LIBIDO UNDERGROUND
by
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FADE IN:

INT. FANCY RESTAURANT - NIGHT

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

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

CHARLIE
You are really going to this, man?

NICK
Yeah. You suggested it.

CHARLIE
It was a joke, Nicky. I wasn’t serious.

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

CHARLIE
So do prostitutes. You’re basically that. A prostitute.

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

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

NICK
It’s my dream.

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

Nick is about to say something, but a sexy BLONDE WAITRESS comes to their table. She looks at Nick.
BLOND WAITRESS
Would you like to hear today’s specials?

NICK
Sure.

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

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

The Blond Waitress rips her shirt off.

BLOND WAITRESS (CONT’D)
Succulent tits.

NICK
I’ll have the succulent tits.

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

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

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

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

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

NICK
Thanks, Lenny.

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

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

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

Nick rides a bike along the sidewalk in the rain.

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

WAITRESS (O.S.)
Yeah.

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

EXT. CHARY HOUSE - NIGHT

Nick parks his bike on the porch.

INT. CHARY HOUSE - DINING ROOM - NIGHT

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

INT. CHARY HOUSE - NICK’S ROOM - NIGHT

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

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

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

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

NICK
I remember the first time I saw you.

(MORE)
NICK (CONT'D)
You were holding a little boy’s
hand and I just wanted to beat the
shit out of him because I... I love
you and I want you to marry me.

He frowns.

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

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

MOMENTS BEFORE: As before but now he looks serious.

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

He looks determined.

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

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

NICK
Michelle!?

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

MICHELLE
What... what is this?

NICK
It’s, um... I remember you were
holding a little boy’s... no, wait--
FRANK FRANCO, a man in his 20s, enters with a towel covering himself. A look of disbelief from Nick and a look of guilt from Michelle.

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

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

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

Frank notices the jewelry box.

FRANK (CONT’D)
What’s that?

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

MICHELLE
How did you afford this?

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

MICHELLE (CONT’D)
Did you really think we’d get married? I mean, to be honest, you’re a swell guy and all, but I mean, you’re not that swell. I mean, you’re trying to be an actor musician. And... and you live with your parents. That’s not marriage material, Nick. (beat) Look, I only kept going out with you because of your enormous--

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

Nick punches his mirror. He SCREAMS in pain as he holds his bloody fist.
He pulls the mirror off the wall and slams it to the floor. It shatters but the pictures are still attached to the border. He tries to rip them off, but fails. Instead he drops to the floor, crying.

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

Nick’s Parents lie in bed, concerned.

MRS. CHARY
Should we do something?

MR. CHARY
He’ll be fine.

MRS. CHARY
Yeah?

MR. CHARY
Yeah. He’s fine.

INT. NIGHTCLUB - NIGHT - FLASHBACK

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

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

NICK
I don’t drink.

GEORGE
Just take a sip.

Nick looks down at his drink.

INT. NIGHTCLUB - BATHROOM - NIGHT - FLASHBACK

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

INT. NIGHTCLUB - NIGHT - FLASHBACK

Nick dances with a group of people. A HAIRY MAN wearing sunglasses stares at him from a distance.
EXT. NIGHTCLUB - NIGHT - FLASHBACK

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

GEORGE
What are you looking at, man?

HAIRY MAN
(to Nick)
I saw you dancing in there. I thoroughly enjoyed what I saw.

NATHAN
He’s not gay, friend.

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

HAIRY MAN
I work for a studio. I’d like for you to audition.

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

INT. CHARY HOUSE - BATHROOM - NIGHT - FLASHBACK

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

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

INT. CASTING OFFICE - DAY - FLASHBACK

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

One Actor making gestures like he’s humping someone.

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

Nick notices an Actor sitting by him looking at Nick’s crotch. The Actor looks down at his own crotch, then walks away disappointed.
Nick looks again at all the Actors. They all make sexual gestures with their bodies as they GROAN and PANT.

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

                    CASTING ASSISTANT
                    (reading clipboard)
                    Nick Chary?

INT. AUDITION ROOM - DAY - FLASHBACK

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

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

                    CASTING DIRECTOR
                    Whenever you’re ready.

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

                    NICK
                    Sorry!

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

                    CASTING DIRECTOR
                    Come on, guys. Busy schedule.

                    NICK
                    Ready?

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

                    ACTRESS
                    Let’s see what’s down there.

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

                    NICK
                    Do you need help?
ACTRESS

No! I can do it.

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

NICK

Ah!

ACTRESS

(mumbling)

God damn zipper.

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

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

The Casting Director’s jaw drops.

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

The BOOM OPERATOR drops his boom.

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

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

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

Nick stares furiously at himself in the broken mirror.

INT. CHARY HOUSE - NICK’S ROOM - LATER

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

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

JANE

Hey.

NICK

Hi.
She looks at the clothes and the bag.

    JANE
    Camping?

    NICK
    No. I’m moving out.

Nick continues to pack.

    JANE
    What? Why?

    NICK
    I can’t live with my parents forever.

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

    NICK
    Well, now you know.

    JANE
    Shit, man.

She looks like she’s about to cry.

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

Nick stops.

    NICK
    What?

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

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

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

Nick walks closer to her.
NICK
No.

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

NICK
Jane, why are you here?

JANE
It’s not important. Christ, Nick, you’re leaving.

NICK
Yup.

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

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

JANE
Yeah.

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

JANE
Fuck you.

They laugh a little.

NICK
Now you’re saying, “Fuck you.” I can’t believe how much you’ve grown.

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

Nick laughs a little then realizes what she just said.
NICK
What?!

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

NICK
How can you be so careless, Jane?

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

NICK
No, you were too stupid.

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

NICK (CONT’D)
Look, relax. Take it step by step. Tell your parents. They’ll help you out. And tell the boy too.

JANE
What if I’m not sure which boy it is?

NICK
Jane! God damn it.

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

TITLE CARD: FIVE YEARS LATER.

INT. NICK’S HOUSE – BEDROOM – DAY

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

EXT. NICK’S HOUSE – DAY

Nick walks toward the street. Nick’s neighbor, a pretty woman in her early 30s, walks out from her house. Her name’s FRANNY BEANE.
They glance at each other. She waves. Nick returns a wave as he quietly says to himself:

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

FRANNY
What?

NICK
Huh?

FRANNY
Did you say something? I saw your mouth moving.

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

FRANNY
It’s good.

NICK
Yeah? Well, that’s good.

Silence.

NICK (CONT’D)
Okay, see ya.

He walks away.

EXT. METRO STATION – DAY

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

INT. METRO TRAIN – DAY

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

YUPPIE #1
Isn’t that--

YUPPIE #2
No. Can’t be.
YUPPIE #1
Ask him.

