

Marietta

by
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Original screenplay

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MONTAGE: CLOSE UP ON SEX.

The anatomy of two lovers entwined. Appropriate frames tightly woven together, blurred and slow, and too close to discern any recognizable faces or figures. Sounds to relay a sense of sex. A soft erotic blend, from white and deep red to black.

INT.HOSPITAL. DAY

A ceiling fan spins slowly overhead a young man with long greasy hair strapped to a gurney.

JOHNNY (V.O.)

I believe anything that you can imagine exists within reality, and anything within reality just might be imaginary.

The ceiling fan continues to spin, as Johnny lies still looking directly up at it. An orderly enters and begins to shave his head.

INT. AUDREY'S CAR. EARLY MORNING.

Johnny sits in the passenger seat screaming and freaking out. He is convulsing. He has dropped several hits of acid and has now become rather claustrophobic.

JOHNNY

Let me out of here you fuckin' Nazi.

Driving the car is Audrey. A tough looking dame. A good friend, but not above knocking Johnny out if the situation comes to a head. She delivers a swift right hook to Johnny's jaw. He is on so much acid that the punch barely fazes him.

JOHNNY (CONT'D)

Hey, Oh, pull over!

She punches him again.

JOHNNY (CONT.) (CONT'D)

Ouch, you bitch. Stop the car!

She slams on the brakes, and he hits the dash bored.

AUDREY
We're never gonna find his house if
you don't stop
Freaking out!

Johnny is oblivious to her concerns.

JOHNNY
Are we stopped?

Johnny looks around. His hair is in his face and his lip is bleeding.

AUDREY
Listen to me Johnny, I'm lost. So
you have to

tell me where Neil lives. I don't think it's here.

Johnny does not respond and begins to sculpt the air in front of him with his hands.

AUDREY (CONT.) (CONT'D)
(to self)
I'm gonna kill you for taking all
of that acid. Johnny!

Johnny turns to her screeching.

JOHNNY
Jesus what happen to you?

She punches him again. His head hits the window spidering the glass. He begins to scream.

EXT.AUDREY'S CAR. EARLY MORNING.

Johnny's scream is muffled, until the door opens and he falls out. Audrey gets out of the car.

AUDREY
Get back in the fucking car Johnny.

The sun has just come up. Johnny lies on a freshly dewed lawn. He looks up to see the neighborhood around him.

JOHNNY
Wow.

They are in a rather affluent development. Large houses, with big lawns and beautiful cars. Everything is shiny and new to him. He looks to see Audrey standing over him.

AUDREY

We are getting out of here now.

Audrey moves to pick him up off the ground. He jumps up in a kung-fu position and begins to kick at her. He chases her around the car.

AUDREY (CONT.)

Hey you fucking freak stop it.

Johnny kicks Audrey in the hip knocking her to the pavement. He starts to run onto one of the lawns. A stranger from one of the surrounding houses comes to Audrey's aid.

STRANGER

That guys crazy.

The stranger attempts to help Audrey up off the ground. She squirms from the Stranger's grip and pushes him away.

AUDREY

(to stranger)

Fuck off, pervert.

The Stranger is taken back. Audrey watches as Johnny stands in front of one of the houses and once again begins to sculpt the air with his hands. He moves down the road from house to house. He stops at one house in particular. It has a bright red door. A beautiful woman possibly in her late thirties, Marietta, opens the door to get her paper. She notices Johnny in her front yard looking at her. In the distance we hear police sirens. Johnny looks at Marietta and begins to wave his hands in front of her. She takes a step toward him and he steps back. Audrey begins to run toward him.

AUDREY (CONT.)

Johnny!

Audrey is cut off by two police cars that race past her. Immediately the cops are surrounding Johnny. He takes a Kung-Fu position. Ready to fight them.

AUDREY (CONT.)

Oh Shit.

One of the policemen run at Johnny and tackles him to the ground. Then three more dog-pile on top. Johnny lies squirming on the ground, as they hand cuff him. His gaze never leaves the Marietta's. Their eyes are locked. He is picked up off the ground, and dragged to a police car. His eyes connected to Marietta's until the last possible moment.

INT.HOSPITAL LOBBY. DAY

Audrey sits talking with Sammy. Sammy is a good-looking sharply dressed young guy. He sits scolding Audrey.

SAMMY

You didn't have to fucking hit him.

AUDREY

What else was I supposed to do? He was trippin'

balls.You don't know you weren't there. There was no way I would have been able to find Neil's.

SAMMY

Well you could have started with the right part

of town.

She is exhausted from the banter.

AUDREY

I'm not good with directions.

Neil enters the frame. A stout confident young man, in his late twenties. He appears more mature than Audrey and Sammy.

NEIL

Shut up hippies.

(to Audrey) You shouldn't have hit him.

AUDREY

He kicked me.

NEIL

Shhh!

INT. HOSPITAL ROOM.DAY

Johnny is still strapped to the bed. The orderly has shaved his head. He lies quietly sedated by drugs they have fed him. He continues to watch the ceiling fan spin.

JOHNNY (V.O.)

You see, I was Lucifer, and I was busy

creating the world of man.

INT. JOHNNY'S HOUSE DAY

Neil and Johnny sit in his kitchen drinking milk they're waiting for his father.

NEIL

That's really fucked up.

Johnny takes a drink.

JOHNNY

Yeah, social conditioning. (beat) I hate milk.

NEIL

It's good for you.

JOHNNY

No it's not.

We here the toilet flush off screen. Johnny turns to look over his shoulder. His father is in the bathroom and will be coming out soon.

JOHNNY (CONT.)

I saw something when I was tripping, now,

I don't know how to say it.

NEIL

You're so stupid. You're lucky you still know

your name. Now you gotta explain this mess to your old man.

JOHNNY

I don't care about that. It's not about him anyway.

NEIL

Here he comes.

Johnny's father Darrell enters the kitchen. An older blue collar middle management come-over man with a clip on tie. He says nothing and walks to the fridge. Johnny and Neil watch as he pulls out a carton of milk, and pours himself a glass. He takes a drink and turns to look at them. He has a milk mustache. He looks at Neil and glares.

JOHNNY
Morning Pop.

Darrell grunts. Neil becomes a bit uncomfortable.

NEIL
Well I better get going.

Neil gets up and leaves. Darrell watches Neil leave. He waits to hear the door shut, before he moves to sit down with Johnny.

DARRELL
Why you hang out with losers like that?

Johnny sits silently.

DARRELL (CONT.)
Huh? They will do nothing but bring you down.

You wanta be down? You wanta be a loser?

Johnny says nothing.

DARRELL (CONT.)
Because that's what you will be.
Get it together

Johnny. Now I'm trying to understand you. I did dumb things when I was a Kid. But I never did drugs. You don't need drugs son. You don't need drugs when you got Jesus.

Johnny rolls his eyes.

DARRELL (CONT.)
Now hear me out. I want to see you in church

this Sunday You're going to come with Deloris and me.

JOHNNY
No, no I'm not.

DARRELL
I'm not asking you boy.

JOHNNY

I don't care what you're doing. I'm not going.

DARRELL

I'm not just gonna sit back and watch my son

give his soul to Satan.

JOHNNY

I'm not giving my soul to Satan.

DARRELL

He has got you so duped. He is just feeding

you lies and you're Just eaten it up. He will watch you choke. Do you wanta choke?

JOHNNY

Not everything is about God.

DARRELL

What did you say?

Johnny doesn't answer.

DARRELL (CONT.)

This is not the way you're mother and I raised you.

JOHNNY

Don't start that shit.

Darrell quickly smacks Johnny.

DARRELL

Watch that tongue, and listen to the truth.

JOHNNY

This isn't truth. It's your pathetic attempt at a

guilt trip.

DARRELL

This isn't a guilt trip, if you feel guilty it's

because you know I'm right.

JOHNNY

No, no you don't get it. I don't think like you.

You're living a lie and you're miserable. Its all-

Darrell punches Johnny knocking him out of his chair, and spilling his milk.

DARRELL

Don't disrespect this house. Honor thy father

and thy mother. Have you forgotten that?

Johnny sits on the floor. His lip is bleeding. Darrell stands above him.

DARRELL (CONT.)

Oh get up off the floor and stop being so dramatic.

DARRELL (CONT.)

You're As bad as your mother.

Johnny picks himself up off of the floor and stands to face his father.

JOHNNY

Mom is dead, and I'm leaving.

DARRELL

Where you gonna go?

JOHNNY

Too Hell apparently.

DARRELL

Fine I don't need you here. You bring nothing but dissension into this house.

Johnny nods and exits.

EXT. MECHANIC SHOP, DAY

Neil and Johnny are working on a car. Red there boss is in the corner looking at porn. An old 66 Lincoln sits half coverd in the corner of the shop.

NEIL

I don't know what to tell you. My parents are

the furthest thing from religious. Shit, hand me that five-eighths.

Johnny hands him a wrench.

JOHNNY

Well I told him I was leaving.

NEIL

Oh yeah, that's good. Where you gonna go?

There is a long pause-before Neil continues.

NEIL (CONT.)

I'm just fucking with you. You can crash at our

place if you want.

JOHNNY

You sure that's okay with Marie?

NEIL

Sure, I mean for a few days at least. We let

her sister stay with us for 2months after she got divorced. I think she owes me one.

Neil stops working and pulls out a cigarette. He offers Johnny one, he declines. Neil lights his smoke and continues.

NEIL

When you gonna do something about that.

Neil points to the Lincoln sitting in the corner collecting dust.

JOHNNY

Yeah, I had Red order the last parts today. They

should be in next week.

NEIL

You should see if Audrey could help you out. You

may need to sofa surf for a while.

JOHNNY

Yeah.

NEIL

Family is important. You should try
and work things

out with you're old man. He's probably got allot on his mind.
The way I see it, the Bible that is. It's all about

being cool. You know. I mean maybe the fonz had it all
figured out. Like the ten-Commandments, all about being cool.

Johnny starts to laugh.

NEIL (CONT.)

No don't laugh man. Check this out.
Do not bare false witness right?
Don't lie, well no shit, because
hey, that's not cool. Don't steal,
because that's not cool. Don't
kill, Why? Well because it's not
cool. I mean Christ and his cronies
they were just a bunch of free
loven' brothers in the wrong place
at the wrong time. They were just
trying to be cool.

JOHNNY

What about organized religion?

NEIL

Oh well that shit is all fucked up.

Johnny and Neil laughs until a beautiful girl comes walking
down the sidewalk.

JOHNNY

I love summer dresses.

NEIL

You should call Audrey.

Neil puts out his cigarette and goes back to work. Johnny
continues to watch the girl as she walks away.

NEIL (CONT.)

Hey, stalker, you still work here?

EXT. MARIETTA'S HOUSE - EVENING

Johnny pulls up in front of her house. It's pouring rain. He
gets out of his car and starts to walk up to the house.

He stops halfway there. Marietta pulls the curtain open and sees Johnny standing in her lawn. Johnny looks at her and then proceeds to the front door. A blue porch light comes on as he knocks. Marietta opens the door only a sliver.

MARIETTA

Hello, can I help you?

JOHNNY

Yeah, I wanted to apologize for the other day.

MARIETTA

Morning.

JOHNNY

What?

MARIETTA

The other morning. There isn't much to apologize for.

JOHNNY

Well all the same ma'am, I'm sorry.

Marietta opens the door a little more.

MARIETTA

Ma'am? How old do you think I am?

JOHNNY

I couldn't say. I meant nothing, I meant no offence.
I just wanted to say I am sorry.

MARIETTA

It's okay nothing interesting ever happens around here
Anyway.

JOHNNY

I see.

Marietta steps on to the thresh-hold and continues to hold the door behind her back. Johnny takes a step back.

MARIETTA

Do you? I'm sure you don't live around here.

JOHNNY

No.

MARIETTA
What is your name?

JOHNNY
Johnny.

MARIETTA
Why did they shave your head
Johnny?

JOHNNY
I don't know.

MARIETTA
What where you on?

JOHNNY
Hmm? Oh, I licked a couple things I
shouldn't have.

MARIETTA
I see. Well I hope you don't make a
habit of putting your
Tongue places it doesn't belong.

Johnny holds back a smile and snicker. Marietta stares at him
intently.

