO

I'm just kidding with ya Joe. There's no interest and just pay me when you can, alright?

JOE (shaking his head) Yeah. Thanks Carlo.

Carlo opens a small book and begins to write.

CARLO So how much do you need?

JOE Well, two should be good.

Carlo reaches into his pocket and pulls out a wad of cash. He peels off two one hundred dollar bills and hands them to Joe. Carlo slides the money back into his pocket and writes something in his book. He slides the book to Joe.

> CARLO This protects both of us, just sign here.

Joe signs his name and the two men shake hands. Joe starts to walk out of the room.

CARLO

Hey Joe. (raising his glass) Have fun.

Joe nods and walks out.

EXT./INT. ADRIANA'S APARTMENT - NIGHT

Joe stands outside of Adriana's door with some new clothes and a teddy bear dressed as a dancer. He knocks on the door and takes a quick look at his reflection in the window. When the door opens Joe's eyes grow large as he is struck by how beautiful Adriana looks. Her hair is down and she is in a classy, form fitting black dress that shows off her amazing shape. ADRIANA Joe, you look very handsome.

JOE So do you... (stammering) ...I mean, well, beautiful.

ADRIANA Is that for me? (reaching) Its so cute. Thank you.

Joe hands her the bear and she takes his hand.

ADRIANA

Come in.

Joe walks into the apartment. It is lit mostly by candlelight and there is soft music playing. Adriana walks into the kitchen.

ADRIANA Joe why don't you pour us a couple glasses of wine, dinner's almost ready.

Joe grabs the bottle and pours two drinks. He sips his and begins going through her music collection. He sees everything from Mozart to Metallica.

> JOE (raised voice) I see you have a little bit of everything.

Adriana walks out of the kitchen with a bowl of salad.

ADRIANA Variety is essential to happiness. (sets bowl down) Can you help me for a minute?

Joe sets his drink down on the table and walks into the kitchen.

He stops for a moment to absorb Adriana's beauty.

She turns around with a basket of bread and hands it to him. Joe takes it into the dining room as Adriana follows him with two plates of food.

DINING ROOM - LATER

They have finished their dinner. Joe wipes his mouth and sets the napkin on his plate.

JOE Adriana, that was great. (standing) Let me help you pick up-ADRIANA No, no, stop, I'll get to it later.

Adriana grabs her glass of wine and takes Joe's hand. She leads him to the sofa. Joe sits first then Adriana. She sits with her back against the arm of the sofa and her legs over his legs. Joe sets his glass on an end table and rubs her leg. He stares at her for a moment and brushes a piece of hair out of her face.

> JOE So how long have you been dancing?

ADRIANA

Practically all of my life. I started lessons when I was five. I always wanted to dance, but my father wanted me to become a doctor or lawyer or something. (taking a sip) I love music and dancing, not scalpels and torts. So I had lessons and went to college for dance and now I'm hoping to make enough money to open my own studio someday.

Adriana sets her drink on the coffee table and gets a little closer to Joe.

ADRIANA

So, what about you and your parents? Were they in the restaurant business too?

JOE

No, not exactly. I was adopted when I was five. My real parents left me with a neighbor one night and never came home. So I was in foster care for a few months and adopted by a nice couple, Frank and Dotty Astaschitz. They had a nice little house in the country with a couple of horses and some other animals. I used to ride for hours in the woods, just get lost out there.

Joe gets lost in his memory for a moment.

JOE

(half smile)
They used to give helicopter rides at
local fairs and other events. I would
always go along for the ride. There
was just something about being up there
I couldn't get enough of.

Joe's half smile turns into a look of sadness.

JOE

Then one day they let a couple in for a ride. Something was weird because they didn't want me to go along this They never said why, but I time. suppose they had their reasons. I just looked at them as they flew away. Thev waved and Dotty blew me a kiss. (long pause) As they disappeared over a hill I saw a large cloud of smoke come up from the other side. It was the last time I saw them. It's almost like yesterday.

Adriana turns her face toward Joe and touches his cheek. She

speaks in a soft comforting voice.

ADRIANA

Joe I'm so sorry. It was a long time ago. You can go on with your new life. Anywhere you want Joe, anywhere. Where do you want to go?

JOE

I guess I haven't really thought about it before. But if I had to choose, I guess I would just want to spend some time on a beautiful beach somewhere, away for a while, from everyone... (looking at Adriana) ...well, not everyone.

Adriana starts to kiss Joe. She leans into him and pushes him down on the sofa.

ADRIANA (whispering) Maybe someday Joe, Maybe someday.

INT. BEDROOM - DAY

Joe rolls over in the bed and sees a note on Adriana's pillow.

INSERT - NOTE

"Joe, had to run, didn't want to to wake you. Make breakfast and lock the door when you leave. I'll see you later. -A."

BACK TO SCENE

Joe rolls over on his back and sets the note down. He scans the room from the bed looking at many photos of Adriana with friends and family. He stands up and walks out of the room.

Joe enters the bathroom and relieves himself. He walks over to the mirror, gives a half smile and nods his head a few times. He slicks back his eyebrows with his thumbs and winks. INT. RESTAURANT KITCHEN - NIGHT

Joe does his job as usual when Kara brings some dishes to him.

KARA Joe, you look different. What is it? Did you get a hair cut or something?