YUPPIE #2
You.

YUPPIE #1
(to Nick)
Hey. Hey!

Nick looks.

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

NICK
Yeah.

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

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

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

NICK
Thanks.

YUPPIE #1
Was the girl really fifteen?

NICK
No.

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

NICK
Yeah.

YUPPIE #1
Yup.

Awkward silence.

YUPPIE #1 (CONT’D)
(to Yuppie #2)
Yeah, so um, how are your stocks?
INT. CANNON STUDIO - OFFICE SET - DAY

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

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

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

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

ROSIE
Why don’t you just quit?

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

NICK
Rosie, what the fuck is this?

ROSIE
What?

NICK
You’re not a psychiatrist. You’re a porn star.

ROSIE
So what?

NICK
“So what?” You’re a porn star.

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

He gets up and paces around the room.
NICK
These guys on the train, they recognized me.

ROSIE
I love when that happens. Isn’t it awesome?

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

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

NICK
I guess.

A pause.

ROSIE
Do you want to have a practice fuck?

Nick thinks about it for a moment.

NICK
Fine.

INT. CANNON STUDIO - LIVING ROOM SET - DAY
Nick has a YOUNG PORNSTAR pinned down on a wall as he has sex with her from behind. He looks straight ahead intensely. CREWMEN record the action.

INT. CANNON STUDIO - KITCHEN - DAY
Nick sits at a stool drinking alcohol and smoking a cigarette. The Young Pornstar walks up to him shyly.

YOUNG PORNSTAR
Hi.

No response.

YOUNG PORNSTAR (CONT’D)
I had a really nice time with you. It was my first real scene.
(MORE)
YOUNG PORNSTAR (CONT’D)
(beat)
You have an amazing cock.

NICK
Thanks.

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

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

EXT. CANNON STUDIO - POOL AREA - DAY

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

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

LENNY
Okay, I’ll tell them next time.

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

LENNY
Yeah, yeah. Definitely.
(beat)
Listen. There’s this new actress
coming by tomorrow. Real foxy girl.
She’s called, “Jeanie Foal.”

NICK
I’m fucking her?

LENNY
Yeah. Thank me later.

Lenny laughs like a hyena.

NICK
I’m taking off early, is that okay?

LENNY
Yeah, yeah. Of course.
EXT. WANG’S PORN SHOP - DAY

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

INT. WANG’S PORN SHOP - DAY

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

NICK
Hey.

NEIL
Oh, hey, Nicky boy! What’s up, brother?

Neil sticks his hand out for a hi-five.

NICK
Um, you got the stuff?

NEIL
Yup. But first I’m going to need a five.

NICK
Just give me the shit.

NEIL
Fine, Mr. Boring.

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

NEIL (CONT’D)
Bon appetit.

A PREGNANT TEENAGER walks in.

NEIL (CONT’D)
Whoa look at you Jenny. Getting all fat and shit.

She giggles at first, but then, gets serious.

PREGNANT TEEN
You have it?

Neil hands her a bag. She pays him.
PREGNANT TEEN (CONT’D)
Thanks, Neil.

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

NICK
What the hell are you doing?

NEIL
What?

NICK
She’s just a girl.

NEIL
It helps her relax with the pregnancy.

Nick grabs Neil by the collar.

NICK
You fucker.

NEIL
Like you’re some saint, Nick.

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

NEIL (CONT’D)
Dip shit.

INT. NICK’S HOUSE - NIGHT

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

NICK
Damn it.

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

EXT. NICK’S HOUSE - NIGHT

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

Franny stands outside and looks at the sky. She’s in a bathrobe and drinks from a mug.
Nick waves, but she is unaware of his presence.

NICK
What are you drinking there?

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

NICK (CONT’D)
Bitch.

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

INT. CANNON STUDIO - DAY

Nick and Lenny walk.

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

NICK
Sure.

LENNY
Great.

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

LENNY (CONT’D)
There she is. Introduce yourself.

Lenny leaves. Nick walks to her.

NICK
Hey, I’m Nick--

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

JANE
Nick!

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

JANE
I’m going to be a big time porn star. Like you!
NICK
Oh. Yeah. This... this is a big surprise.

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

NICK
Are you, um, Jeanie Foal?

JANE
Yeah. How’d you know?

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

JANE (CONT’D)
What? What’s wrong?

Lenny walks back in.

LENNY
You guys ready to fuck?

Jane’s eyes widen.

NICK
Oh God...

LENNY
What’s the matter?

NICK
I... I used to babysit her.

LENNY
Ooh. That’s a great position.

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

INT. CANNON STUDIO - BATHROOM - DAY

Nick and Jane argue.

NICK
What do you mean it’s good money?! This is a disgraceful profession, Jane!
JANE
Then why the hell are you in it?

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

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

Nick takes a moment as he massages his head.

NICK
Jane. Please don’t do this.

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

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

NICK
Jane--

She gets up and looks at him in the eyes.

JANE
No, Nick. I’m on my own now. I’m an adult.
(beat)
I didn’t know I had to have sex with you. That’s kind of... gross.

NICK
They always give me the new ones.
(beat)
Look, I’m going to tell Lenny I’m sick so we won’t have to do anything.

JANE
Thanks.

NICK
(pause)
Did you have a kid?

JANE
No. It was a false alarm.
NICK
You know, Jane, you were such a
good girl.

JANE
Yeah, well so were you. Fucker.

Jane walks away.

NICK
Wait.

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

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

She takes it and leaves.

INT. NICK’S HOUSE - NIGHT

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

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

INTERCUT WITH:

INT. DUPLASS HOUSE - NIGHT

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

MRS. DUPLASS
(into phone)
Hello?

NICK
(into cell)
Mrs. Duplass?

MRS. DUPLASS
Yes? Who is this?

NICK
Nick Chary.

MRS. DUPLASS
Oh, Nick! It’s been so long! You
sound so manly now.
NICK
Um, thanks. I was wondering if you had Jane’s phone number.

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

NICK
Right. Okay, well, thanks anyway.

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

EXT. NICK’S HOUSE - NIGHT

A shot of lightning in the sky. Thunderous RUMBLES.

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

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

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

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

EXT. NICK’S HOUSE - DAY

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

DISSOLVE TO:

EXT. STREETS - DAY - FLASHBACK

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

His Parents watch from a distance.
MR. CHARY
Isn’t thirteen a little too old for training wheels?

MRS. CHARY
Look at him, though. He’s happy. I just want him to be happy.

MR. CHARY
He’s grimacing. Hey, Nick! What’s wrong?

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

YOUNG NICK
This seat’s tugging me down there. It hurts.

MRS. CHARY
Should we do something?

Mr. Chary smiles.