MARIETTA (CONT.)
Are you on anything right now?

JOHNNY
No, Oh no.

MARIETTA
Are you in school?

JOHNNY
No, I work.

MARIETTA
Yeah, where do you work?

JOHNNY
I work at the auto repair shop off
of Normandy & 30th.

MARIETTA
You going to be a mechanic the rest
of your life?

JOHNNY
No, just for now I guess.

MARIETTA

For now? What do you really want to do?

JOHNNY

Art.

MARIETTA

An artist?

JOHNNY

Not really I just like to draw when I'm bored.

I figure life will probably get really boring on down the line, so I'll need something to get me through the moldy years.

MARIETTA

Why don't you bring me by some of your boring drawings?

JOHNNY

Uh,

MARIETTA

Friday, 6:30?

JOHNNY

Well.

MARIETTA

Well what? You wanted to apologize didn't you?

JOHNNY

Yes.

MARIETTA

Good I'll see you then.

JOHNNY

What should-I-bring-, anything?

Marietta starts to go back inside.

MARIETTA

Just your boring drawings.

Marietta slams the door and turns off the porch light. Johnny slowly walks away and then runs to his car.

INT. AUDREY'S APARTMENT NIGHT

A small studio. Plenty of plants and posters. A radio plays in the background. Audrey and Johnny lie on a futon in the corner smoking.

AUDREY
So why did they shave your head?

JOHNNY
I don't know.

AUDREY
I like it.

Audrey hands Johnny the smoke.

AUDREY (CONT.)
Do you want to hit this?

Johnny takes the smoke.

AUDREY (CONT.)
What was it like?

JOHNNY
What?

AUDREY
You know.

JOHNNY
I don't, well, hmm. Like nothing in
this reality.

Sometimes stop and think, maybe I'm still there.

Still disconnected.

AUDREY
I'm sorry for hitting you, I feel
bad about it.

JOHNNY
Don't be, sometimes you gots to do
what you gots

to do. I'm sorry I kicked you.

Audrey punches him lightly on the shoulder.

AUDREY
You should be.

JOHNNY
What do you want to do?

AUDREY
What do you mean?

JOHNNY
With your life?

AUDREY
Oh don't ask me shit like that
right now.

JOHNNY
Well do you want to work at a
dentist office for

the rest of your life?

I like to see things burn. Or just watch something
fuck-up, Chaos, especially planned chaos it's like

AUDREY (CONT.)
watching a cigarette as it burns
down. You know as you watch it
slowly burning. We'll eventually
all be ashes. Audrey puts out the
smoke.

JOHNNY
I suppose its okay to like chaos.

AUDREY
Yeah, if your completely fucked up.

JOHNNY
You think You're fucked up?

AUDREY
No.

She turns over and snuggles up next to him. He kisses her.
Audrey stops him.

AUDREY (CONT.)
I don't think this is a good thing.
Why don't we

just sleep for now?

JOHNNY
I'm sorry, maybe I should go.

AUDREY
Shut up- turn out the light and go
to sleep.

Johnny turns out the light.

JOHNNY
Hey remember that lady?

AUDREY
What lady?

JOHNNY
The one whose yard I got tackled
on.

AUDREY
Yeah she looked really freaked out.

JOHNNY
I went to go see her tonight.

AUDREY
What? Oh my god, why?

JOHNNY
I wanted to say I was sorry, for
everything.

AUDREY
You're crazy.

JOHNNY
(pause) I think I'm falling in love
with her.

Audrey kisses Johnny on the cheek.

AUDREY
You're too young to be in love
sweaty, Now

go to sleep before I kick your ass.

Audrey rolls over to go to sleep Johnny stares at the glow
stars on her ceiling.

INT. JOHNNY'S CAR, DAY.

Johnny sits in the driveway to his home, pondering his actions. He takes a deep breath and quickly gets out of the car. He walks up to the house.

INT. JOHNNY'S HOME, DAY

Johnny enters to a still and quiet home. He looks around for his father.

JOHNNY

Pop? Pop!

An older lady comes around the corner, His dad's girlfriend, Deloris.

DELORIS

Johnny?

JOHNNY

Hey, Deloris. I just drop by to get some things.

Johnny walks past her Just as she starts to speak. He quickly walks back to his room. Deloris follows.

JOHNNY

Deloris, don't start.

DELORIS

I'm sorry if sometimes he is a little stern,

he just cares about you.

Johnny starts to collect sketchpads and other odds & ends; he throws them into a duffel bag.

DELORIS (CONT.)

Maybe you should wait until he gets back and

you two can fix all this. I'll bake some cookies.

JOHNNY

This is not a sit-com Deloris! I've reached my wits

end with that old fuck! And a little bit of sweet doe and chocolate morsels ain't gonna fix 21 years of

annoying religious persecution! I don't care How
damn good they are! Good-day Deloris!

Johnny Exits. Leaving Deloris speechless and with out a
chance for rebuttal.

EXT. MARIETTA'S HOUSE - NIGHT.

Johnny approaches Marietta's porch. He knocks on the door and
rings the doorbell. He stands in silence for a moment and
then starts to leave. The porch light comes on and he stops.
Marietta opens the door.

MARIETTA
Its 9 o'clock, You're late.

JOHNNY
Yeah.

Johnny can give no excuse and Marietta hesitates.

MARIETTA
Come in.

INT. MARIETTA'S HOUSE - LOUNGE - NIGHT.

Marietta leads Johnny through the foyer entrance and into a
large den with a fireplace and small bar.

MARIETTA
Have a seat, I'll be just a minute.

Johnny sits down on a couch. He spots an ashtray on the
coffee table, pulls out a cigarette and lights up. Marietta
calls out from elsewhere in the house.

MARIETTA (OFF SCREEN)
No smoking!

Johnny quickly puts out the smoke. Marietta returns with a
tray of coffee and sets it down on the coffee table.

MARIETTA
Coffee? Have you eaten?

JOHNNY
I'm Fine.

Marietta pours him a cup.

MARIETTA
How do you take it?

JOHNNY

Black.

Marietta laughs and hands him the cup.

JOHNNY (CONT.)

Thank you-

MARIETTA

Marietta.

JOHNNY

Thank you Marietta.

There is an awkward silence as they sip their coffee.

JOHNNY (CONT.)

So, do you live here alone?

MARIETTA

My father left me all this.

JOHNNY

Trust fund?

MARIETTA

And where do you live?

JOHNNY

I'm, in transition.

MARIETTA

A traveling' man? Let me see your boring

drawings.

Johnny pulls out his sketchbook and hands it to Marietta. She begins to quickly peruse his sketches.

JOHNNY

Not by choice. I'll be twenty-one next month.

Me and my old man, we don't really see eye to eye anymore.

MARIETTA

That's too bad. I like what I see. Where did you

learn how to draw?

JOHNNY

My mother.

MARIETTA

Do you do anything else, other than pencil?

JOHNNY

Oils, wood, metal, clay, whatever it takes.

MARIETTA

Your mother?

JOHNNY

What?

MARIETTA

Do you and your mother see eye to eye?

JOHNNY

Well I think that's part of the reason for the

transition. (Pause) She died last year and--.

A painting suddenly falls from the wall. Marietta jumps, there is a moment of tension and eerie contemplation. Johnny starts to laugh to break the silence, Marietta follows. They both go to inspect the painting.

MARIETTA

The wire must have just snapped.

JOHNNY

Yeah, spooky.

MARIETTA

I don't believe in ghosts. Can you fix it?

JOHNNY

Sure, I guess.

Johnny sets the painting against the wall. They both look at the now empty space on the wall.

MARIETTA

I guess? What about a commission?

Johnny is speechless. Marietta walks pulls a cigarette from a small box on the mantel she lights it.

JOHNNY

I thought you said no smoking.

MARIETTA

I make the rules in my house, that
doesn't mean

I have to follow them.

Marietta exhales a plume of smoke.

MARIETTA (CONT.)

This.

Marietta motions to the wall.

JOHNNY

Yeah.

MARIETTA

This wall needs something now.

JOHNNY

It's a big space.

Johnny sips his coffee stalling.

MARIETTA

How do you think it would look? You
know

a new piece up here? Well, you could do what
you want.

JOHNNY

I don't know.

MARIETTA

I know. It would look fabulous,
fucking fabulous.

You could do it.

JOHNNY

I would need some supplies, tools-

MARIETTA

Don't worry sweetie, I'll get you
whatever it takes.

Do whatever You want. I'll even give you a place

to stay for a while.

Johnny moves in for a kiss, Marietta. She stops him before he reaches her lips.

MARIETTA
No. I don't expect that.

JOHNNY
No?

MARIETTA
Not right now. I don't want to hurt you.

Johnny walks back to the couch and sets down his coffee.

MARIETTA
What's wrong?

JOHNNY
I don't think I can do it Marietta.

MARIETTA
Why, because I won't fuck you. I don't even know you.

JOHNNY
But you want me to live here and work for you?

MARIETTA
Yes.

Johnny starts to exit. He stops and turns to Marietta.

JOHNNY
Can I think about it?

MARIETTA
Not for too long.

Johnny exits.

INT. BAR - NIGHT.

Johnny enters a small crowded local bar. A Karaoke machine is set up in the corner. A Japanese businessman sings 'born to be wild'. Johnny sees Audrey and Marie sitting at the bar laughing. He cuts his way up to them. They immediately pull him over to them.

AUDREY

Johnny!

MARIE

Johnny, how are you? Neil's here
he's looking

for you.

The bartender, a soft gothic woman, Laura throws a beer mat up on the bar. She smiles at Johnny. He leans over the bar and gives her a kiss on the cheek. He notices that she has a black eye. Before he has a chance to ask, She walks away to fetch his drink.

AUDREY (TO JOHNNY)

Where have you been?

JOHNNY

Crowded tonight.

The Bartender returns with his drink. He attempts to hand her money. She waves her hand refusing it and walks away.

AUDREY

Well how did you pull that off?

JOHNNY

Where is Neil?

MARIE

Pool table.

Johnny starts to walk away. Audrey grabs his hand.

AUDREY

Wait, where are you going?

MARIE

Yeah stay here for a while, were
gonna sing a song.

JOHNNY

Wouldn't miss it, I'll be right
back.

Johnny squeezes Audrey's hand and walks away

AUDREY

Asshole.

Johnny walks over to the pool table he sees Neil preparing for a shot.

NEIL
Where you been?

Neil shoots and sinks a ball.

JOHNNY
Had to meet with someone about a
job. You winning?

Neil chalks his pool stick for the next shot.

NEIL
Of course. You ain't quitting the
shop are you?

Neil shoots and sinks another ball.

JOHNNY
No man. This lady wants a painting
or something.

NEIL
That's cool.

Neil shoots and sinks again.

JOHNNY
So how did Laura get that shiner?

NEIL
Sammy fucked up. Now we gotta do
something about it.

Neil calls the corner pocket and sinks another one.

NEIL (CONT.)
You in?

Neil sinks the eight ball.

INTER CUT,
FOLLOWING THREE
SCENES:

EXT. BAR - NIGHT.

Neil and Johnny jump out from the shadows and throw a black bag over Sammy. They drag him to the alley and proceed to kick the shit out of him.

INT. BAR - NIGHT.

Audrey and Marie sing their song.

EXT. BAR - NIGHT.

Johnny continues to punch the man. Neil pulls him away. They run away leaving Sammy whimpering.

SAMMY

I'm sorry, I'm sorry baby.

INT. BAR -NIGHT.

Neil and Johnny enter Neil nods at the bartender and she pours them both a strong drink. They watch as Audrey and Marie finish their song. The girls rush over to them laughing.

MARIE

Oh my god, did you guys hear that.

Marie kisses Neil. Johnny pounds his drink.

AUDREY

Feel my hands there still shaking.

Johnny takes her hand for a second. She looks at him and feels something is wrong. He lets go of her hand. Neil downs his drink, and Marie starts kissing him again. He pushes her away.

NEIL

Let's go.

Neil and Marie lead the way, Audrey follows, Johnny hesitates. Audrey puts her arm around his waste, and drags him away from the bar.

AUDREY

Come on.

Johnny puts his arm over her shoulder and they stager out together.

EXT. BAR - NIGHT.

