

"SINGULARITY"

Written by

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FADE IN:

1 INT. BABY'S BEDROOM - DAY

A baby lays on its back in a crib kicking its legs and swinging its arms in a playful self joy.

MAN (V.O.)

This was a time, once, and
happy it must have been.
I didn't know enough to realize
I needed others around to make
my life.

2 EXT. STREETS - NIGHT

A young man, TED BASK, 28, trim, wavy brown hair, shiny jacket strides along a city sidewalk.

TED (V.O.)

Each new place, each new face, was
no more important than the next.
They had no identity, no content,
for a mind that was sincere in its
lack of cares.

3 INT. BABY'S ROOM - DAY

A baby in red.

TED (V.O.)

This was a good time, no one came
to hurt you and I hurt no one.

4 EXT. STREETS - NIGHT

Ted moves through the city at night.

TED (V.O.)

Then it comes. eyes that do not
loom but are across now face
to face, and a vocabulary of
sounds as pleasant as your own.

5 INT. BABY'S ROOM - DAY

Baby in red on bed.

TED (V.O.)

I have met my first friend.
Or was given, placed, arranged
along side those of a kind who
will walk through my days and life,

6 EXT. STREET - NIGHT

Ted flows amongst the people on the sidewalks of the city.

TED (V.O.)

No more ready
to be responsible for ourselves
then we care what it takes to
achieve ourselves.

7 EXT. STREETS - NIGHT

Ted walks through Central Park.

Those we do not hurt, those
that damage themselves as we
do and fight the same windmills,
will be our friends, for awhile.

8 EXT. EAST EIGHTY SIXTH STREET - NIGHT

Following along in dark street light the sight of the street
below the door of a taxi cab. The street's alive.

TED

Oh, you fucking believe that?

9 INT. TAXI - NIGHT

Ted and another young man, JACK SIDS, 29, dark mod hair,
leather jacket, sit in the back seat of the taxi.

JACK

Yeah, I'm gullible.
Here, yeah, pull over here.

The taxi stops. Ted exits and steps onto the sidewalk.

10 INT. TAXI - NIGHT

In Jack's hand we see a twenty dollar bill.

JACK

Can you change a hundred?

DRIVER

No, no, man, I'm not the bank.

JACK

How can you do business in
New York City if you can't
change a hundred dollar bill?

DRIVER

I just started my shift.

JACK

How the fuck do you expect me
to pay for the ride?

(beat)

All right, wait, wait. Here,
I got it.

He passes the bill forward.

11 EXT. EAST EIGHTY SIXTH STREET - NIGHT

Jack emerges from the back seat of the taxi and joins Ted on
the sidewalk.

The taxi leaves. The two men walk towards the door of a pool
hall. They stop outside the door.

Ted walks towards an approaching young couple.

TED

No way.

He walks straight to the young woman, MELANIE WITT, 27, dark
hair, petite, mod dress and high heeled strap sandals,
ignoring the frat man/boy, RANDLE BUNGE, at her side.

TED (CONT'D)

Come here.

Ted takes her by the upper arm, pulling her away.

MELANIE

Hey, don't pull me.

She shakes loose.
At the entrance Jack and Randle watch.

RANDLE
What's this about?

Ted has Melanie over at the curb.

TED
You can't come here.

MELANIE
Why?

TED
Don't. Leave it for me,
will you?

He grabs her arm and shakes it.

TED (CONT'D)
Will you?

Melanie shrinks, muffled. Ted sets his hand on her shoulder,
looks her in the eye.

Ted turns away and walks past Randle. Randle steps in Ted's
way. Ted and Jack continue to the pool hall entrance.

TED
What the fuck is his problem?

He and Jack enter.

JACK (V.O.)
What was that all about?

Melanie has a fit of temper in front of Randle.

MELANIE
What the fuck did you think
you were going to do? I
don't need you to do anything.

She goes to, wants to, push Frat boy.

RANDLE
Letting him drag you around?
I can't watch that.