Carlo interrupts them.

CARLO Kara leave Joe alone, I need to talk to him.

Carlo waves Joe over to his office. Joe sets the dishes down and walks over.

> CARLO Did you have a good time the other night?

JOE Yeah, thanks a lot Carlo.

CARLO Good, good. (closing the door) You do good work Joe, always on time and you never complain.

(points to a chair) Have a seat.

Joe and Carlo sit down across from each other.

CARLO Do you like washing dishes for me Joe?

JOE Sure Carlo, it's okay.

CARLO

How about, maybe you learn to cook a little bit, work with Christopher on the line, huh?

Joe's eyes grow large and he is obviously excited.

JOE Yeah, that would be great Carlo.

CARLO Good. You start tomorrow. Now it's a tough job and you have to be here at one o'clock instead of four, but you also get a raise. So if you think your ready then, finish tonight and we'll see you tomorrow at one.

Joe stands excitedly, shakes Carlo's hand, walks hurriedly out of the office and SMASHES into John knocking over his tray of food.

INT. JOE'S ROOM - DAY

Joe looks at the apartment section of a newspaper. There are some sections circled in red; he circles one more. Joe's room has accumulated excess items and has become cluttered. Joe looks at the room with a smile and exits.

INT. JOE'S CAR - LATER

Joe pulls up to the side of the road. He looks at the address on the house and compares it to the one in the paper. He shuts the car off and SLAMS the door shut. The car SPUTTERS and continues to run for a moment. Joe ignores it and walks up to the house.

A lady waits inside the empty apartment as Joe knocks on the door. It is MISS HARRISON, the realtor. A very large belt holds her tight business suit together. She has very big red hair and large breasts, an attractive woman in her late fifties. MISS HARRISON You must be Joe. I'm Miss Harrison come in.

Joe enters the apartment. It's a small studio apartment with three empty rooms.

MISS HARRISON This is the living room slash bedroom. It has pretty good closet space.

In the background we hear sporadic SCREECHES as Miss Harrison occasionally looks out the window.

MISS HARRISON The bathroom and kitchen are small but very clean and everything is included.

Through a window in the background Joe's car makes small JUMPS down the street. Miss Harrison continues to look.

MISS HARRISON The rent is five fifty a month and we'll need a security deposit if your interested.

Joe is very excited about the apartment and doesn't notice anything.

JOE How soon can I move in?

MISS HARRISON Its available on the first of the month. (walking to the window) Sir, is that your car?

Joe looks out the window as his car SPUTTERS and jumps down the street. Some people look at it like it is possessed.

Joe rushes out of the door. The door SLAMS. He opens the door and sticks his head back in the apartment.

JOE

I'll take it.

The door SLAMS shut. Joe runs out into the road and attempts to stop his car from the front as it continues out of control towards him. He runs to the driver side door, but it won't open so he climbs in through the window. It continues down the road for a moment and nearly misses another car before he finally stops it.

INT./EXT. CAR

Joe SLAMS his shoulder against the door and it opens. He walks over to the front of the car and notices it has come an inch away from hitting the one in front of his. The vanity plate on that car reads: "HARRISON 1". He looks up at Miss Harrison and smiles. She stands on the porch with a look of relief on her face and shakes her head.

INT. RESTAURANT KITCHEN - NIGHT

Joe works the line with Chris and they are very busy. He garnishes plates and fills side dishes. The dinners come one after another.

KITCHEN - LATER

Joe and Chris wipe down their area and put away some cooking items. John approaches them with a couple of beers.

JOHN Great night guys, here ya go.

They accept the beers, cheers and drink. Joe sets his beer down and continues to clean.

CHRIS Your getting pretty good at this Joe. I just hope your not trying to take my job.

Chris smiles after he says that, obviously being sarcastic.

JOE

Don't worry, I'm not after your job Chris. This is just another stop along the way.

Joe continues to clean as Chris watches.

EXT. BACK OF RESTAURANT - LATER

Joe closes the door and begins to walk to his entrance. A car SCREECHES to a stop next to him. It's Norm, but no loud music plays. The window is down and Joe leans in.

> NORM Hey bro, wanna go for a ride?

> JOE Sure. Let me get cleaned up.

NORM No way man, hop in let's go.

Joe stares for a moment making a decision. He nods, gets in and they take off.

Norm is unusually quiet and he has a bottle of whisky between his legs. He takes a drink, but doesn't hand it to Joe. Joe looks oddly at Norm.

EXT./INT. NORMS HOUSE - NIGHT

Norm pulls into his driveway. There is no one at the house and it is dark. They get out and Norm walks ahead of Joe through the garage. He takes a long drink from the bottle and SMASHES it against the concrete floor. Joe looks a bit nervous as he follows Norm into the house.

INT. HALLWAY - SAME

Norm mutters some phrases and bounces drunkenly off the walls. He knocks a framed painting down and kicks it.

> NORM Come on Joe.

Norm opens his room door slowly and stands at the entrance. He looks back at Joe and walks in. Inside of the room Norm holds a photo of his mother with tears rolling down his face.

> NORM She was the greatest. She was always there when I needed her and never made me feel bad.

Norm holds the photo at his side and looks up to the ceiling. He wipes his face with his forearm and looks at Joe.