Johnny and Audrey walk down the sidewalk together. Neil and Marie get in Neil's car.

MARIE

Hey you guys gonna' come over?

AUDREY

Sure.

JOHNNY
We'll meet you there.

NEIL
Get in the car fool.

Johnny hesitates.

JOHNNY
No man, it's cool, I'll drive over.
We're gonna

walk over to the Park for a little stroll.

NEIL
Whatever.

Neil pulls out and drives away.

EXT. PARK - NIGHT.

Audrey and Johnny walk together past empty swing sets and slides.

AUDREY
What's wrong? Where were you?

Johnny hesitates.

AUDREY (CONT.)
You don't have to tell me. I just
have a feeling

something's up.

Johnny and Audrey stop and sit on one of the playground slides.

JOHNNY
Where was David tonight?

AUDREY
At home with some video game.

JOHNNY
Why don't you guys hook up?

AUDREY
Please.

JOHNNY
Not your type?

AUDREY

He told me yesterday, he was gonna
join the army.
Said, he didn't know who he was.

JOHNNY

They'll tell him.

AUDREY

Besides I don't think I could be
with someone who

can sit in front of a computer all day and night just
to get to the next level of some stupid video game.

JOHNNY

Shit. That ain't living.

AUDREY

Sure ain't.

Audrey looks at Johnny's arm she traces the line of one of
his tattoos.

AUDREY (CONT.)

What are you gonna do with all
this?

JOHNNY

All What?

AUDREY

Your art?

JOHNNY

It's all coming along.

AUDREY

You gonna go see Brody about buying
some

more work off you?

JOHNNY

Maybe. I, I kind of got a bite from
that women.

AUDREY

What woman? (pause) Oh Jesus, You
didn't go

back again?

JOHNNY

She wants to commission a piece.
She's loaded.

She's offered me room and board as well.

AUDREY

No, no I think it's a bad idea. No.
Are you that

dense? She's a lonely old lady. You can still do
the work and not live with her, just take the
money and run.

JOHNNY

Too bad you see it that way.

Audrey takes Johnny's hand and starts to pull him with her.

AUDREY

Come on, let's get out of here.
Neil and Marie

are waiting.

Johnny stays put. Audrey stops.

JOHNNY

No, I'm gonna go to the ocean. I
have to think.

AUDREY

About what?

JOHNNY

Why are you always concerned about
me?

I'm not some pet of yours.

AUDREY

Fuck you.

Johnny gets up and they are face to face.

AUDREY (CONT.)

What?

JOHNNY

I have to go. I don't expect you to
understand.

Johnny turns to leave.

AUDREY

What the fuck is that suppose to mean?

JOHNNY

Nothing.

AUDREY

You want to stay with her don't you?

Johnny stops.

JOHNNY

I don't know.

AUDREY

Why don't you just get your own place? You

make more than me.

A police car rolls by the park.

JOHNNY

I don't know if I want to stay here.

AUDREY

What?

A spotlight comes from the police car.

POLICE LOUD SPEAKER

The park is closed. Please move along. The park is closed.

JOHNNY

Come on I'll walk you to your car.

Audrey rushes past him, she starts power walking away. He follows.

JOHNNY (CONT.)

Audrey, wait.

Audrey doesn't respond. Johnny continues to follow. The police car turns off its spot and cruises along.

AUDREY

No, I'm fine; I think I can make it
to my car

on my own.

JOHNNY

I'm just trying to sort things out.
I don't think

I'm gonna live with Marietta, forever. Just to
finish this piece, get some doe, and split.

AUDREY

Marietta? That's her name? Sounds
like an old lady.

JOHNNY

What's the big deal it's not like
you're my wife, or

even my girlfriend. You have no place to be jealous.

They arrive at Audrey's car she opens the door and starts to
get in.

AUDREY

I'm not jealous; I just don't think
she is good for you.

Audrey gets in her car and slams the door. Johnny stands at
her car window. She starts up the car, and rolls down the
window.

JOHNNY

You don't even know her.

AUDREY

Neither do you.

Audrey drives off leaving Johnny standing in the street.

INT. AUDREY'S CAR - NIGHT.

Audrey lights up a smoke. She tries to turn the music on, but
is not satisfied with what she finds. She quickly turns it
off and starts to tear up. She reaches behind her seat and
pulls out a small half full bottle of Southern Comfort. She
chugs it all and throws the bottle out the window.

AUDREY

You're okay, you're okay.

She then starts to accelerate she watches as the speedometer rises.

AUDREY (CONT.)

Fuck you.

She sees a cat in the road. She is going to fast to avoid hitting it. She slams on her brakes after the impact and skids to a stop. She calmly gets out of the car and walks back to see what she hit. A dying cat lies in the road. She immediately stops and runs back to her car. She becomes hysterical hitting her head on the steering wheel, and punching the dashboard.

AUDREY (CONT.)

Goddamn it! Fuck.

She takes a deep breath, looks in her rear view mirror. She scans the street but there is no one to be seen. She turns on the radio, lights another cigarette and drives away calmly.

EXT. OCEAN - NIGHT

Johnny sits on the hood of his car smoking.

JOHNNY (V.O.)

Sometimes I think it's better if
the person

rejecting you were dead. Rather than knowing
that they're alive somewhere still rejecting you.

INT. MARIETTA'S KITCHEN - NIGHT.

Johnny enters as Marietta is picking herself up off the floor. She is holding a broken glass. Her hand is bleeding. Johnny approaches to help her. She screams at him.

MARIETTA

No! Get away, get back. Don't touch
me!

She starts to get up. Johnny sees a bottle of pills on the counter and spilled about the floor. He watches on helplessly. Marietta soon slips and falls to the floor. She is knocked out when her face hits the tile.

INT. MARIETTA'S BEDROOM - NIGHT.

An EMT stands over Marietta. Her hand is bandaged, and she is fast asleep. The EMT questions Johnny.

EMT

You gonna be here for a while?

JOHNNY

Yeah, I work here. I live here.

EMT

She should sleep all night, be fine
in the morning.
She's stable for now. Keep an eye
on her condition.
Make sure she only takes what ever
she's been
prescribed, okay?

Johnny nods yes. The EMT exits and Johnny escorts him to the door. After he exits Johnny pulls up a chair lights up a smoke and watches Marietta

INT. MARIETTA'S BEDROOM - MORNING.

Marietta wakes up. Johnny is still sitting asleep in the same chair. Marietta rolls over and begins to blow softly in his direction. The soft wind wakes him up.

MARIETTA

Hey, you're still here.

JOHNNY

Yeah.

Marietta looks over at several bottles of pills. Johnny follows her gaze.

MARIETTA

Sometimes I get sad. (beat) I'm
thirsty.

Johnny gets up and exits.

INT. MARIETTA'S KITCHEN - MORNING.

Johnny enters and searches the cabinets for a glass. He finds one and goes to a water cooler to fill it up. After he finishes he turns around to see a little old woman holding a gun at him. This is Lucile the housemaid.

LUCILE

Put down the glass and step back
real slow.

Johnny is stunned and doesn't move.

LUCILE (CONT.)

I mean it citizen I'll send your
teeth through
the back of your skull. Now move.

Johnny starts to move back real slow. Marietta enters the kitchen. She grabs the gun out of Lucile's hand, and sets it on the kitchen counter.

MARIETTA

Oh for heaven sakes Lucile must you
assault
all of my guests. This is Mr.
Johnny He will be
staying with us a while. He is
working on a
new piece of art for the south
lounge.

Johnny continues to stand motionless.

LUCILE

I'm sorry son, can't be too careful
in this
neighborhood. Miss. Just had
someone arrested
on her lawn last week.

Marietta takes the glass of water out of Johnny's hand

MARIETTA

Thank you. Johnny, meet Lucile.
Lucile, Johnny

LUCILE

Pleasure. You kids hungry?

Marietta shrugs her shoulders and Lucile nods.

LUCILE

Well okay, give me a few.

MARIETTA

I'm gonna go smoke, Outside.

Marietta takes one of Johnny's smokes and hands him the pack.
Johnny Follows.

EXT. MARIETTA'S HOUSE, BACK YARD POOL - MORNING.

Marietta dives in. Johnny sits on one of the pool chairs and lights up. Marietta does a couple of laps before she comes to the edge of the pool.

MARIETTA
Do you have to work today?

JOHNNY
Yep. You ever been married?

Marietta pauses not sure how to respond.

MARIETTA
Once, when I was young and stupid.

Marietta climbs out of the pool as Lucile brings out a tray of fruit and Juice.

LUCILE
Here we go kids. Eat up.

MARIETTA
Thank you Lucile.

JOHNNY
Thank you.

Lucile Exits.

MARIETTA
Do you think that people are,
generally
speaking, kind and honest? Or assholes,
by nature?

JOHNNY
Assholes.

Marietta laughs.

MARIETTA
I hope you're wrong.

JOHNNY
Me too.

INT. MECHANIC SHOP - DAY.

Johnny and Neil are underneath cars working.

NEIL
So how's it going with the old
lady?

JOHNNY
She's not an old lady.

NEIL
How old is she?

JOHNNY
I don't know.

NEIL
How is it going?

JOHNNY
Fine I guess.

NEIL
The art. How is the artwork coming
along?

JOHNNY
Fine.

NEIL
I've often thought an imagination
is a curse,

not a blessing. Keep it simple that's my motto.

JOHNNY
That's your motto?

NEIL
Don't expect anything.

JOHNNY
I don't.

NEIL
You do.

JOHNNY
I don't

NEIL
Yes, you do.

JOHNNY
Maybe a little.

NEIL
Watch out, she might just castrate
your art.

JOHNNY

I don't think so. Besides you haven't even met her.

NEIL

You're obsessed; I don't have to meet her.

JOHNNY

I'm not obsessed. I just want you to see my side.

NEIL

All I see is your side. I know the type of

person she is. And no offence against you, or her. But I don't want to be around that.

JOHNNY

Around what. She happens to be -

NEIL

A shallow rich bitch.

JOHNNY

That's not fair, You don't know her.

Neil comes out from under the car he is working on, Johnny follows.

NEIL

Look a trust fund baby like that has got

nothing in mind but wasting your time. I say you get the money up front and get your own place. Now let's talk about something else.

JOHNNY

What?

NEIL

I don't know. I don't care. The fucking

weather, just not chicks.

They walk to the edge of the garage for a smoke. It is raining outside.

NEIL
Did Red tell you the parts for the
Lincoln still

NEIL (CONT.)
ain't in?

JOHNNY
No, shit.

NEIL
I've seen friends in your
situation. I wish I

could just say it. I mean I've been in the same
situation.

JOHNNY
I thought we weren't going to talk
about this.

NEIL
You brought it up. You got to learn
this one
yourself. She's selfish and surface all she knows
is how to take care of her own.

JOHNNY
Whatever.

NEIL
See right now your blind, you can't
see it. She's
using you. As some kind of pet project. After
she gets what she wants you're done, shit, her
excrement.

JOHNNY
Hey now.

NEIL
I'm just speaking from experience.
Rich gal,

poor boy. Wrong side of the tracks sort of scenario.

JOHNNY

This isn't fucking West side story?
I'm using

her for a place.

NEIL

True. But at what price? I'll stand
my ground,

she is demented by design. I'll be happy for

NEIL (CONT.)

you now, because that's what you
want, but

being your friend means I'll also be there to
say I told you so.

JOHNNY

No.

NEIL

You want to change her, impossible.
She's

just gonna change you.

JOHNNY

Fucking irony.

NEIL

Gets you all the time.

Red, Neil and Johnny's Boss yells at them

RED

Hey you ladies wanta put down your
purses,

Pick up some wrenches and get to work?!

NEIL

I'm serious man, you gotta get out.

INT. MARIETTA'S LOUNGE -NIGHT

Johnny enters he is soaked from the rain. Marietta is sitting
on the couch by a fire drinking.

Lucile is fast asleep snoring up a storm in a chair across from her. Johnny walks into the room and sits next to Marietta.

MARIETTA

I love the rain.

JOHNNY

What are you drinking?

MARIETTA

I don't care.

JOHNNY

How do you make that?

MARIETTA

Make it yourself.

Johnny gets up and walks to the bar.

MARIETTA (CONT.)

Do you know how long I've known
Lucile?