MELANIE
He doesn't want me here, okay?

RANDLE

Well, I don't need him telling me what to do.

MELANIE

He was telling me. Go play fucking pool if you want.

RANDLE

You wanted to play.

MELANIE

Well?

RANDLE

Hey forget him, okay.

MELANIE

He's my ex, all right.

RANDLE

Well, remember, we're on a date. And you're not giving me a chance.

MELANIE

I just needed to be out with someone. I don't need any shining knight crap. You just stood there anyway.

Melanie turns and walks away. Randle follows.

12 INT. POOL HALL - NIGHT

The darkness of a table lit pool hall. The MANAGER, 30'S, groover, comes out a door. He starts a tour of the pool hall. Elbows swing with cue sticks in hand. Table mates eye rolling pool balls.

Clacking balls and cursing fill the air of the hall above white noise dance tracks.

Players drink, players smoke. Players cringe at errant shots. They eye curved cue sticks and battered cue tips.

MANAGER

Nice.
Go easy.

The payoffs, the winning rounds of drinks, the dances of victory ring around the rows of red felt tables.

13 INT. POOL HALL TABLE - NIGHT

To the back of the hall, on the felt of a table, balls skitter away from a cue ball that has nailed its target. Jack and Ted's game.

The cue ball attacks again sinking the lone striped ball in the pack. An errant solid colored ball rolls to the empty end of the table.

TED

Yeah, yeah, fucking shoot already.

Jack's cue stick sights up the eight ball and smacks it into a side pocket. A lone ball pushed by the cue rolls to the center of the table.

JACK

Rack 'um.

TED

Fucking Pennsylvania Dutch.
Why can't you just say rack them?

Jack grins waving a quick hand.

JACK

It's German.

Ted chucks his cue to the table.

TED

Thought you were fucking Amish.

JACK

Off you go.

TED

What the fuck? I rack them,
or I get the drinks?

JACK

Get the fucking drinks, Ted.
I'll rack 'um.

TED

None of that sloppy shit. Just
pull them out.

JACK

I'm going to rack 'em, and if
your not back, I'm going to
break 'em.

TED

Can't fucking break your own rack.

JACK

We're just bashing around, Ted.

TED

Yeah, easy for you to say, Jack.
You're winning.

JACK

Fuck off. Get the drinks.

Ted moves away from the table.

JACK (CONT'D)

Hey, Ted, where's the charlie?

Ted wheels around and squints.

JACK (CONT'D)

Give it up.

Ted digs into his pocket and returns to the table. He throws
out a small brown bottle on the green felt.

TED

Pig. Would you fucking relax.

Jack scoops the bottle off the table in a beat.

JACK

Someone could see that. I think
that's cops over there.

TED

Where? What the fuck. Fuck, then
why the hell did you ask for it?

They both swing their heads around to the neighboring tables.

JACK

See her?

Jack points away.

JACK (CONT'D)

Ooh, man, if I was single. You should be all over that. Different titties every night if I was you.

TED

And a million different headaches with each pair.

JACK

Aw, come on.

TED

She's. She's with that guy.

JACK

So.

TED

I was watching her before. She seems fucking happy.

JACK

Why don't you try talking to her.

TED

Her?

JACK

Yeah, of course.

TED

There's a married man talking.

JACK

I'm just telling you what I'd do.

TED

Okay. Go ahead.

Ted points to his empty ring finger.

JACK

Get us a drink.

Jack shakes the tiny bottle in hand.

Jack and Ted split off to the bar and restroom.

14 INT. POOL HALL BAR - NIGHT

Ted steps up.

The bartender steps up.

Bartender goes to work.

15 INT. POOL HALL RESTROOM - NIGHT

Jack stands in front of the mirror sniffing coke off of the back of his hand. He taps more out and sniffs.

Jack, sniffing in the excess, looks into the mirror at himself. The coke kicks in, he caps the bottle, judges himself in the mirror.

16 INT. POOL HALL BAR - NIGHT

Ted spins an empty shot glass on the bar.