> NORM She got cancer when she was young. She made sure she took care of us though, me and my brother. (looks back at photo) No matter how sick she was, she always took care of us.

Norm sets the photo on the desk.

NORM She died when I was sixteen and I miss her a lot.

Norm sits on the edge of his bed and hangs his head.

Joe looks around the room and notices a calendar on the wall. He walks over to it and notices that on today's date it reads: "MOM." Joe looks at Norm. He weeps heavily as he lies down on the bed in the fetal position.

On the table next to the bed, Joe is surprised to see a pistol. It is lying in front of a photo of a young Norm, his brother and their mother on the beach. Joe walks slowly over to the table and carefully picks up the gun. He stares for a moment at Norm and walks out of the room.

EXT. HOUSE - SAME

Joe exits the house through the garage. He takes another look back at the house and turns down the street.

INT. BAR - NIGHT

Joe drinks the usual and talks with Clancy. Norm walks into the bar and approaches Joe.

NORM (looking Joe in the eyes) Thank you Joe, thank you.

Joe nods to Norm in silence, looks at him for only a moment and then to his beer. Norm pulls out some money and turns toward the bar.

> NORM Hey Clance, how 'bout a couple of beers over here.

CLANCY

Sure Norm.

Clancy brings over a couple of cold beers and Norm leaves his money on the bar. He takes his drink and walks over to Del at the piano.

Clancy sets down the change and looks at Joe.

CLANCY What was that all about?

JOE I just gave him a hand with something.

CLANCY (wiping the bar) Well, it seems you did a pretty good job.

Clancy walks down to the other end of the bar and assists another customer. Norm talks with Del and Joe sips his beer.

We hear the door open and see Adriana walk in. She walks over to Joe, he is pleasantly surprised. ADRIANA I had a feeling I would find you here.

JOE (stands up and gives her a kiss) What's up? Let me get you a drink.

Clancy hurries over to see who the attractive woman is. Joe looks at Clancy with a half smile; Clancy is wide eyed.

> JOE Hey Clance, let's get her a drink, (looking to Adriana) whatta ya drinkin'?

ADRIANA

Vodka tonic.

Clancy makes the drink and sets it in front of Adriana.

CLANCY

On the house.

JOE Clancy I'd like you to meet Adriana.

Clancy extends his hand and they exchange hellos. Meanwhile Norm notices Adriana and walks over.

ADRIANA

Well hello Norm.

NORM Hi there. So you remember me?

ADRIANA Of course I do. You were very helpful.

NORM

(shyly) No problem. Adriana smiles and takes a sip through her straw. She suddenly remembers why she is there and quickly sets down her drink.

ADRIANA

Oh Joe, I almost forgot to tell you. I was invited to go to Brazil for a week to this workshop. It's held yearly and all of the greatest Brazilian dancers and teachers will be there. Joe, I can't wait. I've always wanted to be invited to this I'm so excited. So what do you think?

Joe looks surprised, but he is also very happy for her. He stands up and gives her a hug.

In the background Del has picked up the pace and some people have started to dance.

JOE

That's great. When do you leave?

ADRIANA

Next week. I leave next Friday.

Norm pounds his beer and grabs Adriana by the hand.

NORM

This is cause for a celebration.

Norm takes Adriana out on the floor and they start to dance. He twirls her and dips her while everyone laughs and cheers them on.

Clancy smiles at Joe and gives him a wink then looks back at the two on the floor.

Adriana laughs; she is really enjoying her-self. She looks over to Joe and smiles. Norm continues to move her all over the floor.

INT. AIRPORT - DAY

Joe stands along side of Adriana as she waits for her turn to

board. The Stewardess mumbles something on the intercom and opens the velvet rope. People in front of Adriana begin to board.

ADRIANA Okay, I guess it's time. (grabbing her bag from Joe) Now I'll be back next week. Don't forget to pick me up. (kissing Joe) I'll call you when I get there and don't forget, next week.

Adriana is hurried as she boards the plane and blows Joe a kiss; he smiles and waves goodbye.

INT. THERAPIST'S OFFICE - DAY

Joe sits across from Dr. Williams as she writes in her notebook. She stops writing and removes her glasses.

> DR. WILLIAMS So Joe, you seem different today. Is everything going well?

> > JOE

(Joe is smiling) Yeah. Things are great. I'm very happy right now. I have a new apartment, I got a raise and I have a great girl in my life.

DR. WILLIAMS So what's her name?

JOE

Her name is Adriana and she is a beautiful dancer. She's in Brazil right now for the rest of the week at a workshop. She's really great.

DR. WILLIAMS I'm very happy to hear this Joe. She crosses her legs in a sexy manner and adjusts her seating

DR. WILLIAMS But how are you doing with the ex? JOE Great. I haven't seen her or even thought about her much at all lately. I think I'm doing really good.

Dr. Williams places her glasses back on and writes some more in her book.

DR. WILLIAMS Joe you are definitely improving and moving on with your life. At this rate, you won't be seeing me much in the future.

JOE I certainly hope so. (shifting uneasily) I mean, well-

DR. WILLIAMS

I understand Joe. If you did want to be here then I would really worry about you, but it's great that your moving on. You need to make sure you stay focused and not to let anything set you back.

Joe looks over to the coconut head and laughs.