Johnny pulls a glass and starts to make a drink.

JOHNNY

She always snore like that?

Marietta laughs.

JOHNNY (CONT.)

I'm serious maybe we should move
her.

Johnny approaches Lucile's chair.

MARIETTA

No! Let her alone. Come over here
sit by me.

Johnny takes his drink and walks over to the couch and sits down.

MARIETTA (CONT.)

I didn't even know she snored.

JOHNNY

How long you known her?

MARIETTA

Since I was born. She taught me how
to walk.

She help deliver me.

JOHNNY

Wow, and you didn't know she
snored?

MARIETTA

No. How can you know everything
about everyone?

JOHNNY

You can't.

Marietta gets up and goes to the bar.

MARIETTA

You don't have to sleep in a chair
at my

bedside you know. There are plenty of other

MARIETTA (CONT.)

rooms in this house.

Marietta does a shot of tequila. Johnny walks up to the bar.
Marietta pours him a shot. He downs it, she smiles.

JOHNNY

About that. I've been thinking.

Marietta pours two more.

MARIETTA

Oh, really? Have another.

JOHNNY

I really shouldn't.

MARIETTA

No. Why do you have to work
tomorrow?

Its Sunday you know, The lords day. The day
of rest.

Johnny downs the shot with her.

MARIETTA (CONT.)

Did you ever play hide and seek
when you

were a kid?

Johnny nods. Marietta smiles and the lights go out.

JOHNNY
Must be the storm.

MARIETTA
Oh, well guess we'll just have to
sit by the

fire and tell ghost stories.

Marietta goes to sit by the fire, Johnny follows.

JOHNNY
You know, no one likes to be around
someone

who's sad all the time.

MARIETTA
Well the whole world must be
pretending.

JOHNNY
Why did you try to take all those
pills?

MARIETTA
I was bored. You know when you're
bored you draw. When I'm bored I
try to kill myself.

Johnny is speechless, Marietta starts laughing hysterically.

MARIETTA (CONT.)
Come on man laugh a little.

JOHNNY
I don't know what to say. I do know
however--

MARIETTA
Shhh. Listen. Lucile.

Marietta jumps up from the fire and runs to Lucile's chair.
She shakes Lucile.

MARIETTA
She's not snoring, she's not
breathing.

JOHNNY
No way. This is not happening.

MARIETTA
Shut up and help me.

Marietta and Johnny start to move her out of the chair.

JOHNNY
You know CPR?

Lucile wakes suddenly and screams seeing Johnny and Marietta trying to pry her from the chair.

LUCILE
Ahhhhhh!

Johnny and Marietta scream in return and drop her. She is knocked out.

JOHNNY & MARIETTA
Ahhhhhh!

Marietta drops down to listen to her breathing and starts laughing.

JOHNNY
Holy fuck! Is she-? Marietta! Is she okay?

MARIETTA
She's fine. You were right; we only needed to

move her.

JOHNNY
That was crazy.

MARIETTA
I think that deserves another round.

JOHNNY
Definitely

They return to the bar, and proceed to down another shot.

MARIETTA
Where did you come from?

JOHNNY
What do you mean?

They do another shot.

MARIETTA
I can't figure out if you are a
shooting star or

A snowflake.

JOHNNY
I'm lost.

They down another shot.

MARIETTA
I know that.

JOHNNY
I don't think I'm driving out of
here tonight.

MARIETTA
No, don't think so.

They down another.

JOHNNY
How old are you?

MARIETTA
Ooh. Questions. Do you have a
girlfriend?

JOHNNY
You first, and no more shots.

Marietta pours the last one.

MARIETTA
This is the last one. 45.

JOHNNY

They down their last shots.

MARIETTA
Shocked, surprised? Nervous and
weird?

JOHNNY
I don't know, I'm-

MARIETTA
Shhh. You didn't answer my
question.

Marietta puts her finger on Johnny's lips.

JOHNNY

Kind of.

Marietta then starts to mix up a couple drinks.

MARIETTA

Kind of?

JOHNNY

You mix drinks like a pro.

MARIETTA

I used to fix my dad and his cronies drinks

MARIETTA (CONT.)

all the time. This is a whiskey sour, with my

own special touch. That was before he became born again.

She puts the drinks up on the bar.

MARIETTA (CONT.)

Shall we retire to the sofa love?

Johnny sips his drink. They grab their drinks and head to the couch. Johnny trips and falls to the floor passing out.

MARIETTA (CONT.)

Goodnight.

Marietta exits.

INT. MARIETTA'S LOUNGE - MORNING.

Johnny is thrust awake by Lucile swatting him on the head with a flyswatter.

LUCILE

Mr. Johnny? Wake up. Marietta's left something

for you.

Johnny wakes up to see an array of art supplies sitting around the lounge.

MONTAGUE:

Johnny starts work on the piece. A progression of trial and error, painting and repainting. Destruction and creation as the process transpires. To no effect but Johnny's frustration.

INT. MARIETTA'S LOUNGE - EVENING

Johnny picks up the phone and dials Audrey's. After several rings she picks up.

AUDREY
Hello.

JOHNNY
Hey.

AUDREY
Hey.

JOHNNY & AUDREY
I'm sorry.

They laugh at the coincidence in words.

JOHNNY
I was thinking about getting something to eat.

You hungry?

Audrey hesitates contemplating her response.

AUDREY
Sure.

JOHNNY
The taco stand on 4th?

AUDREY
Alberta's?

JOHNNY
I don't know, something like that.
You know

the one I mean.

AUDREY
Yeah, I think so.

JOHNNY
Give me about 30 minutes.

AUDREY

Okay.

JOHNNY

Alright I'll see you then.

Johnny starts to hang up. When Audrey stops him.

AUDREY

Johnny?

JOHNNY

Yeah.

Audrey hesitates again.

AUDREY

Never mind I'll tell you when I see you. Bye.

Audrey hangs up. Johnny turns around to see Marietta entering the lounge. She is carrying an Armani shopping bag Johnny hangs up.

JOHNNY

It was a local call.

MARIETTA

I'm gonna have to bring you into the 21st century.

Marietta tosses him a cell phone.

JOHNNY

No. I don't think so.

MARIETTA

No? Well you may need it.

JOHNNY

No.

MARIETTA

You'll never guess who I ran into today.

Johnny goes to give her back the cell phone, Marietta refuses.

JOHNNY

No, really Marietta it's not necessary.

Marietta glares.

MARIETTA
Why do you refuse my help?

JOHNNY
I just don't need a cell phone.

MARIETTA
You need this one.

The cell phone rings.

JOHNNY
What is this?

MARIETTA
It's ringing. Answer it.

Johnny opens the phone.

JOHNNY
Hello.

MANUEL (V.O.)
Hello, is Johnny Serin there?

JOHNNY
Yeah. This is he.

MANUEL (V.O.)
Johnny, this is Manuel Strange of
Tinta Negra

Gallery.

JOHNNY
Yeah, yes.

MANUEL (V.O.)
I'm an old friend of Marietta's. I
hope you

don't mind she gave me your number. Said
you're working on something very special
for her.

JOHNNY
Yes sir, I'm still working it out
right now-

MANUEL (V.O.)
That's wonderful. I would like you
to join us

at the Gallery tonight. We're having a private
reception for this months featured artist.

JOHNNY
That's great I would love to come.
What time?

MANUEL (V.O.)
o'clock.

JOHNNY
Great, I'll be there.

MANUEL (V.O.)
Fabulous, see you then, ciao.

JOHNNY
Bye.

Johnny hangs up the phone. Marietta is at the bar mixing
herself a drink.

MARIETTA
And who was that?

JOHNNY
What the fuck are you about?

MARIETTA
I had just picked up the phone and
I ran into

him after that I am sorry I thought it would be funny. I can
understand if you don't want the phone, I know how you
(mocking) Don't want to sale out to the man and all that. A
cell phone sort of cramps your whole I'm a rebel without a
cause style.

JOHNNY
Are you drunk?

MARIETTA
Yeah, you going with me to see
Manuel, or

shall I call and cancel.

JOHNNY

No. I'm going. But I don't need anymore favors.

And I'm not keeping the phone.

MARIETTA

Fine. Here.

Marietta throws him the Armani bag he catches it.

MARIETTA (CONT.)

Don't worry it won't bite, and you just might

like it.

Johnny opens the bag and starts to pull out the garments.

MARIETTA (CONT.)

Come here; follow me I'll show you to your room.

Marietta Comes from behind the bar and grabs his hand, she leads him out of the lounge and up a flight of stairs. He stops half way still griping her hand, she is jerked back into him.

JOHNNY

Marietta.

She turns to look at him and smiles.

MARIETTA

What sweetie.

He sees and feels her excitement and can't tell her he must go to meet Audrey.

JOHNNY

Thank you.

She laughs and they proceed up the stairs.

INT. MARIETTA'S HOUSE, GUEST BEDROOM - EVENING

Johnny starts to change his clothes as he tries to dial Audrey. The phone rings but there is no answer. He waits for the answering machine to pickup.

AUDREY (RECORDED V.O.)

This is Audrey sorry I missed you leave

me some words, Peace.

JOHNNY

Audrey, its Johnny. something's
come up. I'm

sorry give me a call when you get this. Bye.

Johnny hangs up and tosses the phone on the bed. He continues
to change.

EXT. TACO SHOP - EVENING.

Audrey stands outside smoking waiting for Johnny. A dirty
homeless girl approaches her.

DIRTY GIRL

Hey miss, can you spare some
change.

AUDREY

No, sorry.

DIRTY GIRL

How about a smoke.

AUDREY

No.

The girl starts to walk away.

AUDREY (CONT.)

Wait. How old are you?

The girl stops and thinks about it.

DIRTY GIRL

Audrey pulls out a cigarette, and hands it to her.

AUDREY

Liar.

DIRTY GIRL

You got a light?

Audrey lights her cigarette.

AUDREY

You hungry? You want a taco?

DIRTY GIRL

Sure.

INT. MARIETTA'S HOUSE, GUESTROOM - EVENING.

Johnny is checking himself out in front of the mirror. He is wearing a nice short sleeve black shirt, with black slacks. Marietta enters she is wearing a nice green Japanese style dress. She turns around, to reveal her open back.

MARIETTA

Zip me?

Johnny walks over and slowly zips up her gown. She quickly turns to him.

MARIETTA (CONT.)

Thanks. Let me look at you. I guess it fits okay?

I was afraid the shirt might be too big. But it looks great.

Johnny looks down at his shoes. A pair of tattered cowboy boots.

JOHNNY

And these?

MARIETTA

Perfect. Let's go.

She hands him the car keys and exits. He follows leaving his phone behind on the bed.

EXT. TACO SHOP - EVENING.

Audrey sits smoking. She listens to her cell phone ring a couple of times before she hangs up. The dirty girl, Natalie sits eating taco.

AUDREY

So what's your name?

NATALIE

Natalie.

AUDREY

Natalie? And what's your story?

NATALIE

Did your cat piss in your Cheerios, or what?

I'm getting a serious bitch vibe.

Audrey glares at her.

NATALIE (CONT.)
Sorry. Sometimes I speak with out
thinking.

AUDREY
Yeah, well that can be very
dangerous.

A moment of silence pierces the air as Audrey

NATALIE
I was stupid and I got knocked up.
I thought

my folks would understand but I ended up out here.

AUDREY
What about the father?

NATALIE
Oh, I'm not pregnant anymore. I'm
looking

for a job.

AUDREY
Why don't you go home? Afraid your
parents

will be more upset because you had an abortion?

NATALIE
No.

AUDREY
The café on 5th is always hiring, I
used to

work there. About two years ago.

NATALIE
I didn't have an abortion.

Audrey looks at her.

NATALIE (CONT.)
It's amazing what a good swift
punch in the

gut will do.

Audrey becomes agitated.

AUDREY

What in the fuck is going on in
this world?

NATALIE

It wasn't that bad. I just stood
there and

Jimmy took one good swing. Sure it knocked
the wind out of me for a second. But the next
day I started bleeding, and everything was fine.
Audrey collects herself and gets up.

AUDREY

Holy shit, I have to go.

A bottle of whisky falls out of her bag and on to the table.
Natalie looks at her. Audrey starts to pick it up but decides
to leave it.