MR. CHARY
Adolescence. It’s a beautiful thing.

INT. LOCKER ROOM - DAY - FLASHBACK

MALE TEENAGERS in towels socialize and dress.

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

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

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

MALE TEEN #1
He’s seriously a virgin?

MALE TEEN #2
Yeah.

Male Teen #2 looks away.

MALE TEEN #1
How do you know?
MALE TEEN #2
I could tell. He’s a fucking loser.
Always hanging out by himself.

MALE TEEN #1
What a waste.

MALE TEEN #2
(pause)
Why are you still staring at his penis?

EXT. BACKYARD - DAY - FLASHBACK

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

MICHELLE
Do you see that thing?

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

EXT. NICK’S HOUSE - DAY - PRESENT

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

MAILMAN
Morning, Nick. Another crazy night?

NICK
Wh... what?

MAILMAN
I asked if you had a crazy night.

NICK
I don’t remember.

The Mailman chuckles.

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

Nick just stares at him, confused.
MAILMAN (CONT'D)
Drink some coffee. Should do the trick. Oh, and there’s a bag by your feet.

Nick looks at the coke bag.

INT. NICK’S HOUSE - DAY

The coffee maker machine STIRS.

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

INT. NICK’S HOUSE - BATHROOM - DAY

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

INT. NICK’S HOUSE - KITCHEN - DAY

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

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

INTERCUT WITH:

INT. CANNON STUDIO - DAY

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

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

Confusion and terror sweep across Nick’s face.

NICK
Uh, you have the wrong number.

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

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

Nick hangs up again and sets aside his cell.

INT. NICK’S HOUSE - LATER

Nick paces around his living room with his cell.

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

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

INT. BARBERSHOP - DAY

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

BARBER
Hi, did you make an appointment?

NICK
No.

BARBER
What’s your name?

NICK
Nick.

BARBER
Okay, Nick. Well, just have a seat and we’ll be with you shortly.
Nick sits in the waiting area. He picks up a magazine and flips through it. He stops on a page that shows a small advertisement of penis enlargement with Nick’s picture on it. He glances at it, but stops when the Barber calls him.

BARBER (CONT’D)
Nick?

Nick looks up at the Barber.

BARBER (CONT’D)
Okay, we’re ready for you. Franny will be helping you today.

She gestures toward Franny.

NICK
Okay.

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

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

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

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

Nick stares at her blankly.

FRANNY (CONT’D)
Mileage?

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

FRANNY
It was you. It had to be.

NICK
I really don’t remember. Sorry.

She smiles.

FRANNY
It’s fine. Okay, let’s get started. Can you take your hat off please?
(MORE)
FRANNY (CONT'D)
It’ll be hard for me to cut it with it on.

He takes it off.

FRANNY (CONT'D)
Oh my God. What happened?

NICK
I don’t know. Just shave it off.

FRANNY
All right. Completely?

NICK
Most of it.

FRANNY
Okay. You got it.

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

FRANNY (CONT'D)
Is it okay if we talk? It’ll make this haircut go by a lot quicker and more enjoyable.

NICK
Um, okay.

FRANNY
So, what do you do?

NICK
What do you mean?

FRANNY
Like for a job.

NICK
I don’t know.

FRANNY
What do you mean you don’t know?

NICK
I mean, I don’t know. I guess I’m unemployed.

FRANNY
Oh.

Awkward pause.
FRANNY (CONT’D)
By the way, my name’s Franny -- short for Francesca. I know it sounds funny, but I like it. It’s got a ring to it, you know.

NICK
I’m Nick.

FRANNY
Well, let’s make you slick, Nick.

She gets the razor out and begins to shave.

INT. CANNON STUDIO - DAY

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

LENNY
Does anyone know where the fuck, Nicky Harding is?

They shake their heads, no.

LENNY (CONT’D)
Well, then does anyone know where the guy lives?

Heads shake, no.

LENNY (CONT’D)
God fucking...

INT. CANNON STUDIO - A ROOM - DAY

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

LENNY (O.S.)
...damn it!

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

JANE
So, like is there a party thrown here everyday?
ANDREW
Most days. It keeps the moral up.
Hey, so, do you want to do some lines?

JANE
Um, okay. Yeah, sure.

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

JANE (CONT’D)
What’s your real name?

ANDREW
Andrew. Andrew Weinbach. Yours?

JANE
Jane Duplass.

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

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

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

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

ANDREW
Sweet! We’ll have fun. Guaranteed.

He takes his shirt off. She follows.

ANDREW (CONT’D)
Wow. You look really sexy.

He pats her stomach.
ANDREW (CONT’D)
Soft. Girls with soft bellies are lovely.

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

ANDREW
Not too late.

She gets up and walks out of the room.

INT. CANNON STUDIO - HALLWAY - DAY

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

INT. BARBERSHOP - DAY

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

FRANNY
What is that?

NICK
I don’t know.

FRANNY
Does it hurt?

Nick touches them.

NICK
No.

FRANNY
You should get that checked out.

NICK
Yeah. Probably.

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

NICK (CONT’D)
Okay, well, I guess I’ll see you around the neighborhood.
FRANNY
Yeah. Definitely. We’re next door neighbors after all.

NICK
Yeah, and in the same neighborhood.

She looks up at him. An awkward silence proceeds.

EXT. WANG’S PORN SHOP - DAY

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

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

FRANNY
Hey, Nick!

He looks at her.

FRANNY (CONT’D)
Need a lift?

INT. FRANNY’S CAR - MOVING - DAY

Franny drives. Nick sits by her.

FRANNY
So, where you headed off to?

NICK
Home.

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

NICK
Oh. Okay.

A pause.

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

NICK
What do you mean?
FRANNY
I remember you walking somewhere in the morning.

NICK
I’m not sure exactly. Maybe I was just walking.

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

NICK
Yeah. I don’t know why that is.

She chuckles. Nick smiles very slightly.

EXT. NICK’S HOUSE – DAY

Franny drops off Nick.

NICK
Thanks for the ride.

FRANNY
No problem. It was nice getting to know you.

NICK
(pause)
Hopefully, I don’t forget today’s interactions with you.

She smiles.

FRANNY
Yeah, let’s keep our fingers crossed.

NICK
Thanks again. Bye.

FRANNY
Bye.

He exits. She parks at the next house. She exits. They wave at each other as they make their way to their houses.
INT. NICK’S HOUSE - BEDROOM - NIGHT

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

INT. NICK’S HOUSE - NIGHT

He opens the door. It’s Franny.

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

NICK
Okay.

FRANNY
Great. I’ll pick you up tomorrow.

INT. BURGER JOINT RESTAURANT - NIGHT

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

FRANNY
I like your hat.