INT. WAITING ROOM - LATER

Joe walks out the door when he notices the same tall, goodlooking gentleman waiting for the doctor on the sofa. The man stands; he and the Doctor exchange smiles. DR. WILLIAMS (recovering) Ok Joe, I'll be talking with Dr. Van Steiger and we'll see how things are going on your next visit.

Joe just smirks and walks out.

INT. GROCERY STORE - DAY

Joe is in line cashing out his final items. He pays the cashier and grabs his two paper bags. The bags are full of many items and some begin to flow over the top.

Joe makes his way to the exit. He doesn't watch where he is going and SMASHES into Amy. He Knocks her down and spills the groceries. David quickly picks Amy up from the ground and PUNCHES Joe extremely hard in the chest.

Joe is CATAPULTED backwards and into the automatic doors. The doors open and Joe lands on the floor of the store. He holds his chest in pain and turns on his side.

AMY

(stepping over Joe) Watch where your going asshole.

Many people look confused as Joe gathers himself on the floor. He gets his groceries back in the bag and walks to the car.

INT. JOE'S APARTMENT - LATER

Joe SLAMS a bottle of whisky and an empty glass down on the coffee table. He fills the glass and drains it, then fills another.

JOE'S APARTMENT - LATER

We see an empty bottle of whisky on the table as the door closes behind it. Joe has walked out.

EXT. STREET - NIGHT

Joe walks alone. He carries a five-pack of cans and drinks

another. He nears a dead end that leads to a small hill. He stops, stares up at the moon and finishes his beer. He flicks the empty off to the side of the street into the tall grass.

In the distance we hear a train horn nearing.

Joe rips another beer from its plastic ring and opens it. He begins to walk up the hill when a train passes loudly in front of him.

When the train passes him completely he sits on one of the concrete walls that encase the tracks. In the distance Joe can see the lights of the city, but it is dark and silent where he sits.

VOICE (O.C.)

Hey Joe.

Joe looks around.

VOICE (O.C.) Joe, you worthless piece of shit. It's me...YOU!

Joe is very confused.

JOE

Who?

VOICE (O.C.) You think she really likes you? Who could really like a loser like you? You're a goddamn fuck-up.

JOE Who the hell are you?

VOICE (O.C.) I already told you, I'm you. But a much better you I might say. I'm not a drunk loser who thinks a beautiful girl could actually like him. She doesn't like you Joe, she's probably banging (more)

(cont'd) some hot, sweaty dancer on the beach right now. She don't like you Joe, not a fuckin' chance! In the background we hear another horn and see the light as it races down the tracks. Joe takes a long drink from his beer. He looks down the tracks and sees the train. The horn blows again. Joe walks towards the tracks. The light is much closer. The horn sounds loudly. Joe takes a couple of more steps toward the tracks. VOICE (O.C.) Do it Joe! Do it! He drinks again. He looks at the light, it is right upon him. The horn sounds loudly. The train passes by quickly and monstrously. We see, from the other side of the tracks, the cars going by like blinks of an eye. Joe's shadowy figure flashes quickly in between them. The last car goes by and Joe falls to his knees. His head falls back as he finishes his beer. INT. JOE'S APARTMENT - NIGHT Joe throws darts, but we do not see the target. INT. AIRPORT - DAY Adriana has become frustrated while she waits for Joe. She looks at her watch and shifts uncomfortably. EXT. AIRPORT - LATER Adriana hops into a cab and drives off. EXT./INT. JOE'S APARTMENT - LATER

She arrives at Joe's apartment. She pays the cabbie and grabs her luggage. She notices the mail is piled up and his car is in the driveway. She enters the unlocked apartment.

Adriana opens the door; the terrible mess left by Joe shocks her. The apartment is cluttered with empty beer cans and bottles along with fast food containers and whisky bottles. The answering machine blinks and the television is on.

Adriana walks over to the phone. She kicks some garbage out of her way to clear a path. She grabs an empty bottle from next to the machine. As she holds the bottle up, she looks into its glass, she presses the play button and listens:

> CARLO Hey Joe, it's Carlo you're a little bit late. Maybe you need a ride. Give us a call.

The machine BEEPS and we hear the next message play:

CARLO

Joe, it's Carlo again, give me a call back.

The next message:

CARLO Joe, we haven't heard from you in a couple of days, let us know your okay.

The next message:

CARLO

Joe I hate to do this, but we need to get someone in here to work, so I'm sorry, I have to let you go.

The next message:

ADRIANA Joe it's me, I hope you're on the way, I miss you. Bye. The next message:

ADRIANA

Joe, where are you? If your not here in twenty minutes I'm getting a cab. Bye.

The machine stops and Adriana becomes very worried. She walks around the small apartment looking for a clue as to what happened.

On her way out she notices something on the wall. It is a photo of a girl. The photo is of Amy and it is riddled with many little holes. Along with the holes are a few multi-colored DARTS. Adriana looks oddly at the photo, puts it back up and hurries out the door.

INT. CLANCY'S - LATER

Adriana enters anxiously and walks up to the bar.

ADRIANA Hey Clancy, have you seen Joe?

CLANCY

No. I was about to ask you the same thing. Is he ok?

ADRIANA

I don't know. He was supposed to pick me up from the airport and he never showed. He's not home either.