AUDREY

Keep it.

Audrey runs off down the street.

INT. MARIETTA'S CAR - NIGHT.

Johnny is driving. Marietta searches for something on the
radio.

MARIETTA

Fucking mediocrity.

She turns off the radio.

MARIETTA (CONT.)

Thanks for driving.

JOHNNY

So do you have a job? Or did you go
to school?

MARIETTA

Where did that question come from?

JOHNNY

Well we know I'm a part time grease
monkey.

MARIETTA

I enjoy the fruits of the Corporate
American

Empire, Like everyone else.

INT. AUDREY'S FLAT - NIGHT.

Audrey tries calling Johnny the phone rings and rings.

INT. MARIETTA'S HOUSE, GUEST BEDROOM - NIGHT.

Johnny's cell phone lies on the bed ringing.

INT. AUDREY'S FLAT - NIGHT.

Audrey listens as the answering message picks up.

RECORDING

No mailbox has been set up at this
time.

Audrey hangs up.

AUDREY

Fuck!

She throws the phone across the room.

INT. TENTA NEGRA ART GALLERY - NIGHT.

Johnny is at the wine table getting drinks. Marietta is
Talking to Manuel they watch him from a distance.

MANUEL

He's a savage fellow Marietta,
Wherever

did you find him?

MARIETTA

He was arrested on my front lawn
last week.

Manuel laughs.

MANUEL

Still bringing in the strays after
all these years.

Honestly Marietta.

MARIETTA

I have to keep him at bay though, I think he is falling.

MANUEL

Well you are quite irresistible my dear.

MARIETTA

Piss off, I think your boy friend is watching.

A man across the room glares at them.

MANUEL

And so is yours.

Johnny approaches them with two glasses of wine. He hands one to Marietta.

MARIETTA

Thank you. Johnny this is my friend Manuel.

They shake hands.

MANUEL

Pleasure.

JOHNNY

Like wise.

From across the room a woman yells out to Manuel.

FLORENCE

Oh, Manny.

She starts to walk over to Manuel.

MANUEL

Oh, lord, it's Florence Martin.

MARIETTA

Good luck.

MANUEL

Thanks love; I'll chat at you later. Do meet

us at Lana's for drinks later on.

MARIETTA

We'll see.

Manuel kisses Marietta on the cheek and rushes over to meet Florence halfway.

MARIETTA (CONT.)

So what do you think?

JOHNNY

Of the art, or of your friend?

MARIETTA

Both.

JOHNNY

A lot of buck, no bang. I'm gonna go outside.

He exits, Marietta sighs, and she notices a handsome stranger eyeing her from across the room.

EXT. TENTA NEGRA GALLERY - NIGHT.

Johnny stands on the sidewalk outside the gallery smoking. He watches Marietta interact with the handsome stranger inside.

EXT. CAFÉ - DAY

Johnny sits sipping coffee, and smoking. Neil pulls up a seat and cracks open a soda.

NEIL

Hey.

JOHNNY

Hey, did my parts come in?

NEIL

No. What happen to you yesterday?

JOHNNY

What do you mean? You know I don't work

everyday.

NEIL

Never stopped you before.

JOHNNY

That's true. I just needed some time to work

on that piece.

NEIL

Oh, the old lady job. So how's that?

JOHNNY

You wouldn't believe it.

NEIL

That's cool, you fuck her?

JOHNNY

No.

NEIL

Why did you pick this place to meet? A bunch

of pretentious college fucks, with berets and go-tees talking about the meaning of life.

JOHNNY

I like this place.

NEIL

Are you nuts? Don't go changing your name

to Julian, or Christian and start listening to new age music or some shit.

JOHNNY

Why don't you back the fuck off?

NEIL

Me? Johnny look I'm glad you got this little side

project, but don't let your head get too big. Once you're done, then what? You gonna get married, have kids, Just where do you see this going.

JOHNNY

No man. When I finish the piece I'll be gone.

NEIL

Yeah. It's like that. Then you're getting your own place?

JOHNNY
No, I'm gone.

NEIL
What? You gonna quit the shop?

JOHNNY
Yeah, maybe I need a change.

NEIL
I think you've had too much change.
That old

bird's got your head all turned around.

JOHNNY
I think I'm gonna leave the
country.

NEIL
Shit. You gonna quit the shop?

JOHNNY
Yes.

NEIL
That's the way it is? When?

JOHNNY
I don't know yet.

NEIL
Did you tell Audrey?

JOHNNY
In a matter of speaking.

NEIL
You've changed.

JOHNNY
The only constant.

Johnny sees the dirty homeless girl, Natalie sitting at the table across from him. They exchange a glance.

NEIL
I hope you know what you're doing.

JOHNNY
I want you to meet her.

NEIL

No.

INT. DARREL'S CAR. -DAY

Johnny father drives quietly down the road, when a bird flies out and slams into his windshield. He panics, overcorrecting the car and swerves off the road crashing in a ditch. People run toward the accident.

INT. MARIETTA'S LOUNGE - DAY.

Mike enters the room to see Marietta looking at his art.

MARIETTA

Oh, hi. I like it. What do you think?

JOHNNY

It's not done.

Johnny sees Lucile's gun in Marietta's hand. He is shocked.

JOHNNY (CONT.)

What is that?

MARIETTA

Oh this?

She waves it around haphazardly.

JOHNNY

Be careful.

Johnny walks toward her. Marietta takes a step back, and puts the gun behind her back.

MARIETTA

This is Lucile's. A single woman living alone can never be too careful.

JOHNNY

Maybe we should put it away.

Marietta laughs.

MARIETTA

What scares you more? The gun, or me holding it? It's just A simple mechanized device. It feels so good, so comfortable.

(MORE)

MARIETTA (CONT'D)

You know how fragile
we are? So that one small
perforation in our weak
little bag of skin will end our
lives.

JOHNNY

Marietta, hand me the gun.

MARIETTA

No, it's mine.

JOHNNY

I thought it was Lucile's.

MARIETTA

Well maybe technically, but right
now it's mine.

She puts it in her mouth slowly

JOHNNY

Jesus, don't-

She pulls it out, and smiles.

MARIETTA

What? What a bizarre taste. You're
turn.

She turns the gun on him. He shakes his head no.

MARIETTA (CONT.)

I can make you do anything now.

JOHNNY

Look just put it down and I'll make
you
a drink, we can talk.

Johnny starts to walk to the bar. She follows him with the
gun.

MARIETTA

I don't want to talk. Sit down.
I'll fix you
a drink. Go.

Johnny sits down on the couch, and Marietta goes to the bar.

JOHNNY

Where is Lucile?

MARIETTA

I gave her the night off; it's just you and me.

JOHNNY

And the gun.

MARIETTA

Oh, yes the gun.

Marietta mixes A drink.

JOHNNY

How did your father die?

MARIETTA

He drove off of a cliff with my mother. He found out she was having an affair with his brother.

JOHNNY

So is that why you're so fucked up?

MARIETTA

Sure.

Marietta takes the drink to Johnny, and sits on the couch next to him.

MARIETTA (CONT.)

Drink.

Johnny starts to sip the drink, but Marietta puts the gun under the glass and tilts it up forcing Johnny to chug the drink. He finishes it and she takes the glass away and tosses it over her shoulder, it shatters in the distance. She moves close into his face, and begins to stroke his lips with her fingers. Johnny becomes slow and disoriented.

JOHNNY

What - was - .

Johnny hallucinates and sees the handsome stranger from the art show.

JOHNNY (CONT.)

Who - is - that - asshole?

HANDSOME STRANGER

Relax son.

The Handsome Stranger begins to age rapidly until his image dissipates into dust. Johnny turns to Marietta. She puts the gun in Johnny's mouth. Darkness washes over Johnny as he imagines her pulling the trigger.

INT. MARIETTA'S GUESTROOM - MORNING.

Johnny wakes up in bed. He looks around at the room. Everything seems to be in order. The sun is shining and birds are chirping. He quickly jumps out of bed and runs down stairs, and to the lounge.

INT. MARIETTA'S HOUSE, LOUNGE - MORNING.

He looks around for Marietta, or the gun. Lucile is on the other side of the room vacuuming.

LUCILE
Good morning.

JOHNNY
Where is Marietta?

Johnny frantically looks around for the gun. Lucile turns off the vacuum.

LUCILE
Still in bed. Found her passed out
in here

this morning. She's probably going to
sleep the day away now. She should pay
Her body better mind, especially in her
condition. Would you like some coffee?

Johnny stops and looks at his artwork.

JOHNNY
No that's okay.

LUCILE
Well okay then.

Lucile exits. Johnny goes to open a toolbox with art supplies. He sees the gun inside and quickly shuts the box.

EXT. AUDREY'S FLAT. - EVENING.

Johnny pounds on Audrey's door. She opens the door just a sliver, keeping the lock on.

AUDREY
What do you want?

JOHNNY
Audrey, let me in. I need to see
you.

AUDREY
You're looking at me, asshole.

JOHNNY
I think I'm losing my mind.

AUDREY
So. You think it's here, or do you
expect me
to help you find it?

JOHNNY
Audrey, please.

Audrey shuts the door. Johnny waits a second and then starts
to walk away. He stops when he hears Audrey open the door.

INT. AUDREY'S FLAT - DAY.

Johnny and Audrey sit on a sofa sipping coffee.

AUDREY
Your hair is finally starting to
grow back.

JOHNNY
Yeah.

A moment of silence.

AUDREY
I'm sorry to hear about your
father.

Johnny looks at Audrey confused.

INT. HOSPITAL - DAY.

Johnny and Audrey rush down the hall, and into a room. Where
Darrel lies quietly looking out a window. Deloris sits in a
chair napping. Darrel looks at Johnny and the turns back to
the window. Johnny walks into his view.

DARREL
Damn pigeon put me in this place.

JOHNNY
I'm sorry dad.

Darrel looks at Audrey.

AUDREY
I'll leave you two alone.

Audrey starts to exit.

DARREL
Wait just a moment young lady.

Audrey stops.

DARREL (CONT.)
Did he tell you what jerk of a
father I've been?

Deloris wakes up.

DELORIS
Johnny, God bless.

JOHNNY
Deloris.

DELORIS
I didn't know how to find you; I
went by the

shop. But they said you had quit.

AUDREY
What?

JOHNNY
I got another job.

DELORIS
Oh.

A nurse enters the room. Johnny walks up to her.

JOHNNY
When can he leave?

The nurse checks his vitals.

NURSE
I don't know you'll have to ask the
doctor.

DARRELL
I just got a little knock on the
head. Damn
pigeon!

DELORIS
(chastising)
Darrell.

JOHNNY
(to nurse)
When can we see the doctor?

AUDREY
I'm leaving, I'll see you later.

JOHNNY
(to Audrey)
Wait.

Audrey continues to exit ignoring Johnny.

NURSE
He'll be here in about an hour.

DELORIS
You said that 2 hours ago.

DARRELL
Looks like you lost your lady
friend.

JOHNNY
I'll be right back pop.

DARRELL
Sure you will.

Johnny exits chasing after Audrey.

EXT. HOSPITAL - DAY.

Johnny chases Audrey down in the parking lot. When he catches
up to her she is worked up emotionally.

JOHNNY
What is your trip?

AUDREY
Johnny I can't be here right now.

JOHNNY
What, why?

AUDREY
You know I hate hospitals.

JOHNNY
No, no I didn't. You can't expect
me to
know everything.

AUDREY
I can't stand the thought of you
living with
that woman.

JOHNNY
I see.

Audrey stands her ground, and gains her composure.

JOHNNY (CONT.)
I am so done with that, the piece
is almost
done and then I'll be gone, okay?

AUDREY
Take the money and run, huh?

JOHNNY
Something like that.

AUDREY
Then what?

JOHNNY
I'm leaving town for a while.

AUDREY
Okay, that's cool.

JOHNNY
Is it?

AUDREY
Where are you going?

Johnny doesn't respond and Audrey walks away.

INT. GARAGE - EVENING.

Neil is working on a car when Johnny comes into the shop.

NEIL
Shit. What the fuck do you want?

JOHNNY

A word.

Neil puts down his tools.

NEIL

All right, speak.

JOHNNY

Not like this, forget it.