NICK
Thanks.

FRANNY
You don’t talk much, do you?

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

FRANNY
Yeah? What’s up?
NICK
I don’t know. Everything just feels weird. Like this mailman, he told me he wanted to be in my shoes for a day. Why would he say that?

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

NICK
Maybe.

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

She looks around the table.

FRANNY (CONT’D)
Take this for example.

She picks up the salt shaker.

FRANNY (CONT’D)
It probably took some guy or some woman some time and trials before realizing this goes pretty well with fries.

NICK
(pause)
Salt goes well with fries?

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

NICK (CONT’D)
Not bad.

INT. FRANNY’S CAR – NIGHT

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

FRANNY
Whoops!

She hands the paper to Nick.
FRANNY (CONT’D)
My number’s on the top and the one
on the bottom is for a temp agency.
A friend of mine works there. Ask
for Tiffany.

NICK
Wow, thanks.

FRANNY
No problem. We’re neighbors.

She smiles.

INT. NICK’S HOUSE – NIGHT
Nick enters and closes his door. He looks around his house
with uncertainty.

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

NICK
Hi, I’m--

Glen sticks his finger out toward Nick.

GLEN
(typing)
Okay... okay. And now... I’m done.

He looks at Nick.

GLEN (CONT’D)
Yes?

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

GLEN
Did you just graduate?

NICK
No.

GLEN
What are you doing here then?
GLEN
Yeah, but what are you here for?

NICK
I need a job.

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

Nick looks a little frightened.

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

Nick sits. Glen studies Nick.

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

EXT. NICK’S HOUSE - EVENING

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

NICK
I got the job.

FRANNY
What?

NICK
I got the job.

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

NICK
Yeah?

FRANNY
Yeah. Come on over. We’ll hang out.
INT. FRANNY’S HOUSE – NIGHT


    FRANNY
    I’m going to get us some drinks.

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

    FRANNY (O.S.) (CONT’D)
    Do you have a drink preference?

    NICK
    Um, water’s fine.

Franny peeks in from the kitchen.

    FRANNY
    Did you say water?

    NICK
    Yeah.

    FRANNY
    Do you want alcohol in your water?

    NICK
    Um, no.

She smiles.

    NICK (CONT’D)
    What?

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

    FRANNY
    Oh. You’re serious?

    NICK
    I don’t drink alcohol. It makes me throw up.

    FRANNY
    Yeah. It does that.

She looks at him, curious and a little disappointed.
FRANNY (CONT’D)
Um, so, I’ll be back with your water.

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

NICK
I’ll have some alcohol in my water.

INT. JANE’S APARTMENT – NIGHT

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

INT. FRANNY’S HOUSE – NIGHT

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

NICK
I wanted to apologize and confess something to you.

FRANNY
What for?

NICK
Being so shy and lame.

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

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

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

NICK
Stop it, you’re going to make me blush.

She smiles.
NICK (CONT'D)
Hey. How come you have all these kids books and things lying around?

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

NICK
No. I thought you were a barber.

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

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

FRANNY
Or an axe murderer.

They share a laugh.

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

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

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

She smiles.

FRANNY
You’re so nice.

NICK
Thank you. You look nice too.

Nick notices a guitar lying against the wall.
NICK (CONT'D)
You play the guitar?

FRANNY
What?

She looks over at what Nick’s looking at.

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

Nick gets up and picks up the guitar.

FRANNY (CONT’D)
You play?

NICK
Yep. I used to be in a band.

He sits down on a sofa close to Franny.

FRANNY
What were you guys called?

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

FRANNY
Play me a song, Nicky Thunder.

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

They laugh.

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

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

Another laugh.
FRANNY (CONT’D)
Okay, okay. Shut up and play me a song.

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

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

NICK (CONT’D)
Who loves the sun? Who cares that it makes plants grow? Who cares what it does since you broke my heart. Who loves the wind? Who cares that it makes breezes? Who cares what it does since you broke my heart.

Franny is caught in the emotionality of the song.

NICK (CONT’D)
Pa pa pa pa who loves the sun? Pa pa pa pa who loves the sun? Pa pa pa pa not everyone.

He stops.

NICK (CONT’D)
That’s about it.

FRANNY
That was beautiful. Who does love the sun?

NICK
Not everyone.

They half-smile.

INT. FRANNY’S HOUSE – MORNING

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

NICK
Hey... hey.

Franny wakes up. She sees her feet on Nick’s face. She tries to move it away quickly but ends up kicking Nick’s chin.
NICK (CONT'D)

Ah!

FRANNNY

Sorry!

They lie awkwardly for a moment.

FRANNNY (CONT’D)

Coffee?

INT. FRANNNY’S HOUSE – KITCHEN – MORNING

Nick and Franny drink coffee quietly.

FRANNNY

You didn’t throw up.

NICK

I guess I grew up.

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

FRANNNY

(into cell)

Hello?... Oh, hey, Dad!

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

FRANNNY (CONT’D)

Yeah.... Oh, really?... Well, that’s wonderful, you old dog!

INT. HOSPITAL WAITING ROOM – DAY

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

NURSE

Nick Chary.

MRS. CHARY

(over cell)

Hello?... Hello?

Nick closes his cell.
INT. DOCTOR’S OFFICE - DAY

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

DR. REED
STD check up?

NICK
What?

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

NICK
What?

Dr. Reed looks at Nick.

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

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

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

Dr. Reed looks closely at the spots.

DR. REED (CONT’D)
What is this?

NICK
I was hoping you knew that.

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

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

DR. REED (CONT’D)
No, not marker. Have you experienced any problems like severe headaches, loss of memory, anything?
NICK
No. I’m not sure if I lost my memory. How would I even know?

DR. REED
When did you get these spots?

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

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

NICK
I don’t party.

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

Dr. Reed hands him a card.

DR. REED (CONT’D)
This is the number to a neurologist. If you feel there’s something wrong up there, make an appointment with her.

INT. DOCTOR’S OFFICE HALL - DAY
Nick exits Dr. Reed’s office as he heads out for the waiting room. He passes Jane, not realizing who she is, but she notices him.

JANE
Nick!

Nick turns. He’s shocked.

NICK
Jane?

JANE
Yeah.

NICK
Oh my God. How are you doing?
He smiles and hugs her. She looks lost.

JANE
Um, good. Where have you been?

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

JANE
Check up.

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

JANE
No, I’m free, but--

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

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

INT. RESTAURANT - DAY

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

JANE
Are those tattoos?

NICK
I have no idea what they are.

He looks at her and just smiles.

JANE
What?

NICK
I can’t believe it’s you.

JANE
Are you high or something?

NICK
No. So, what are you doing out here?
JANE
You’re sure you’re not high?