Clancy gets a look of concern on his face and yells down to the other end of the bar:

CLANCY

Anyone seen Joe?

They all shake their heads in response. Clancy looks at Adriana and shares in her dilemma.

Norm walks in and Adriana excitedly approaches him

ADRIANA Have you seen Joe?

NORM

Sure, I was with him last night at my place. He was pretty drunk though. When I got up today he was gone. I thought he'd be with you.

Adriana sighs and becomes very upset.

ADRIANA I haven't heard from him and his boss is letting him go because he hasn't been to work all week.

NORM Well that's not like Joe-

Through the door walks a very drunk and pathetically belligerent Joe. He is scruffy and looks terrible.

JOE Hey there baby. I thought you'd be... (shaking his ass) ...boogieing in Brazil with some tan Chico's.

ADRIANA (confused) Joe, what's wrong with you?

JOE WRONG? Nothings WRONG with me. What's WRONG with you? (leaning to the bar) Hey, gimme a shot. No, scratch that, give me the whole damn bottle!

Clancy looks at Adriana, she signals no. Clancy ignores Joe and

walks to the other end of the bar.

Joe seems confused.

JOE (aggressively) HEY! Gimme a drink! (calmly turning to Norm) Hi Norm.

Norm nods to Joe staying out of the conversation. Adriana puts her hand on Joe's arm trying to get him to snap out of it.

> ADRIANA Joe, what happened? Tell me what happened.

JOE Everything. Nothing. How 'bout a drink down here?

NORM Hey Joe, let's go for a ride.

JOE Alright, I'm driving!

ADRIANA

(grabbing Joe) No Joe, your not. Let me take you home. You can come to my place.

Joe gets a very odd look on his face like he tasted something horrible.

JOE Why don't you go wiggle your ass in Brazil for someone else. I don't need your help.

Adriana becomes emotional and starts for the door.

JOE That's it, dance your way out of my life, I'm used to that.

Adriana turns back.

JOE (flicking his hand) That's right, wiggle that ass on outta here!

She leaves.

Clancy walks over to Joe with a bottle and a shot glass. He pours the shot for Joe.

CLANCY After that one I think you should leave.

Joe drains the shot, pushes Norm out of his way and sadly leaves the bar.

INT. ADRIANA'S BEDROOM - NIGHT

She lies in bed and cries.

INT. JOE'S APARTMENT - NIGHT

Joe sits in the dark. He drinks and smokes. He walks over to the photo of his ex and rips it from the wall. He stares at it for a moment and burns a hole through her forehead with his cigarette.

The phone rings. The answering machine picks up and it is John from work:

JOHN Hey man it's John, we were wondering if you were okay. Why don't you give us a call-

Joe walks over to the machine, he grabs it off the table and throws it against the wall. It SMASHES to pieces all over the floor. He walks out of his apartment.

EXT. STREET - LATER

He walks slowly in the dark. The streets are empty and most stores are closed. He passes Clancy's then the restaurant.

He stands in front of the dance studio for a while and then continues to walk.

Joe walks into an all night quick-mart and purchases a beer. The clerk sets it in a small, brown bag and he exits.

EXT. ALLEY - LATER

Joe sits against a brick wall and drinks. We hear a siren in the distance. As the siren grows closer Joe tilts his head. He stands up to look where it is coming from and walks to the street.

He hears tires SCREECH. The siren grows closer. The roar of a car engine approaches. A large older model four door car SCREAMS around the corner. It is out of control and coming right at him. He tries to focus.

He holds his bag-o-beer and stands like a statue. The car quickly SKIDS towards Joe. It CRASHES into a telephone pole only feet away from him.

Out through the windshield BLASTS a hard shell suitcase. The case slides along the pavement and stops at Joe's feet.

He looks down at the case and then up to the car. Down to the case and back to the car. He looks around to see if anyone is watching. He leans down, grabs the handle and walks nonchalantly down the street.

The horn of the wrecked car sounds. The police car rounds the corner.

Joe disappears into the dark.

INT. JOE'S APARTMENT - LATER

He locks the door and closes all of the blinds. Joe walks over to the coffee table and slides the bottles and cans on to the floor. He sets the case on the table and sits back.

EXT. STREET - LATER

The horn still blows as the POLICE OFFICER exits cautiously from his vehicle. The driver's head is pressed against the wheel.

The officer walks slowly to the car. His gun is drawn. The driver is unconscious. He now slides his way along the side of the car. There is blood on the wheel as some trickle down the side of the driver's face.

> OFFICER 1 Place your hands where I can see them. Place your hands where I can see them now!

The officer slowly moves in.

As he nears the driver, he reaches in and pulls his head off the steering wheel. The horn stops.

The driver is Norm.

His head falls against the back of the seat and the Officer radios for the paramedics.

INT. JOE'S APARTMENT - SAME

Moments pass as Joe stares silently at the case. The lights are dim and it is quiet. Joe sits upright and takes a breath. He leans towards the suitcase and places his hands on the latches. They pop open easily. He pulls his hands back quickly and squeezes them into fists. He reaches towards the case again. He very slowly opens it to reveal a large amount of CASH stacked neatly in large bills. Joe quickly closes the case and sits back. His eyes are wide; he blinks them tightly giving them a quick rub. He swallows, exhales and sits up. He opens the case once more; the money is still there.