Johnny starts to leave, Neil stops him.

NEIL

I'm sorry to hear about your old man.

JOHNNY

Yeah.

NEIL

Is he okay?

Johnny hesitates.

JOHNNY

He'll be fine.

NEIL

You still planning on leaving? That last part came for your Lincoln.

JOHNNY

Yeah. Maybe I'll be in this weekend

NEIL

You know where?

JOHNNY

Where what?

NEIL

Where you goin' fool?

JOHNNY

No, I don't know.

NEIL

Didn't think so.

JOHNNY

I'm tired Neil.

NEIL

Tired? Boy you're only twenty, You
got allot
further to go. If you're out of
steam now you
ain't ever gonna last.

JOHNNY

I just wanted to say good-bye.

NEIL

See you around Johnny.

INT. JOHNNY'S CAR - NIGHT.

Johnny speeds down the road at full throttle. He shifts and steers with the efficiency and accuracy of a racecar pro. He thinks of Marietta, and Audrey. He sees Sammy and remembers his violence. He thinks of Neil and Marie. He sees them fighting. He sees a pit bull in the road, and reacts. He starts to loose control of the car. Johnny skids off the road. He takes a minute to check himself, unharmed. He gets out and looks at his car also unharmed.

INT. MARIETTA'S HOUSE, - NIGHT.

Johnny enters and searches the house for Marietta. He runs upstairs and checks the rooms. He calls out for her and Lucile.

JOHNNY

Marietta? Lucile?

Johnny goes to the kitchen, he sees a couple of plates with half eaten food. A couple of empty bottles of wine, a mess. He goes outside to the backyard.

EXT. MARIETTA'S HOUSE - NIGHT.

Johnny watches Marietta swimming with the Handsome Stranger from the art show. He goes back in quietly and unnoticed.

INT. MARIETTA'S HOUSE, LOUNGE - NIGHT.

Johnny goes to the bar and pours himself a drink. He walks over to the piece of art he is working on and contemplates.

JOHNNY (V.O.)

It is better that the person
rejecting you die.

Rather than, continue living, rejecting you?

He looks down to his toolbox and opens it. Before he can grab any tools he sees the gun. He picks it up for a moment and contemplates his choices. He sets it down and starts to work on his art.

MONTAGUE: Johnny's Brush strokes and whiskey shots mix with Audrey's lament, and Marietta's joy.

INT. MARIETTA'S HOUSE - NIGHT.

Johnny staggers drunkenly to Marietta. He finds her a sleep upstairs with the Handsome Stranger. They are both fast asleep. Johnny points the gun at Marietta. He says nothing, and cannot bring himself to shoot her. He walks out of the room, and Marietta opens her eyes.

INT. TRAVEL AGENCY - DAY.

Johnny sits at a desk facing an old lady, the travel agent.

TRAVEL AGENT

Where would you like to go sir?

Johnny can't find the words to respond. He looks around the office at all of the exotic locations.

TRAVEL AGENT

Sir? We have allot of great packages to the Bahamas. When were you thinking of taking Your trip? Sir?

Johnny starts to have acid flashbacks, audio hallucinations, he hears chimps and parrots. He manages a response.

JOHNNY

I don't know.

Johnny looks outside and sees the dirty Homeless Girl, Natalie walk by. His mind starts to calm and he quickly snaps back.

TRAVEL AGENT

Sir, are you okay?

Johnny now feeling a desperate urge to get out of the travel agency sharply makes his retort.

JOHNNY

Of coarse I'm okay. Why wouldn't I be okay?

TRAVEL AGENT

Well sir, you're sweating like a stuck pig.

JOHNNY

A good bit of suspicion can be essential to

survival. Please excuse me.

Johnny gets up and runs out.

EXT. QUIET URBAN STREET - DAY.

Johnny comes out of the travel agency and looks down the street for the girl, but does not see her.

INT. MECHANICS GARAGE - DAY.

Neil is working under Johnny's Lincoln, when Audrey enters she gives him a friendly kick in the leg. He slides out from under the car.

NEIL

What the fuck - Oh, tsup girl?

AUDREY

What do you think?

NEIL

He's not here.

AUDREY

Where is he?

Neil gives Audrey a look, and she knows that Johnny is still at Marietta's

NEIL

I saw him yesterday; he came by to say

good-bye. I'm here trying to get his Lincoln

all hooked up. Sort of a going away present.

AUDREY

I want to see him, before he goes.

NEIL

Then what the hell are you doing here? You

Know he's probably at that rich bitch's house.

AUDREY
You think I should?

NEIL
Audrey, I think life is mostly full
of misery,

Punctuated with brief but beautiful moments
of happiness.

AUDREY
I agree.

Neil smiles and Audrey gets the point, she better get going.

Audrey exits. Neil slides back under the car and continues to
work. Seconds later he is interrupted again by someone
kicking him.

NEIL
Damn girl.

He slides out from under the car. He sees Sammy and three
other guys standing over him.

NEIL (CONT.)
Shit.

Sammy clocks Neil with a wrench the three other assailants
join in. Together they beat the crap out of Neil leaving him
within an inch of his life.

INT. JOHNNY'S CAR - DAY.

Johnny drives down the street slowly he passes the garage and
thinks about stopping to see Neil. He decides to cruise the
park instead and search for Natalie. His cell phone rings and
he is shocked, he almost causes an accident as he swerves off
of the road, and pulls along side the park. He answers the
phone.

JOHNNY
Hello?

MARIETTA
Johnny, Johnny, Johnny. You are on
fire boy.

JOHNNY
Marietta?

MARIETTA

I love what you have done, this is amazing.

I want Manuel to see it right away.

JOHNNY

No Marietta it's not finished.

MARIETTA

Well I should hope not. Don't be so worried

Sweaty I just want to give him a peak that's all. I'm just going to take some digi's and send them on over.

JOHNNY

No, please, not yet.

MARIETTA

But you've worked so hard baby.

JOHNNY

Marietta. No. Please.

MARIETTA

Fine. I'm going away for the weekend. The

Keys under the blue vase. Throw a party, invite a couple of your little friends if you like. Don't trash the place.

JOHNNY

Where are you going?

MARIETTA

It's a secret, miss me.

Marietta hangs up. He sees the Dirty Homeless Girl, Natalie. He watches her as she begs for change, and cigarettes. He grabs a sketch pad from the seat and gets out.

EXT. PARK - DAY.

Johnny finds a spot under a tree and sits, he knows sooner or later She will make her rounds, and get to him.

He lights up a smoke just to be sure she'll take the bait.
The time comes and she approaches.

NATALIE
Hey.

JOHNNY
Hey.

NATALIE
You got an extra smoke?

JOHNNY
You got a name?

Natalie comes closer.

NATALIE
Natalie.

Johnny throws her the pack of cigarettes.

JOHNNY
Johnny.

Natalie walks up and gives Johnny back his cigarettes.

NATALIE
Thanks Johnny.

She pulls out matches and tries to light her smoke. Johnny
hands her a lit Zippo.

NATALIE (CONT.)
What are you drawing? Can I see?

Johnny shows her the sketch, a fishhook.

NATALIE (CONT.)
Cool, what is it?

JOHNNY
It's a fishhook. Haven't you ever
seen a

fishhook?

NATALIE
Not like any fishhook I've ever
seen. Can

you draw anything real?

JOHNNY
What do you mean?

NATALIE
You know, like a bird, a flower, a
girl?

JOHNNY
You, wanta go for a ride Natalie?

INT. JOHNNY'S CAR - DAY.

Johnny and Natalie cruise down the road into Marietta's neighborhood. Natalie pulls out a journal.

NATALIE
Do you wanta hear something I
wrote?

JOHNNY
Sure.

NATALIE
Gripped by panic he seizes the
wheel and

drives his semi into the merry-go-round.

Plastic ponies explode like Old Faithful

NATALIE (CONT.)
on Viagra.

Natalie laughs wildly with a girlish naivety that catches Johnny off guard.

INT. MARIETTA'S HOUSE, LOUNGE - DAY.

Johnny takes Natalie on a tour of the house. They start in the lounge where he mixes her a drink. Natalie is in awe of the house, and Johnny's art.

NATALIE
Wow, this place is the shit. Is it
yours?

JOHNNY
No, but that is.

He points to the art work he has been working on and hands her a drink.

NATALIE
Now that's fuckin' awesome.

JOHNNY
I work here; my benefactor is away
on business.

Natalie sips her drink.

NATALIE
Yummy. Benefactor?

JOHNNY
Wanta see the pool?

NATALIE
There's a pool?

EXT. MARIETTA'S HOUSE, POOL - DAY.

Johnny opens the doors to the back yard.

JOHNNY
Nice huh?

NATALIE
Hell yeah. How long are you here?

JOHNNY
This is my last weekend.

NATALIE
And you're boss is gone for the
weekend?

JOHNNY
Yeah. You can stay here if you
want.

NATALIE
Can I take a bath?

JOHNNY
Please.

Natalie giggles and slugs him in the arm.

NATALIE
Bastard.

INT. MARIETTA'S HOUSE, MASTER BATH - EVENING.

Natalie sits alone in the tub full of bubbles she sings to herself. Johnny knocks on the door.

NATALIE

Come in.

Johnny walks in and sets a plate of fruit on the edge of the tub for her.

NATALIE (CONT.)

Oh, hot damn.

She grabs Johnny's wrist as he sets down the plate. Natalie pulls his fingers to her lips. She swoops up pulling him off balance. They kiss passionately knocking the plate of fruit into the tub. Johnny pulls back slowly to look at her.

NATALIE (CONT.)

You can stay.

Natalie giggles, gives Johnny a quick kiss on the lips and goes under water. Johnny starts to remove his shirt.

MONTAGUE:

Johnny and Natalie's weekend together at Marietta's. Johnny works to finish his art piece for Marietta. He spoils Natalie.

INT. MARIETTA'S HOUSE, LOUNGE - NIGHT.

Johnny and Natalie lay snuggled up on the floor wrapped in blankets, and pillows.

NATALIE

What are you going to do now?

JOHNNY

What do you mean?

NATALIE

You're done aren't you?

JOHNNY

Yeah, I'm gonna leave town.

NATALIE

Take me with you?

JOHNNY

I don't even know where I am going.

NATALIE
I don't care.

They kiss.

INT. MARIETTA'S HOUSE, LOUNGE - MORNING.

Marietta stands over Natalie and Johnny who are still cuddled up on the floor. Johnny wakes up and is shocked to see Marietta. She glares at him before she exits.

EXT. MARIETTA'S HOUSE -DAY.

Audrey knocks on the door. Marietta answers the door drunk with a martini in hand.

MARIETTA
Can I help you miss?

AUDREY
Yes, I'm a friend of Johnny's. Is he here?

MARIETTA
Sure, Come on in.

INT. MARIETTA'S HOUSE, LOUNGE - DAY.

Marietta leads her to the Lounge to wait for Johnny.

MARIETTA
Just wait right here, I'll go fetch him.

AUDREY
Thank you.

Audrey walks around the lounge, she looks at Johnny's art work hanging on the wall. Johnny enters the room still wet from the pool, he continues to dry off.

JOHNNY
Audrey.

They embrace, Johnny holds her.

AUDREY
I miss you.

JOHNNY
What do you think?

Johnny gestures to the piece on the wall.

AUDREY
Are you done?

JOHNNY
Almost.

AUDREY
Look, I'm sorry for-

JOHNNY
Don't.

Natalie enters in a bathing suit.

NATALIE
Johnny?

Natalie sees Audrey and stops short.

NATALIE (CONT.)
(to Audrey)
Oh hey. I know you.

Audrey pulls away from Johnny.

AUDREY
I'm leaving.

Natalie and Marietta watch as Audrey storms out. Johnny runs out the door after her.

JOHNNY
Audrey wait.

Natalie looks at Marietta for some sort of response.

MARIETTA
Sometimes a woman wants to believe
she is

the only one in a mans life. No mater what
the truth may be, she will even lie to herself.

Lie until she makes it her truth.

Natalie stands speechless.

MARIETTA (CONT.)
Come over here sugar, I'll show you
how to

make a Manhattan.

Natalie follows Marietta to the bar.

EXT. MARIETTA'S HOUSE - DAY.

Johnny chases Audrey to her car.