NICK
I’m not high.

She leans closer to Nick.

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

NICK
Yeah. Why are you acting so strange?

JANE
Why are you acting so strange?

NICK
I’m not!

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

Nick looks down at his food, thinking.

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

JANE
What do you mean?

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

JANE
You sound like you’re high.

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

JANE
I know, I know. You shouldn’t take so many drugs though. They really--
NICK
Wait a minute now. Dr. Reed told me the same thing. I don’t take, do drugs.

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

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

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

NICK
Remember we used to play that all the time?

JANE
Yeah.

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

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

NICK (CONT’D)
Do you still keep in contact with your parents?

JANE
No, but my Dad died.

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

JANE
Like a year after you left.

NICK
Jesus, Jane. I’m sorry. Really.
JANE
It’s fine. How about you, do you keep in contact with your folks?

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

JANE
Well, we’re better off without them.

NICK
Yeah, I guess.

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

JANE
Not it!

NICK
What?

JANE
Not it!

Nick smiles. She gets up and runs away.

NICK
Ready or not, here I come!

She stops.

JANE
No fair!

Nick gets up and chases her. She runs.

INT. JANE’S CAR - MOVING - DAY
The car stops in front of Nick’s house.

JANE
So, this is where you live, huh?

NICK
Yup.

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

He smirks.
NICK
Do you want to come inside?

JANE
No. I got things to do.

She smiles.

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

JANE
I have it.

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

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

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

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

INT. CANNON STUDIO - BATHROOM - DAY

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

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

ROSIE
Oh, yeah? Where’s he been?

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

ROSIE
How so?
JANE
I can’t put my finger on it. It’s like he’s got amnesia or something. He seemed happier, but...

A KNOCK on the door.

MALE VOICE (O.S.)
Come on ladies! Let’s move it.

INT. OFFICE - DAY

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

GLEN
Need help there, Chary?

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

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

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

NICK
Yeah, I think.

GLEN
Good.

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

NICK
I--

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

(MORE)
GLEN (CONT'D)
You got to be independent, man.
Move. Let me do it and you watch.
Carefully. Okay?

NICK
Okay.

Nick stays seated.

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

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

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

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

INT. NICK’S HOUSE - NIGHT
Nick sits on his couch, bored and anxious. He looks at his
phone.

EXT. FRANNY’S HOUSE - NIGHT
Nick KNOCKS on the front door. Franny answers it after a
moment. She looks tired and her right eye is slightly
bruised.

FRANNY
Hey.

NICK
What happened to your eye?

FRANNY
Kid at school threw a ball at me.
It hit my eye.
NICK
Oh. I’m sorry.
(beat)
I should leave. Did I wake you?

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

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

FRANNY
I gave you my number.

NICK
I lost it.

FRANNY
So, you came over to get my number again?

NICK
I... yeah? No. I don’t know.

She smirks.

INT. FRANNY’S HOUSE - BEDROOM - NIGHT

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

FRANNY (O.S.)
Make yourself at home.

NICK
Okay.

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

NICK (CONT’D)
Oh, hi. I’m sorry.

FRANNY
No, don’t be. You’re just looking around. Want to know who that is?
NICK
Um, okay. If you don’t mind.

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

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

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

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

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

NICK
Okay.

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

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

NICK
Okay. That’s fine.

She hands it to Nick.

FRANNY
You first.

Nick takes it and takes a swig.

NICK
Not bad.

He hands it to her. She examines him.

FRANNY
Why are you sitting up like that? Relax, Nick. We’re neighbors. What’s mine is yours. This bed is yours.
He half-smiles at her, then sinks down onto the bed comfortably.

FRANNY (CONT’D)
There you go. Feels great, huh?

NICK
Yeah.

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

NICK
No problem. Any time.

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

NICK
I’m glad we’re neighbors too.

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

She looks a little melancholic. Nick sees this.

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

NICK
Hey. I should get going. It’s getting late.

Nick attempts to leave, but Franny touches his arm.

FRANNY
Just stay a little longer.

NICK
It’s late.

FRANNY
Please.
NICK
Okay.
He lies back down. It’s quiet for a moment, then:

FRANNY
Do you want to go to the beach with me?

NICK
Sure. When do you want to go?

FRANNY
Right now.

NICK
It’s five in the morning.

She just looks at him.

INT. FRANNY’S CAR – NIGHT
Nick sits in the driver’s seat while Franny sits next to him.

NICK
I really don’t think I should drive.

FRANNY
(laughing)
I can’t drive. I’m really fucked up.

NICK
But... well, I am too.

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

NICK
I can’t.

FRANNY
Why not?

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

FRANNY (CONT’D)
Nick...?
NICK
I... I don’t know how to.

She laughs.

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

She tickles his side.

NICK
Ah, stop it.

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

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

INT. FRANNY’S CAR - MOVING - DAWN

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

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

FRANNY
Nice and slow, Nick. Nice and slow.

The car is parked.

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

NICK
This stick right? The P?

FRANNY
You got it.

He puts it in park.
EXT. BEACH PARKING LOT - DAWN

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

    NICK
    What?

EXT. BEACH - DAWN

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

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

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

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

    NICK
    (pause)
    Why are we doing this, Franny?

    FRANNY
    Why are you with me?

    NICK
    Because I like you.

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

They smile at each other.

    FRANNY (CONT’D)
    Do you want a cracker?

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

NICK (CONT’D)

Thanks.

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

FRANNY

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

NICK

I didn’t think you were.

FRANNY

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

They look at each other for a moment.

FRANNY (CONT’D)

(feigning a smile)

Yeek, huh?

He studies her melancholy.

FRANNY (CONT’D)

I didn’t get hit by a ball.

She starts to cry.

FRANNY (CONT’D)

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

NICK

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

FRANNY

Yeah. Keep telling me that, okay?

(beat)

Okay?
NICK

Okay.

(beat)
I won’t let him hurt you.

She smiles. This time seriously.

FRANNY

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

NICK

Any time.

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

EXT. BEACH - MORNING

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

INT. CANNON STUDIO - EDITING ROOM - DAY

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

JANE

Mr. Dill? Lenny?

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

LENNY

Jeanie. Have a seat.

She sits on a chair across from Lenny.

LENNY (CONT’D)

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

JANE

Not exactly. No.
LENNY
Maybe you’re not. I don’t know. I’m real sorry you couldn’t do that scene with Nicky before he left unexpectedly. He’s quite a beast. Or so I’ve heard.
(beat)
You know why I got into this business? I wanted to make movies. I loved working with actors, the crew -- it was exhilarating. Pornography was available so I chose to do it.

EXT. NICK’S HOUSE - NIGHT
Nick is about to enter his house but stops when he sees Franny’s car pulling in. He smiles.