Joe immediately reaches for the phone, but it is broken. He stands up and paces the room.

Joe looks out the window, he can see the reflection of many official vehicle lights as some speed past his apartment.

He immediately places the suitcase in his closet and closes the door.

INT. JOE'S CAR - DAY

Joe slowly drives down Norms street. There are many police vehicles in Norm's driveway and officials roam the premises. Joe continues to drive.

INT. CLANCY'S - DAY

Joe walks into the bar and notices that Clancy is not there. He walks up to the bartender.

> JOE Hey there, ah... where's Clancy?

BARTENDER He's off today. Can I get you anything?

Joe stares off into space lost in thought. He gathers himself and responds.

JOE Ah, no thanks. Say, Did you see a big fella come in at all? Tattoos, messy hair?

BARTENDER Nope, nobody like that today. Joe looks around the bar. The piano is empty and he doesn't recognize anyone there.

JOE Okay, thanks buddy.

Joe exits the bar and gets into his car. He drives a bit and pulls to the corner.

EXT. CAR - LATER

At a newsstand Joe reads the headline of the newspaper: "BANK ROBBER CAUGHT MONEY STILL MISSING" Joe purchases the paper and gets back into the car.

EXT./INT. JOE'S APARTMENT - LATER

Joe pulls into his driveway and gets out of the car. He runs up the steps and into his apartment.

Joe sits on the sofa and begins to read the front page.

INSERT - NEWS ARTICLE

"Last night police gave chase and apprehended to the man believed to be responsible for the latest in area robberies he is currently in city hospital under heavy surveillance and listed in critical condition. His name is being withheld pending an investigation."

BACK TO SCENE

Joe sets the paper down and sits back on his sofa. He scans the room in its horrible disarray. He looks at his bag he had used for his classes with Adriana and gets lost in thought. Joe gets up and begins to clean the apartment.

INT. JOE'S APARTMENT - LATER

The apartment is spotless as Joe puts the finishing touches on the kitchen. He walks into the bathroom, grabs the razor and stares in the mirror.

INT. DANCE STUDIO - DAY

Heather instructs the class as usual, but there is no Joe. At the end of class Marie walks up to Adriana.

MARIE

Honey, you'll be fine. Maybe he'll come around, maybe he wont.

ADRIANA

I know, but it was just so strange. He went mad. One minute we're fine and the next he's in a drunken rage not making any sense.

MARIE

If it's meant to be then, well you know the saying.

Adriana places her belongings in her bag and walks to the door with Marie.

MARIE I'm sure there's a good explanation for what happened. (looking at Hector) He'll come around, they always do.

Hector motions with his hand the "talk too much sign" and stares expressionless at Marie.

MARIE

I'll talk to you later honey. He's so feisty.

ADRIANA

Bye Marie.

Everyone is gone and Adriana begins to lock up. As she turns her back to the street and closes the door Joe startles her. He is on bended knee with a hand full of multi-colored roses. Adriana looks down and makes an angry face. Get up.

He doesn't move.

ADRIANA

C'mon, get up.

She grabs the roses and walks down the street. Joe follows her like a lost puppy. Her pace is quick and Joe struggles to keep up.

They reach her car.

ADRIANA I see you've cleaned up.

JOE

Yeah.

(Joe looks around avoiding the topic) Adriana, I'm really-

ADRIANA

Stop! I don't want to hear it
if it's all just Bullshit. Don't
give me some story about how...
 (mocking a dumb guy)
...the pressure got to you and
you were scared. Or you can't
get close to anyone because you
have trust issues. I don't want to
hear it if it's all bullshit.

Joe looks down to the ground. He looks back at Adriana.

ADRIANA

Well, is it?

JOE

What?

ADRIANA BULLSHIT! Is it all just bullshit? No. It's not all bullshit. I have something I want to show you.

She takes a deep inhale of the roses and lets out a long exhale. Adriana looks at Joe and sets the roses on the seat through the car window.

> ADRIANA You know, you were a real jerk.

JOE I know. Can you meet me at my place?

ADRIANA Is it clean?

JOE Yes it's clean.

ADRIANA Well, okay. I'll see you there.

They each get into their vehicles and drive off.

As the two begin to drive Adriana gets an odd look on her face. Joe turns in the opposite direction of his house. She follows him into an area of town she is unfamiliar with.

It is a well-kept section of town with a lot of commercial space. Joe pulls into a vacant parking lot. Their cars face a sign in a large glass window that reads: "FOR SALE OR LEASE"

Joe gets out and meets Adriana at her car.

ADRIANA What are we doing here?

JOE You'll see. ADRIANA See what? Joe pulls a key out from his pants pocket and holds it up to her face.

ADRIANA

What's this?

JOE (pulling the key away) It's a key.

ADRIANA

I know it's a key, but what's it for?

Joe takes her by the hand and leads her to the door of the building that is for sale.

He opens her hand, places the key into her palm and closes her fingers.

JOE

It's for you.

Curiously Adriana looks at Joe and opens her hand. She looks at the key and slides it between her fingers. She Inserts the key into the lock and opens the door.

As she enters the room Adriana is greeted by two mannequins wearing leis. One mannequin has a long wig covered by a large brimmed sun hat, a sundress and sunglasses. The other has a baseball cap, Hawaiian shirt and long shorts. Each holds a plane ticket and an umbrella drink.