TED

The tequila right. And a beer
no, two beers, whiskey on rocks,
and another tequila, just the
salt, yeah right, thanks.

The girl walks up to the bar.

GIRL

One please.

Ted turns to the girl, she looks to smile. Ted brushes a finger to his jaw repeatedly.

TED (CONT'D)

Hi... you've got, a bit of
a chalk mark there.

She doesn't quite register.

Ted starts to reach out a finger to her jaw, brings back it to his.

GIRL

Oh, here?

She wipes her jaw, blushing.

TED

Yeah, that's it. Next time if you
get it a little bit higher.

Ted motions up around his eyebrow.

TED (CONT'D)

Might look all right, like you meant it.

GIRL

Thank you. I don't play pool much.

TED

You're about the right height.

GIRL

Excuse me?

TED

For the cue to touch your chin.

GIRL

Oh, yeah.

TED

Ah, you missed a bit.

Ted reaches out to her jaw. She recoils.

GIRL

Oh, I got it, thanks.

She does a little wave, picks up her drink and leaves.

The bartender assembles Ted's drink order on the bar.

Ted watches as the girl approaches a young man. The young man wipes her chin.

17 INT. POOL HALL TABLE - NIGHT

Jack fires the cue ball around the bumpers avoiding the rack at the end of the table.

Ted sets the drinks on a table. Grabs a beer and goes to Jack.

TED

Any left?

Jack's sniffing. Ted hands Jack a beer.

JACK

Wait that guy's looking.

TED

He's a faggot, give it up.

JACK

Shoot the ball.

TED

It's your shot, freak.

Ted steps down and reaches for the rack, shaking it tight.

Jack delivers a blistering break to the rack.

The wham wham of balls into pockets.

TED

Jack, you suck.

Chugging drinks and sloshy man boasts.

JACK

Shoot.

Your shot dickless.

Swinging pool cue wars.

TED

Stand right there, just stand.

Eye trails following another pretty girl and the Mandingo strutting with pool cue dicks of mock conquest.

TED

You couldn't hit a barn. Hey fucker. Why don't you try and hit that one.

JACK

I will.

(the shot)

Son of a bitch.

A pushing fight over interrupted shots.

TED

Bring it on. Bring it on.

JACK

Rack'em. Waitress, he needs another beer.

A peace offering drink off.

JACK/TED

Cheers.

The pool table an island of man time, missed shots and the cursing of an individual ball, the mock beating of table felt with pool cue.

The table holds the final few balls, Jack slams the eight ball down and strikes the victory pose.

JACK

I am I am...

TED

A fucking fairy. Fuck me.

Ted slams the cue to the table felt and swipes at the remaining balls. He flings the cue across the table.

TED (CONT'D)

Bitch of a table.

JACK

It's just a fucking game sore head.

Ted smacks Jack in the shoulder. Jack is back with a smack to the head, body shots are exchanged and a few last blows to the head between them breaks it up.

Ted kicks at the table then crouches at its side and grabs on heaving the weight without much lift.

Jack rounds in next to Ted and the two raise the table off the floor, balls slosh and clank.

Two large hands slam down on the table green forcing the table back to the floor. A menacing face lowers beneath the tables overhead light.

MANAGER

That ain't the way we play
the game here.

The manager heads around the table.

Ted and Jack grab for there shit, cigs, jackets, and make for the door.

The manager gives chase to the door. The boys are out.

18 EXT. POOL HALL ENTRANCE - NIGHT

The boys spill out on to the sidewalk with a laugh.

The manager sticks his head out.

MANAGER

Fucking grow up you guys.

JACK

Aw, ease off, Benny. Just
a night out.

They're running off down the sidewalk.

19 INT. DARK BAR - NIGHT

A dark table along the walls of a drinking dump, a mingle of
beautiful people and has-been drunks.

Ted and Jack slog on their late night whiskey.

The bouncer stops by the table.

JACK

What's up? How you doing?

Bouncer moves on.