LENNY (O.S.)
But I met Nick, and he’s just incredible. People were buying our videos and...

INT. FRANNY’S HOUSE - KITCHEN - NIGHT
Nick and Franny eat fried chicken at the table. They smile and laugh together.

LENNY (O.S.)
...they loved him. But now he’s gone and we’re losing business.

EXT. FRANNY’S HOUSE - NIGHT
Nick watches Franny playfully tossing colorful ribbons in the air. He tries it after her.

LENNY (O.S.)
Guys don’t watch it for the girls anymore. They want Nick. I get fan mail telling me this.

INT. CANNON STUDIO - EDITING ROOM - DAY
Lenny sits on the chair as he leans closely toward Jane.

LENNY
I need him. We need him.
JANE
Why did you call me in, Lenny?

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

JANE
Why, me?

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

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

LENNY
I’m sorry.

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

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

Lenny gets up and hands an envelope to Jane.

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

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

LENNY
What do you mean?

JANE
I think I saw him once.

LENNY
Where?

JANE
That’s not important. If I find him, will you give me my job back?
LENNY
Yes, of course.

She hands the envelope back to Lenny.

EXT. ELEMENTARY SCHOOL - DAY

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

INT. ELEMENTARY SCHOOL - MAIN OFFICE - DAY

Nick talks to the RECEPTIONIST at the front.

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

EXT. ELEMENTARY SCHOOL - DAY

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

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

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

SCHOOL BOY
Excuse me, Ms. Beane?

Franny turns around.

FRANNY
Yes, Charlie?

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

SCHOOL BOY
Will you marry me?

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

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

A YOUNG GIRL by the door looks at Nick.
YOUNG GIRL
Who are you?

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

FRANNNY
(smiling)
Yeah, who are you?

Nick enters the class shyly and waves to everyone.

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

FRANNNY
What are you doing here?

NICK
I came here because I wanted to see you.

She smiles.

FRANNNY
Oh, well, here I am.
(to School Boy)
Sorry, Charlie. I’m taken.

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

EXT. ELEMENTARY SCHOOL - DAY

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

FRANNNY
Ready... set... go!

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

LATER: The Young Girl sits between Nick and Franny on a bench at the front of the school. A mini van stops at the front and HONKS.
YOUNG GIRL
That’s my Mom.

She gets up and heads off.

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

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

NICK
You have a great job.

She laughs.

FRANNY
They’re fun kids.

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

FRANNY (CONT’D)
Oh, shit.

NICK
What’s wrong?

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

HERMAN
Hey, Fran.

FRANNY
Hi.

Herman approaches them.

HERMAN
Who’s this guy?

NICK
I’m Nick.

HERMAN
Herman.

He sticks his hand out. Nick shakes it.

HERMAN (CONT’D)
Are you a teacher here?
NICK
No.

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

NICK
I’m not a teacher.

HERMAN
Oh. Well, it was a pleasure meeting you.
(to Franny)
Ready to go?

FRANNY
What are you talking about?

HERMAN
Let’s go out for an early dinner, yeah?

FRANNY
No, Herman.

HERMAN
(to Nick)
You’re still here, friend.

NICK
Yeah. She was going to give me a ride.

HERMAN
Oh, yeah?

FRANNY
Yes. Come on, Nick.

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

HERMAN
Fran, let’s go. I’m driving.

FRANNY
Let go of me. Nick, just get in.

Nick gets in and watches them nervously.

HERMAN
Don’t start a scene, Fran. Tell him to go and we’ll go on ahead, okay?
He holds her tighter. She grimaces.

FRANNY

Herman!

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

NICK

(quietly) Let go of her.

Herman continues to drag her along.

NICK (CONT’D) I said, let her go.

Herman turns around.

HERMAN Excuse me?

NICK I said, let her go. Now.

HERMAN Go fuck yourself, man.

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

NICK (to Franny) I’m sorry.

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

HERMAN You fuck!

Nick looks down at Herman with tenacity.

NICK What?!

HERMAN (timid) You... fuck, man.
Franny takes Nick’s hand.

**FRANNY**
Let’s go.

**INT. FRANNY’S HOUSE – DAY**

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

**INT. FRANNY’S HOUSE – BEDROOM – DAY**

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

**NICK**
Wait.

They stop.

**FRANNY**
What’s wrong?

**NICK**
Nothing. It’s just, wait a minute.

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

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

She nods yes.

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

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

**NICK**
I think once.

**FRANNY**
You think?

He gives her a look. She smiles at him.
FRANNY (CONT’D)
I don’t care. It doesn’t matter.

They start kissing again.

NICK
You sure?

FRANNY
Yes. As long as it’s with you.

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

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

FRANNY (CONT’D)
Oh my God.

NICK
What’s wrong?

No response.

NICK (CONT’D)
Franny?

FRANNY
Nothing, babe. Nothing.

They continue their lovemaking under the sheets.

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

NICK
How am I doing?

FRANNY
What?

NICK
How am I doing?

She MOANS.

NICK (CONT’D)
What? Is that good?

She MOANS LOUDER.
NICK (CONT'D)
Franny? Franny?

FRANNY
(moaning)
Oh my God! Shut up.

They continue.

EXT. FRANNY’S HOUSE – EVENING

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

INT. NICK’S HOUSE – EVENING

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

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

NICK
(into cell)
Hello?

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

Nick smiles.

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

Nick smiles even wider.

INT. FRANNY’S HOUSE – BEDROOM – MORNING

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

FRANNY
I got to go to work.

NICK
Me too.
FRANNY
I don’t want to go.

NICK
Me too.

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

INT. OFFICE - DAY

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

GLEN
Cheery mood, Chary?

NICK
I’m sorry, what?

GLEN
You look happy today.

NICK
Oh, thank you. You do too.

GLEN
How’s the Ellsbury file coming along?

NICK
Just fine.

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

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

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

Nick continues his work, but stops after a moment.

NICK
What the hell is your problem?

GLEN
I’m sorry, what?

NICK
Why are you always watching me?
GLEN
Because it’s my job.

NICK
Is it really?

GLEN
Yes.

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

Nick gets up.

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

He walks away.

EXT. NICK’S HOUSE - NIGHT

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

INT. NICK’S HOUSE - NIGHT

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

NICK
I’m really glad you’re here.

JANE
Why’s that?

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

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

NICK
I think I’m in love.
She studies him.

NICK (CONT’D)
I don’t know, Jane. I just feel it, you know. It’s like I wake up and I’m excited.

JANE
(smiling)
Who is she? Where did you meet her?

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

JANE
What? You’re in love with your neighbor?

NICK
Yeah.

JANE
Ew.

She playfully punches Nick’s arm.