JOHNNY
Audrey wait, wait.

Johnny catches up to her as she gets to her car.

AUDREY
What Johnny, do you think you could
possibly

say that would explain what I just saw in there?

JOHNNY
Why are you freaking out on me? I'm
leaving.

AUDREY
I know, that's why I came by, I
wanted to say

good bye.

JOHNNY
Come with me.

AUDREY
What? I don't know.

JOHNNY
What? Why?

AUDREY
Johnny. Maybe a week ago, but now?
No.

JOHNNY
What's different now, what's
changed?

AUDREY
You.

Her rebuttal gives him pause.

JOHNNY
I'm sorry.

AUDREY

Maybe I'm not the one you should be apologizing to.

JOHNNY

What do you mean?

AUDREY

Some assholes beat the shit out of Neil at the

shop last night. If you had been there Maybe things would be different.

JOHNNY

No, Is he okay?

AUDREY

He's at Mercy, room 314. He's got some

scars, but he'll make it. What the fuck does it matter to you anyway?

JOHNNY

Come with me. Let's get out of here.

AUDREY

Are you serious this time, you want me to

come with you?

JOHNNY

Yes.

AUDREY

When?

JOHNNY

I'll be at the train station tomorrow night.

I'm taking the last train. It leaves at ten.

AUDREY

I'll see you off, if your lucky.

Audrey kisses Johnny quickly.

AUDREY (CONT.)
 Maybe I'll go with you.

Audrey gets in her car and drives off. Johnny is left standing in the road.

INT.MARIETTA'S HOUSE, LOUNGE. - DAY.

Johnny comes in after the argument with Audrey.

MARIETTA
 Johnny, Manhattan?

Johnny sways up to the bar, and Natalie hands him a drink.

NATALIE
 I made it.

JOHNNY
 Thanks.

Johnny takes a sip, and then a gulp.

JOHNNY
 It's good. It's all good.

NATALIE
 It's all good.

Natalie gives Johnny a peck on the cheek and heads back to the pool.

NATALIE (CONT.)
 Miss me. Thanks Marietta.

MARIETTA
 No problem sugar.

Marietta waits for her to leave, before she talks to Johnny.

MARIETTA
 Definantly a snow flake.

JOHNNY
 What?

MARIETTA
 A shooting star, or a snowflake.
 Both fleeting,

yet one is cold -

JOHNNY
And one is hot.

MARIETTA
Shooting stars can't mingle with
snowflakes.

The outcome is always disastrous.

JOHNNY
I'm leaving Marietta.

MARIETTA
These two little girls are
snowflakes, they'll

melt in your wake. You burn them down faster
than their hearts can beat.

JOHNNY
And what about you?

MARIETTA
I found out I was a snowflake the
hard way.

JOHNNY
And what about your heart?

MARIETTA
Stop beating along time ago.

JOHNNY
I'm done Marietta.

MARIETTA
No, Johnny, you've left something
out. It is

incomplete.

JOHNNY
I assure you it is complete. I am
done with it!

Johnny grabs Marietta by the back of the neck and draws her
lips to his she resists for a moment, before she throws her
arms around him and they kiss passionately.

JOHNNY (CONT.)
I'm still leaving.

MARIETTA

I know.

Between kisses.

MARIETTA (CONT.)

But, not with out me.

Johnny stops.

MARIETTA (CONT.)

What? You think your going to take
that little

girl? You're not gonna get past the state line.

JOHNNY

You wanta come with me?

MARIETTA

I don't care where I go as long as
it is with you.

JOHNNY

Anywhere?

MARIETTA

Anywhere you want? I want you to do
one

thing for me though.

She kisses him again.

MARIETTA (CONT.)

I want you to make amends with your
father.

JOHNNY

And what about Natalie?

MARIETTA

Break her heart.

JOHNNY

I don't know.

MARIETTA

Oh don't pussy out on me now boy.
Listen,

to me honey. tomorrow afternoon just drive

her into town, her side of town, drop her off.
Then go visit your papa, and come back to
me by 7 o'clock.

JOHNNY
Why 7 o'clock?

MARIETTA
Just in time for dinner, and I have
something
special planned for dessert.

JOHNNY
I need some time to think. Audrey
told me a
friend of mine was in the hospital. I have some
loose ends that need to be tied up.

MARIETTA
Okay, just get to it.

JOHNNY
It's not that easy, I don't know
where to start.

MARIETTA
How about with that little coy in
my pond.

INT. MARIETTA'S HOUSE, JOHNNY'S ROOM - NIGHT.

Johnny wakes up with Natalie in his arms. He looks at the
clock.

PM

He slips away without waking Natalie, and quietly surveys the
house. He sees Marietta passed out on the floor in her
lounge. Johnny goes back to his room and wakes Natalie.

NATALIE
Is it time already?

JOHNNY
Yeah, come on sugar we gotta' go.

Natalie rolls back over to go back to sleep. Johnny goes
underneath the sheets and Natalie starts to squirm.

Johnny emerges from the sheets and puts his hand in her mouth as a gag.

JOHNNY (CONT.)

I'll only start you here. You wanta' finish,

you gotta' get up.

Johnny gives her a slap on the ass and hops out of bed.

NATALIE

Asshole.

JOHNNY

Shhh.

INT. MARIETTA'S HOUSE, LOUNGE - NIGHT.

Johnny talks to Marietta as she lies passed out on the floor.

JOHNNY

I'm so glad I met you.

INT. MARIETTA'S HOUSE - NIGHT.

Natalie robs Marietta. She loads up a bag with all kinds of stuff from Marietta's house. Natalie finds the gun and stows it away in her bag. Johnny comes around the corner and Natalie is startled she gasps and giggles.

JOHNNY

(whispering)

You ready? Come on.

NATALIE

(whispering)

you scared me.

EXT. JOHNNY'S CAR - NIGHT.

Johnny drives down the road with Natalie.

NATALIE

Where we going angel?

JOHNNY

We're gonna stay in a hotel tonight
we'll

leave town tomorrow.

NATALIE

I wish we could just keep on
driving. I wish

you could just keep driving me-

Johnny looks at Natalie trying to figure her out.

NATALIE (CONT.)

Now why do we have to wait until
tomorrow

to leave?

JOHNNY

I have to tie up some loose ends
before we leave.

NATALIE

That's right.

INT. MOTEL BUNGALO - NIGHT.

Natalie is up watching Dexters Lab. and eating take out.
Johnny is in the bathroom washing up. He looks down and sees
Natalie's bag on the floor he notices something sticking out.
He takes a closer look and recognizes Marietta's stuff in the
bag. He sees that Natalie has stolen Lucile's gun. He pulls
it out and looks at it peacefully. He opens the chamber and
removes the bullets and stuffs them in his pocket. He
delicately places the gun back in Natalie's bag. Johnny looks
at the time.

am

Johnny scoops up his keys and makes for the door.

NATALIE

Where are you going?

JOHNNY

I need some air. I have to do some
thinking.

NATALIE

Okay angel. Be careful, miss me.

They kiss and Johnny exits. Natalie immediately pulls out a
pipe and takes a hit. She picks up the phone and makes a
call.

EXT. BAR - NIGHT.

Johnny approaches the bar, he sees Sammy standing alone outside. Before Sammy can say anything Johnny punches him and Sammy draws a knife. They begin to fight and are carried away into the street. A small crowd starts to form and Audrey is amongst the onlookers. Johnny kicks the knife away from them and Sammy kicks Johnny out of the street and back onto the sidewalk. Sammy leaps back into the street for the knife and doesn't see the car approaching. The car skids but it's too late and Sammy is hit. The blow sends his body into the parked cars. Johnny looks at Sammy's corpse half in a windshield and half out. Audrey runs up to him.

AUDREY

Johnny. You better go.

Johnny runs away.

EXT. STREET-NIGHT.

Johnny runs away from the bar he crosses the street and heads into the park. We hear police sirens in the background. Johnny ducks into a cement tube on the playground to hide out for a while until the coast is clear. As it gets quiet he peaks out and makes a run for it. He is able to escape into a forested canyon.

INT. AUDREY'S CAR -- NIGHT.

Audrey has followed Johnny she pulls up slowly and parks outside the Motel bungalow where Johnny and Natalie are staying. She watches Johnny go inside one of the bungalos.

INT. MOTEL BUNGALO - NIGHT.

Johnny enters the room and turns on the light. Natalie is gone. He goes to the bathroom and checks for her. He looks for her bag with Marietta's stuff it's gone.

INT. AUDREY'S CAR -- NIGHT.

Audrey sits smoking and contemplating. She decides to get out and go to the room. She gets out but before she can cross the road, Natalie enters the room.

AUDREY

(to self) Sweet fuckin' tarts.
Shit!

INT. MOTEL BUNGALO -NIGHT.

Johnny goes to the door and when he opens it Natalie is walking in with a bucket of ice and a bag full of junk food.

JOHNNY
What the hell are you doing?

Natalie looks at Johnny and can tell he's been in a fight.

NATALIE
What is wrong with your face?

Let me look at you.

Natalie sets the bag of junkfood down on the bed. She tries to take Johnny's arm and lead him into the bathroom.

JOHNNY
Ouch,

NATALIE
That's a pretty deep cut Johnny.
Come in here.

Johnny pulls his arm away.

JOHNNY
Wait.

NATALIE
It'll only sting a little.

JOHNNY
No, Where is the gun?

NATALIE
I sold it.

Johnny glares at her, he wants to believe her, but can't. She looks, and He looks at the bag of junk food she has sitting on the bed.

JOHNNY
No, you're a liar. You didn't -

NATALIE
You freak you went through my bag,
here-

She throws her bag at him.

JOHNNY

Jesus.

Natalie grabs her bag back from him and spills it's contents all over the room.

NATALIE

Here, here look. Do you see it? Do you?

JOHNNY

Hey calm down, calm down, I'm sorry.

He tries to embrace her but she pushes him away.

NATALIE

No, fuck you.

He tries once again to restrain her and she unleashes a hail of punches at him. He snaps and slaps her silent. Natalie stand quietly shocked. Johnny is speechless at his own actions.

INT. AUDREY'S CAR - NIGHT.

Audrey drives away sad and angry.

INT. MOTEL BUNGALO, BATHROOM -NIGHT.

Natalie nurses Johnny's wounds.

NATALIE

You feel better now that you hit something?

JOHNNY

Actually I don't.

NATALIE

Why not?

JOHNNY

You feel better when you steal peoples things?

Natalie stops.

NATALIE

It's about survival.

JOHNNY

So is this.

Natalie kisses Johnny.

INT. HOSPITAL, HALLWAY - DAY.

Johnny and Natalie walk up to the nurses station to ask for Neil's room.

JOHNNY

Hi, I'm looking for room 314, I think my

friend is still here.

NURSE #1

Sure it is down this hall, make a left at the end

and it should be halfway down on the right hand side.

JOHNNY

Thank you.

Johnny follows her directions, when he gets to the right hallway he sees a police officer sitting outside Neil's room. Johnny stops the officer looks up in his direction for a moment. Johnny quickly goes into the closest room. He drags Natalie who follows confused.

INT. HOSPITAL, ROOM - DAY.

Johnny and Natalie are standing at the foot of an old woman's bed, the woman is fast asleep.

NATALIE

What are you doing?

JOHNNY

I think this was a bad idea.

NATALIE

Is this your friend?

JOHNNY

No. I need a favor.

NATALIE

Sure.

JOHNNY

Tell me if that cop is still sitting out there?

Natalie peaks around the corner.

NATALIE
He's coming!

INT. HOSPITAL, HALLWAY -DAY.

The police officer slowly makes his way down the hall and to the room.

INT. HOSPITAL, ROOM - DAY.

The officer enters slowly, and sees no one. He notices that the bathroom door is slightly ajar. He opens it to check.

INT. HOSPITAL, BATHROOM - DAY.

Natalie is sitting on the toilet she screams.

NATALIE
Ohhh! Pervert, get out. Cant you
see it's

occupied.

The officer shuts the door. Johnny is hiding just around the corner out of site of the officer.

POLICE OFFICER
Sorry, sorry miss. My fault.

NATALIE
Can't a girl visiting her dying
grandmother

take a shit in peace?

INT. JOHNNY'S CAR - DAY.