There is a sign in the background that simply reads: "ADRIANA'S"

Adriana walks over to the mannequins. She takes the large brimmed hat and places it on her head. She removes a lei and puts it around Joe's neck; she gives him a HARD KISS.

> ADRIANA (pulling away) Am I supposed to forgive you now?

JOE That's the plan.

ADRIANA

(looking around) Joe, how can you afford all this?

JOE

Well, that's a story I'll tell you later. For now we have to pack we leave in two days.

ADRIANA But what about the class? That's just not enough time to pack! I have so much to do.

JOE Well then we better get going.

Joe takes the tickets from the mannequins and begins walking to the door.

ADRIANA

Okay, okay. (she stops and looks at the room) Joe, how did you-

Joe grabs her hand and pulls her out the door.

INT. PLANE - DAY

Seated by the window, Joe looks at the ocean and Adriana reads a magazine. She Closes the magazine, grabs Joe's hand and exhales loudly.

ADRIANA Joe, I think it's time you told me how you could afford all of this. The trip, the studio...FIRST CLASS!

Joe takes the gum out of his mouth and shoves it into hers. Adriana sits up quickly and chews. She blows a large bubble that POPS loudly. Joe reaches down into his bag and pulls out the newspaper. INSERT HEADLINE:

"BANK ROBBER REMAINS IN CRITICAL CONDITION - MONEY STILL MISSING"

BACK TO SCENE

Adriana blows another bubble, this time she sucks it in and it SNAPS inside of her mouth.

ADRIANA So what's this got to do with-

Her mouth opens and her eyes widen. She looks at Joe in shock.

JOE (placing his finger over his mouth) Shhhh. We'll talk about it later.

ADRIANA

Are you a bank-

Joe places a KISS on her lips as the STEWARDESS stops at them.

STEWARDESS Can I get you- I'm sorry.

JOE

(pulling away) No, no, that's fine. I'll take a beer and she'll have a vodka tonic.

The Stewardess prepares their drinks. Joe gives Adriana the "EYE."

STEWARDESS (reaching to Joe) Here you go... (reaching to Adriana) ...and for you. JOE Thank you. (giving her a twenty)

The Stewardess looks pleasantly surprised and happily accepts the tip.

The Stewardess pushes the cart to her next stop.

JOE (looking Adriana directly in the eyes) I did not rob that bank. I will tell you everything when we are completely alone. Deal?

ADRIANA

Deal.

Joe sits back and puts on his headphones. Adriana continues to read her magazine.

EXT./INT. BEACH RESORT - DAY

Adriana and Joe gather their belongings from a cab. Joe tips the driver and he pulls away.

There are many Hawaiians working the resort and it is filled with tourists. A young BELL HOP meets them and places their bags on a cart. He wheels the cart into the hotel and up to the front desk. Behind the desk is a heavy, very tan male Hawaiian CLERK.

> CLERK Aloha. Welcome to Hawaii. Do you have reservations?

JOE (confidently) Yes we do.

CLERK May I have the name?

Adriana smiles and looks away. Joe stares at the Clerk for a moment. The Clerk waits with an anticipated smile.

CLERK

Sir?

JOE (clearing his throat) Uh, it's...Astaschitz.

CLERK

Excuse me?

Adriana chuckles. Joe pulls out his license and hands it to the Clerk.

JOE

Astaschitz.

CLERK Okay, let's see, Mr. Az-ta-shits, it says here this is your first visit. We'll certainly do our best to make your stay memorable. (handing back the license) Will this be on your credit card?

JOE No, we'll be paying cash.

CLERK Okay, that will be two thousand, seven hundred and fifty dollars.

Joe pulls a large wad of cash from his pocket and counts the correct amount.

The Bell Hop looks at the Clerk with wide eyes and smiles.

The Clerk prints up a receipt and hands it to Joe along with a card key.

CLERK

Room forty-two, twenty-three. Thank you very much and enjoy your stay.

Joe nods and turns to the Bell Hop.

JOE

We'll follow you.

The Bell Hop starts towards the elevator and Adriana and Joe follow.

INT. ROOM - LATER

Joe moves about the room and puts his belongings in their proper places. Adriana sits motionless on the edge of the bed listening to Joe.

> JOE So I was standing on the curb when this car came flying around the corner and hit the pole right in front of me. (walking into the bathroom) That's when the case came busting through the window and landing at my feet. (out from the bathroom) So I took the case home and opened it. (kneeling down in front of Adriana) And, VOILA, it was full of cash.

Joe stands up and walks over to the window and the great view of the ocean.

ADRIANA So, your going to keep it?

JOE (turning) Absolutely. It's not really mine so I have to save some. Adriana stands and goes to Joe and brushes his hair back.

ADRIANA What do you mean?

JOE Well, it's Norms.

ADRIANA

What do you mean?

Joe slides open the balcony door and walks out.

JOE I didn't know it until the next day, but Norm was driving the car. He's the one in the hospital.

Adriana looks at Joe for a moment.

ADRIANA So how much money was in the case?

JOE (raised eye brows) A lot.

ADRIANA Like, a lot, a lot?