JANE (CONT’D)
God, how awkward. But wow, Nick. That’s really great. So you’re sure about this one this time?

NICK
As opposed to which one?

JANE
Michelle.

NICK
(confused)
Michelle?

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

Nick is lost. She sees this.

JANE (CONT’D)
You really don’t know who I’m talking about?
NICK
No.

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

NICK (CONT’D)
What are you doing?

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

JANE
How did you get these spots?

NICK
I don’t know.

She lets go of his head.

JANE
Pedophile.

NICK
What?

JANE
Pedophile. Does that mean anything to you?

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

She gently touches his cheek.

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

She gathers her things and heads off.

NICK
Jane.

She turns around and smiles, then continues to leave.

INT. JANE’S APARTMENT - NIGHT

Jane sits at her dining table and looks at bills. She puts them down hopelessly.
LATER: Jane and Rosie sit on the sofa together. Jane’s been crying, and she holds an envelope. Rosie hugs her, then gets up.

JANE
(indicating envelope)
Thanks for this. Really.

ROSIE
No problem. We Cannon girls stick together.

Jane forces a smile. Rosie smiles back.

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

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

ROSIE
You’re going to lose your job.

JANE
I’ll figure something out.

EXT. WANG’S PORN SHOP – NIGHT

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

INT. CANNON STUDIO – KITCHEN – DAY

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

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

INTERCUT WITH:

INT. JANE’S APARTMENT – DAY

Jane helps her Little Kid put his clothes on while on her cell.
JANE
(into cell)
No. I thought I knew where he was, but it wasn’t him.

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

JANE
Don’t do this, Lenny.

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

Lenny is about to hang up when:

JANE
Wait!

LENNY
What?

No response. Jane looks at her Little Kid.

LENNY (CONT’D)
Jeanie?

INT. NICK’S HOUSE – BEDROOM – NIGHT

Nick and Franny cuddle in bed together.

FRANNY
Why would you quit your job?

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

FRANNY
How can you even afford this house?

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

They share a laugh.

FRANNY
What are you going to do now?
NICK
Private guitar lessons. Until I figure things out.

She smiles.

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

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

FRANNNY
This is so corny.

She bursts out laughing.

NICK
Jerk!

He tickles her as they kiss and cuddle some more.

I/E. NICK’S HOUSE - DAY

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

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

YOUNG TEENAGER
You got it, Nick.

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

NICK
Jane?

Jane and the Tough Guys walk up to Nick.

NICK (CONT’D)
Um, hi. Who are--

JANE
I’m sorry, Nick.
Biggie pushes Nick inside and pins down on the floor. Jane and Skinny walk in and close the door.

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

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

BIGGIE
We got this.

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

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

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

BIGGIE
It doesn’t hurt to try.

SKINNY
He’s the best, Jeanie.

JANE
Where’s the bag?

SKINNY
By the couch.

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

I/E. - CAR - DAY

ON TV SCREEN: A long-haired and bearded Nick with thick shades on looks through a pair of binoculars from the driver’s seat. He stops. He sees something he likes.
Outside, at a corner, a YOUNG TEENAGER GIRL in a mini skirt chews gum.

Nick licks his lips.

The DVD FAST-FORWARDS.

INT. NICK’S HOUSE - DAY

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

INT. BASEMENT SET - DAY

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

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

TITLE CARD: Nicky Harding is The Pedophile.

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

INT. NICK’S HOUSE - DAY

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

MONTAGE OF RETURNING MEMORY:

INT. PARKED CAR - NIGHT

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

EXT. PARK - DAY

Young Nick, 13 chases YOUNG JANE, 5, around at an open field. They both laugh and smile.
INT. SCHOOL LIBRARY - DAY
High School Nick sits alone at a long table reading a book.

INT. ELEMENTARY SCHOOL - FRANNY’S ROOM - DAY
Nick watches the School Boy proposing to Franny.

INT. MICHELLE’S APARTMENT - NIGHT
Nick stands by the door, humiliated with the engagement box in his hand.

INT. CANNON STUDIO - LENNY’S OFFICE - DAY
Nick shakes hands with Lenny.
Nick signs a contract.

INT. BARBERSHOP - DAY
Nick sits while Franny fixes his hair. Nick looks at a reflection of Franny’s face through the mirror.
END MONTAGE.

INT. NICK’S HOUSE - DAY
Skinny turns the TV off. Nick sits there shocked and motionless. Jane bends down to lower herself to Nick’s level.

JANE
Nick? Do you remember?

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

JANE (CONT’D)
I’m so sorry.
(to Tough Guys)
Can you guys leave the room?

SKINNY
Why?

JANE
Just leave the God damn room, please.
SKINNY
Okay, okay.

Skinny and Biggie leave the room.

JANE
How did you forget everything?

NICK
I don’t know.
(beat)
Why are you doing this to me?

JANE
You have responsibilities, Nick.
You’re still under a contract.

NICK
You’re doing all this because of a contract?

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

NICK (CONT’D)
Can you take this shit off me, please?

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

NICK (CONT’D)
Was I mean to you? Did I do something to make you fuck up my life? Say something.

She ignores him.

NICK (CONT’D)
Jane, for Christ’s sakes, say something!

JANE
You never called me.

She stops for a moment.

JANE (CONT’D)
I had the kid. His name’s Nick.

She continues.

JANE (CONT’D)
Why didn’t you call me?
NICK
I was fed up. I had my own life to look after.

JANE
Yeah. Look how that turned out.

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

JANE (CONT’D)
Maybe I could have helped. I don’t know, well at least, maybe someone else could have.

She finishes untying Nick, but he just sits there.

NICK
What do I do now?

EXT. NICK’S HOUSE - EVENING

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

INT. CANNON STUDIO - LENNY’S OFFICE - NIGHT

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

LENNY
I’ve missed you so much.
(to Jane)
You have your job back. And you’re getting a raise. Now if you don’t mind, I’d like to talk to Nicky in private.

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

LENNY (CONT’D)
Come. Sit. Sit.

Nick sits across from Lenny.

LENNY (CONT’D)
Crazy shit, Nicky boy. A fucking porn star with amnesia. That’s a gold mine.

(MORE)
LENNY (CONT’D)
We can have someone write an
article, and... and we’ll make a
fucking movie out of it!

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

LENNY
What do you mean?

NICK
I don’t want to be a porn star.

LENNY
But you’re under a contract.

NICK
Change it then. For me.

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

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

Lenny examines the desperate expression on Nick’s face.

INT. CANNON STUDIO - NIGHT
Nick passes by Jane in the hallway. Jane follows him.

JANE
What’s going to happen now?

NICK
He said, he’ll consider reworking
my contract.

JANE
So, you might be done with all
this?