Johnny drives to his fathers, Natalie quizzes him.

NATALIE
So what happen back there?

JOHNNY
What do you mean?

NATALIE
Why are you running from the cops?
Why did

they have a guy sitting outside your friends room?

JOHNNY

I'm not running. I don't know what they want.

NATALIE

You don't have to lie to me.

JOHNNY

There was an accident last night, a mans dead.

I didn't kill him I swear, it was his own fault.

NATALIE

It's okay. I know. I believe you.

EXT. MECHANICS GARAGE - DAY.

Johnny pulls some keys from out of hiding he opens the garage and pulls his car inside, and shuts the garage door.

NATALIE

So this is where you use to work?

JOHNNY

Yep. Sunday, no one's here.

Johnny searches through a key cabinet for a set of keys.

NATALIE

What are you looking for?

Johnny continues to search.

NATALIE

Johnny?

JOHNNY

Keys.

He finds the right set of keys and walks over to a car that is coverd. He pulls off the cover to reveal a decked out 66 Lincoln.

NATALIE

Wow! Is this yours?

JOHNNY

Yeah, I need to do some final work. She'll

be ready by tonight.

Johnny pops the hood. Natalie strokes the car.

NATALIE
I love that smell.

JOHNNY
What?

Natalie pulls Johnny's hand out of the engine, and puts it on her nose and inhales. She kisses him.

NATALIE
The smell of this whole place
actually.

She starts to kiss him wildly.

JOHNNY
Gasoline?

NATALIE
Gasoline.

Johnny pulls away from her for a moment.

JOHNNY
Natalie, Natalie hold on sugar.

NATALIE
What, don't you want me?

Natalie stops.

JOHNNY
Of course. Look I have to go get
some gas

in this thing. I need to stop by and say good-
bye to my pop.

NATALIE
I wanta meet your daddy.

Natalie starts to kiss him again, Johnny stops her.

JOHNNY
Wait. I'm gonna' go by myself.

NATALIE
Why? What's wrong with me? Why
can't

I meet your daddy?

JOHNNY

Nothings wrong with you. And you'll
meet

him, just not right now not like this.

NATALIE

Okay.

Johnny kisses her.

JOHNNY

Now I have to get to work if you
still want to

leave tonight.

Johnny walks away rejecting Natalie's advances. When Johnny isn't looking she stashes the gun in the glove box of his old car.

INT. JOHNNY'S CAR -EVENING.

Johnny drives down his street with Natalie in the new Lincoln. He sees an unmarked Police car sitting across the street from his house.

JOHNNY

Ah. I see you.

Johnny decides to drive past and head around the block.

NATALIE

Was that the cops?

JOHNNY

I'm gonna go around back to the
alley. I'll

drop you off up here at this coffee shop. Just
wait for me here.

Johnny pulls over and stops the car. Natalie opens the door to get out.

NATALIE

Take care Johnny.

JOHNNY

I'll be back for you, one hour.

Natalie leans over and plants a big kiss on Johnny.

NATALIE

Miss me.

Natalie gets out and Johnny drives away.

EXT. JOHNNY'S HOUSE - NIGHT.

Johnny parks, and goes through a back gate in the alley, he enters the house from the back.

INT. JOHNNY'S HOUSE - NIGHT.

Johnny enters the house. His father is laid up reclining in an easy chair. A TV tray with meds. And soup are sitting at his side.

DARRELL

Well if it isn't the prodigal son.

JOHNNY

I'm not staying pop.

DARRELL

No of coarse not.

Deloris is eavesdropping around the corner. She picks up the phone to call the police.

JOHNNY

I'm going to be on the road for a while. I want

to send you a postcard.

DARRELL

Son, there's always going to be something

you should've done. You can always look

back and find something wrong with the past.

But that doesn't matter. The only thing that

matters is what you are going to do right now.

JOHNNY

I just came by to pickup some stuff.

Darrell chuckles to himself.

DARRELL

Alright, I can't stop you. You're
going to do

what your going to do, regardless of what I say.

The doorbell rings, Johnny turns around, and sees Deloris open the door. Police officers enter the house. Johnny stands motionless and in shock. The Officers take Johnny into custody. He glares at his father as he is taken away.

DARRELL (CONT.)

You did it to yourself.

MONTAGUE:

EXT. COFFEE SHOP - NIGHT.

Natalie sits alone watching the clock.

INT. POLICE CAR - NIGHT.

Johnny sulks.

INT. TRAIN STATION - NIGHT.

Audrey is sitting with a bag at her side. She watches the time crawl by on the clock. Eventually she begins to pace the station looking around for Johnny she watches as the last train leaves the station.

INT. INTEROGATION ROOM - NIGHT.

Johnny sits at a table with two officers, he explains his story.

EXT. MARIETTA'S HOUSE BACKYARD POOL -NIGHT.

Marietta floats on a raft stairing up at the moon.

EXT. COFFEE SHOP - NIGHT.

Natalie gets up to leave as the Barista tells her that the Café is closing.

INT. JOHNNY'S HOUSE -NIGHT.

Darrell sleeps quietly.

INT. TRAIN STATION - NIGHT.

Audrey leaves disappointed, being stood up by Johnny once again.

EXT. MECHANICS SHOP - NIGHT.

Natalie pulls the key from hiding and ducks inside.

INT. JAIL CELL - NIGHT.

Johnny sits alone.

DISSOLVE -

INT. MECHANICS SHOP, JOHNNY'S OLD CAR- NIGHT.

Natalie curls up and goes to sleep.

CUT TO

INT JAIL CELL - MORNING.

Johnny is asleep when they open the door. He awakes and is released.

INT. MECHANICS SHOP, JOHNNY'S OLD CAR- NIGHT.

Natalie wakes up and opens the glove box and pulls out the gun. She sticks it in her bag and takes the keys out of the ignition.

EXT. POLICE STATION -- MORNING.

Johnny exits the station, bums a smoke from a pedestrian and heads off walking down the street.

EXT. JOHNNY'S HOUSE - MORNING.

Johnny's car is still parked in the alley. He sees his father in the backyard. They only exchange a glare as Johnny gets in and drives away

MONTAGUE END.

INT. AUDREY'S APT., HALLWAY - DAY.

Johnny knocks on Audrey's door, there is no response.

JOHNNY

Audrey!

He realizes that she is not going to answer the door, but tries again anyway.

JOHNNY (CONT.)

Audrey?

JOHNNY
 Marietta. I have to go.

MARIETTA
 I know.

Marietta tries to ignore him.

JOHNNY
 Without you.

MARIETTA
 I said, I know. I know, I know!

Marietta starts to slam pots and pans around.

JOHNNY
 Jesus Marietta.

MARIETTA
 I wouldn't have it any other way.
 The least

you can do is stay for dinner.

JOHNNY
 Why?

MARIETTA
 Because I made it.

INT. AUDREY'S CAR - AFTERNOON.

Audrey drives down the road past the coffee shop. She sees
 Natalie sweeping around the tables outside the Cafe.

INT. MARIETTA'S HOUSE, DINNING ROOM -EVENING.

Johnny and Marietta sit quietly eating.

MARIETTA
 So how was your day sweetie?

EXT. COFFEE SHOP - AFTERNOON.

Audrey approaches Natalie.

INT. MARIETTA'S HOUSE, DINNING ROOM - EVENING.

Johnny and Marietta continue there dinner.

JOHNNY
 Fine.

MARIETTA
So where are you off to then?

EXT. COFFEE SHOP - AFTERNOON.

Natalie sits down with Audrey and hands her a cup of coffee.

AUDREY
Thank you.

NATALIE
You're welcome.

AUDREY
Have you seen him?

NATALIE
Not today, the fucker stood me up
last night.

Audrey glares a hole through Natalie. Natalie matches her leer with absolute intensity.

INT. MARIETTA'S HOUSE DINNING ROOM - EVENING

Johnny takes a moment to collect his thoughts.

JOHNNY
East I think.

MARIETTA
The heartland? I do hope you send
me a postcard.

EXT. MECHANICS SHOP - NIGHT.

Natalie pulls the key from hiding and ducks inside.

INT. MARIETTA'S HOUSE DINNING ROOM - EVENING

Johnny is trying to make small talk keeping his responses quick and short.

JOHNNY
I will.

MARIETTA
Good.

JOHNNY
How was your day?

INT. MECHANICS SHOP, JOHNNY'S OLD CAR- NIGHT.

Natalie opens the garage door. She starts up Johnny's old car and backs out. She looks at the gun sitting on the seat beside her. Her intentions are malicious and decisive. She is heading to Marietta's.

INT. MARIETTA'S HOUSE DINNING ROOM - EVENING

Marietta picks up her glass of wine it slips from her fingers and spills all over her.

MARIETTA

Damn it. Excuse me for a moment
Johnny.

Marietta gets up from the table and leaves the dinning room.

EXT. AUDREY'S CAR - NIGHT.

Audrey drives into Marietta's neighborhood.

INT. MARIETTA'S HOUSE, DINNING ROOM - NIGHT.

Johnny sits alone with his meal he starts to feel strange. He looks around and his vision is becoming distorted. He looks at his plate of food.

INT. AUDREY'S CAR - NIGHT.

Audrey tries to reason with her self.

AUDREY

This is crazy Audrey. He's just a
boy. I'm crazy.

INT. MARIETTA'S HOUSE, DINNING ROOM - NIGHT.

Johnny realizes Marietta has poisoned him. He looks at her plate and Notices that it is untouched. He stands up and is suddenly disoriented.

JOHNNY

Bitch.

He throws the food from the table, and starts to exit.

JOHNNY (CONT.)

Marietta! What, oh Jesus.

Johnny has begun to hallucinate. He walks slowly from the dinning room to search for Marietta.

JOHNNY (CONT.)

Marietta! Where are you? Marietta!
I'll

show you a fucking shooting star. Marietta.

He rounds the corner to look in the lounge.

EXT. MARIETTA'S HOUSE - NIGHT.

Audrey gets out of her car and heads for Marietta's front door.

INT. MARIETTA'S HOUSE, LOUNGE - NIGHT.

Johnny sees that Marietta has just kicked a chair out from under her feet. She is now hanging from a noose. The doorbell rings. Johnny becomes more confused and disoriented.

EXT. MARIETTA'S HOUSE - NIGHT.

Audrey stands at the door waiting.

INT. MARIETTA'S HOUSE, LOUNGE - NIGHT.

Marietta is choking and slowly dying. Johnny looks at the chair. He hears the door bell again.

EXT. MARIETTA'S HOUSE - NIGHT.

Audrey is still stands at the door waiting. She pushes the doorbell again. No response from inside. She notices the headlights of another car approaching. She recognizes it as Johnny's old car.

AUDREY

Johnny?

Natalie drives the car up on the lawn and gets out angry. Audrey is surprised and infuriated to see Natalie. She sees that Natalie has a gun. Natalie points the gun Audrey.

NATALIE

What the fuck are you doing here?

AUDREY

Me?

NATALIE

Yeah who else do you think I'm
talkin' to.
Stupid bitch.

Natalie pulls the trigger, and nothing happens. Natalie tries to pull the trigger a few more times when she realizes that the gun is out of bullets. She screams and throws the gun at Audrey and rushes to the door. Audrey clocks Natalie with a swift right hook that knocks her out. She turns back to Marietta's door and rings the doorbell again. She starts to pound on the door.

INT. MARIETTA'S HOUSE, LOUNGE - NIGHT.

Johnny walks toward the chair to save Marietta. The door bell rings and he stops. His mind stalled, confused, emotionally split, he tries to decide what to do. He decides to go toward the door as he takes his first step he collapses crashing to the floor.

EXT./ INT. MARIETTA'S HOUSE - NIGHT.

Audrey stands at the door waiting. She has now become impatient and opens the door. She walks in to find Johnny lying catatonic on the floor and Marietta dangling from a noose. She runs to Johnny's aid, She lifts his head and starts to run her fingers through his hair. She holds him and starts to cry.

MONTAGUE: Close up on sex.

The anatomy of two lovers entwined. Appropriate frames tightly woven together, blurred and slow, too close to recognize any faces or figures. Sounds to relay a sense of sex. A soft erotic blend, from white to deep red.

CUT TO BLACK -