JOE (slowly) Yeah, a lot a lot. I'll just Wait to see what happens to Norm and I'll have most of the money for him if he gets out.

The two stare as the sun sets over the ocean.

EXT. BEACH - DAY

Adriana and Joe walk along the ocean. In the distance there is a large black man with TWO WOMEN in bikinis, one on each arm. One

of them is BLACK and the other is WHITE. He wears a hat, unbuttoned Hawaiian shirt, panama shorts and dark sunglasses. As they get closer, Joe notices that it is Terrence from the hospital. At that same moment he notices Joe.

TERRENCE

Well goddamn! If it aint my old buddy Joe.

JOE

T?

TERRENCE

That's right!

Terrence leans in and hugs Joe tightly.

TERRENCE

Boy Joe, I haven't seen you since we WORKED together at that hospital.

Terrence leans into Joe's ear.

TERRENCE

(whispering) I think you follow me, right?

JOE

Boy T, it HAS been a while. (gathering himself) Oh T, this is my girlfriend, Adriana.

ADRIANA

Hello.

TERRENCE Well, she sure is a pretty one... (looking at his companions) ...isn't she girls?

The two girls smile.

TERRENCE These two beautiful ladies are... (to the black girl) Stacey and... (to the white girl) Mandy.

The group all exchange hand shakes and share an uncomfortable moment of silence.

TERRENCE

JOE, you remember that time when we were working and that crazy bald bastard tried killing you for getting his name wrong?

Terrence lets out a bellowing laugh.

TERRENCE That big son of a bitch damn near brought the house down. (scratching his chin looking up to the sky) What was his name anyway?

JOE Ah, I think it was Barney or Bert or something.

Joe glances at Adriana for a moment. TERRENCE NOPE! It was Bernie. It was definitely Bernie.

> JOE Yeah, that's right, Bernie.

TERRENCE Damn Joe, if anyone should remember I think it should be you.

The two engage in a laugh as the girls appear to be left out.

TERRENCE Well Joe, I must be going. We have some things to do... (winking) ...if you know what I mean.

ADRIANA It was nice meeting you all.

The two girls smile.

JOE Well T, I guess we'll be seeing you around.

TERRENCE You bet Joe. I'm sure you'll be seeing us.

Joe and Terrence shake hands and Terrence winks at Joe. As the three begin to walk away Terrence stops and runs back to Joe; he pulls him aside.

TERRENCE

Looks like you got yourself some of that SWEET meat huh, Joe?

Terrence laughs, pats Joe on the ass and runs back over to the girls.

ADRIANA I never knew you worked at a hospital.

JOE That was a long time ago.

Adriana places her arm around Joe's waist as the two walk along the beach.

EXT. BEACH - LATER

Joe and Adriana lounge in their chairs with umbrella drinks. Adriana reads a magazine as Joe digs his toes into the sand. There are a few people scattered along the beach and some boats on the water. Joe nears the end of his drink and begins to SLURP through his straw.

JOE (stands) Ready for another one?

ADRIANA (peaks out over her glasses) Sure.

Adriana lifts her empty glass to Joe and looks back to the magazine.

Joe takes the two glasses and walks towards the bar. He exchanges harmless glances with other women along the way as arrives at the bar.

The bar is covered with palm leaves and made mostly out of bamboo. There are a few people seated in the shade from the roof and a very attractive female BARTENDER.

Joe approaches her and sets the empty glasses down on the bar. He holds up two fingers and she acknowledges his request. Joe scans the area. There are many couples along the beautiful beach.

The Bartender begins to GRIND the ice and prepare the drinks. He turns back to the bar. Joe reaches for some peanuts and tosses them into his mouth. In mid-toss he is SHOCKED to see Amy and David in conversation on the other side of the bar. He drops the remainder of the peanuts on the sand as Amy makes eye contact with him. Her eyes grow large with shock. David turns, his face scowls.

Joe swallows the peanuts.

Starring at the couple, for what seems to be an eternity, Joe slowly looks beyond them. In the distance he sees beautiful Adriana. She chases her large brimmed sun hat down the beach and her sarong blows in the ocean wind.

The Bartender sets the drinks down in front of Joe.

Joe focuses back on the angry couple.

He reaches for the drinks. Joe Lifts one to his mouth, and sucks through the straw. He releases the straw and gives the couple a WINK and a NOD. He raises his glass to them and walks away with a surprised smile.

Amy and David look puzzled.

Joe arrives back to Adriana.

ADRIANA (fixes her hat) This wind is crazy.

Joe hands Adriana her drink, pulls her in with his free hand and gives her a small kiss. They raise their glasses to each other and they CLINK.

JOE

I'll say.

The wind blows Adriana's hat off once again and the two chase it down the beach.

We see the happy couple run down the beach. They, as well as the terrain, become smaller as they get further away. The people become specs and the beach now harnesses the SPARKLING OCEAN.

INT. CLANCY's - DAY

The door swings open as the mailman delivers a pile of envelopes with a postcard on top. The picture on the card is a continuum of the scene at the beach. The mail slides along the bar and the post card stops at Clancy's hand. He picks it up and turns it over. It reads:

"Having a great time. Wish you were here. Adriana and Joe."

Del is playing for a packed house.

Clancy tacks the postcard up behind the bar.

People dance, drink and have a great time.

The door closes.

THE END.