NICK
Yes.
Nick opens the front door and leaves.

    JANE
    Don’t you need a lift?

    NICK
    I’ll walk.

She watches him leave.

EXT. WANG’S PORN SHOP - NIGHT

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

EXT. FRANNY’S HOUSE - NIGHT

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

    HERMAN
    Hey, Nicky.

    NICK
    What are you doing here?

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

Herman leaves the front door ajar.

    HERMAN (CONT’D)
    See ya, champ.

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

INT. FRANNY’S HOUSE - NIGHT

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

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

NICK
Franny, let me--

FRANNY
I said, get the fuck out!

NICK
Franny--

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

NICK (CONT’D)
Let me explain myself.

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

I--

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

NICK
Franny--

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

FRANNY
Leave me alone.

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

INT. NICK’S HOUSE - BEDROOM - NIGHT

Nick looks through his boxes with disgust.

EXT. NICK’S HOUSE - NIGHT

Nick carries the boxes to the garbage can at the front. After he tosses the contents from the box, he looks at Franny’s house.
INT. NICK’S HOUSE - BEDROOM - NIGHT

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

EXT. WANG’S PORN SHOP - NIGHT

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

NICK
I know you’re in there, Wang! Open up! Open up!

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

NEIL
What the fuck, dude.

INT. WANG’S PORN SHOP - NIGHT

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

NICK
Thanks.

NEIL
No problem.
(beat)
You okay, Nick? You don’t look too good.

NICK
Take that cardboard cutout down. Okay, Neil?

Neil watches Nick leaves.

INT. NICK’S HOUSE - NIGHT

Nick sits on the floor by his coffee table. Lines of cocaine lie in front of Nick. He starts to cry as he looks at the lines of coke.
INT. CANNON STUDIO - LIVING ROOM SET - NIGHT

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

INT. FRANNY’S HOUSE - BEDROOM - NIGHT

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

INT. NICK’S HOUSE - NIGHT

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

INT. CANNON STUDIO - LIVING ROOM SET - NIGHT

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

INT. FRANNY’S HOUSE - BEDROOM - NIGHT

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

INT. CANNON STUDIO - LIVING ROOM SET - NIGHT

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

INT. FRANNY’S HOUSE - BEDROOM - NIGHT

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

INT. NICK’S HOUSE - NIGHT

Nick snorts the last line of cocaine.
INT. NICK’S HOUSE - BATHROOM - MORNING

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

EXT. NICK’S HOUSE - MORNING

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

INT. JANE’S APARTMENT - MORNING

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

  JANE
  What are you doing here?

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

  JANE
  How do you like it?

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

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

  JANE
  Why?

  NICK
  It’s always been there for me.

It’s quiet for a moment, then:

  JANE’S LITTLE KID (O.S.)
  Mommy?

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

  JANE’S LITTLE KID (CONT’D)
  Who are you?

  NICK
  My name’s Nick. I used to be your Mom’s neighbor.
JANE'S LITTLE KID
You're Nick? The guy I was named after?

Nick looks over at Jane. She nods.

NICK
I guess so, um, Nick.

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

NICK
Yeah?

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

NICK
She said that only happened once?

Nick smiles a little.

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

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

NICK
Sure. If your Mom doesn't mind.

JANE'S LITTLE KID
Mom?

JANE
Yeah, of course.

JANE'S LITTLE KID
Cool!

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

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

NICK
Nick.

Jane's Little Kid stops and looks at Nick.
NICK (CONT'D)
Have a good day at school.

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

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

NICK
Okay.

They leave.

INT. CANNON STUDIO - DAY
Nick enters. Cast and Crew greet, hug, kiss Nick.

CREW GUY #1
Nice hair cut, Nick!

CREW GUY #2
Where you been, Nick?

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

INT. CANNON STUDIO - HOSPITAL ROOM SET - DAY
Crew Members set up the scene. Nick, in a bathrobe, sits on a chair reading a script. Lenny walks over to him with a big smile and pats Nick’s leg.

LENNY
You ready?

NICK
Yeah.

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

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

ASSISTANT
We’re ready to roll.

LENNY
Okay good.
The Assistant runs off.

LENNY (CONT’D)

Ready, Nicky?

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

FEMALE DOCTOR (O.S.)

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

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

Lenny watches Nick intently.

NICK

Doctor. What’s wrong with me?

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

FEMALE DOCTOR

I’m afraid you have cancer and it’s malignant.

NICK

What? What’s going to happen now?

FEMALE DOCTOR

Don’t worry. I’ll cure you. Just sit there.

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

JANE (O.S.)

No! Don’t do it!

Everyone turns their attention toward Jane by the set entrance.

LENNY

What the fuck are you doing?

JANE

Don’t do this, Nick.
LENNY
Somebody get her off the set.

Tough Guys walk toward her.

JANE
Nick...

Nick looks at her, confused.

NICK
Don’t hurt her. Let her go on her own.

LENNY
You heard him.

The Tough Guys stop.

LENNY (CONT’D)
You’re fired, bitch. Now get the fuck off my set.

Jane forces a smile at Nick.

JANE
I’m sorry, Nick. I’m sorry.

Nick watches her leave.

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

The Female Doctor gets on her knees.

ASSISTANT DIRECTOR
Quiet on set!

SOUND MIXER
Speed!

LENNY
Action.

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

NICK
No.
She looks at him, confused.

    FEMALE DOCTOR
    Wh... what?

    NICK
    No.

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

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

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

I/E. JANE’S CAR – DAY

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

    JANE
    Nick!

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

EXT. FRANNY’S HOUSE – DAY

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

    HERMAN
    What the hell?

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

    NICK
    Franny!

Nick runs faster until he catches up to them.

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

    HERMAN
    Fuck you, man. Leave us alone.
FRANNY
Just go away. At least until we get
all the boxes in the car.

NICK
Don’t leave.

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

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

HERMAN (CONT’D)
Fuck you, man!

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

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

FRANNY
Don’t bullshit me.

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

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

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

(beat)
Aren’t you going to say something?
FRANNY
Why are you wearing a hospital gown?

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

She gives him a disgusted look.

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

She looks at him sternly.

NICK (CONT’D)
I don’t want anyone to hurt you. I just want you to be smiling and mean it.

FRANNY
What?

NICK
I don’t know. What do you say?

She starts to get teary-eyed.

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

They laugh as their tears get watery.

NICK
I don’t know, but I’m really cold.

A long moment as they just look at each other.

FRANNY
Do you maybe want to come inside then?

He nods his head yes. As they walk toward Franny’s house, Nick takes the box from her and carries it inside.
The door closes. Herman walks back toward the front of the house and looks around, confused.

FADE TO BLACK.

THE END.