Ted rubs his temple.

TED

What the fuck are you wearing
jewelry for, I got a peanut
under my skin.

JACK

It's my wedding ring.
Ain't even bruised.

Jack whacks Ted's temple.

TED

Owe, fuck off.

Ted drinks.

JACK

So who's your new girl?

TED

I don't seem like I'm making much sense to woman right now.

JACK

Just open your mouth, all that nonsense will charm them.

TED

That's a dangerous game.

JACK

What, a little comfort, some banging to make you feel better?

TED

I wish it was that painless. I don't know what I want.

JACK

A boost? Don't you want to fucking roll all night? What do you got to get up for?

TED

Bastard.

JACK

Come on, let's finish it off. I've got to get home to Sara.

Jack and Ted finish their whiskey, get up and head to the restroom.

Three leather and tumble guys, DEN, RICK, and, JESS converge on the table and sit down.

DEN

Fuck, you can call him. Tell me this guys a friend?

RICK

Naw, naw, man. He's not a friend. Just meet him at the street races. That's it.

DEN

Coming off like he was right tight with us. I need to get up and ride.

JESS

I said don't buy another bike yet. You ain't thinking right.

DEN

I want a bike, all right.

RICK

After that crash. Man, I don't know how you got up.

JESS

Scratchless, you fuck.

DEN

What the fuck was his problem? He said fifty five hundred, right?

RICK

He said fifty five big ones.

JESS

I wasn't gonna cover another two grand.

DEN

Shut up.

JESS

Fuck you. I was in for two for you already. Don't throw my money around, okay.

DEN

I wanted to kick his ass, not pay him.

RICK

You know, he's an idiot, man. Forget it, fuck him.

JESS

So, give me my money back.

Den reaches into a coat pocket.

Jack comes out of the restroom and walks to the table.

JACK

Guys, we're not done here.

DEN

Done, when did you start?

Jack edges up to bump the table.

JACK

The fuck you say?

RICK

Yo, man, keep walking.

JACK

Get up. Go on get up.
Get up.

The three at the table share a look. Den stands and pushes Jack.

Ted walks out of the bathroom. Jack and Den are shoving each other around.

Rick throws Ted's jacket at him.

TED

Asshole.

Jack shoves Den into the table, Rick and Jess roll out to confront Ted and Jack.

It's a mix of bodies as a big bouncer cuts into the group. He drags bodies apart.

BOUNCER

Yo, that's it. Come on that's
enough. That's enough. Let's go
out, out. Now.

He pulls out the three guys. He shoves them toward the door.

He and Jack sit down at the table.

The bouncer returns.

BOUNCER

Sorry about that, guys.
Let me get you a drink.

Ted and Jack comply the offer.

JACK

Whiskey, thanks.

Bouncer's off.

TED
What was that all about?

JACK
Manners, I guess.

TED
Why were you fighting over the table,
we were leaving?

Bouncer sets two whiskeys on the table.

BOUNCER
There you go guys. Fuck this.
Ted, Jack, what the fuck is
wrong with you guys, man. What
if those guys had a gun or
something? What if they would
have shot you, or whose yet,
shoot me. Christ, think man,
for stupid shit. Damn it, man.

Ted and Jack take it quiet.

The bouncer leaves.

TED
Jesus. You've
been a prick all night.
What's going on?

Jack slumps up against the wall.

JACK
My dad.

TED
Still looking for the first
grand child?

JACK
He knows better.
No, he's not well.

TED
Oh, shit, sorry.

JACK
I don't like this.

TED

Time to die? What do you mean?

Jack tightens up, withdrawn.

TED (CONT'D)

It's happening fast?

Jack confirms with a nodded stare.

The mess of him, the table, and Jack.

TED (CONT'D)

We should get out of here.

20 INT. DELI - NIGHT

A pair of boots paces in front of a cooler.

21 EXT. STREET/CORNER DELI - NIGHT

A late night flow of traffic, the light of an all night deli.

WOMAN (V.O.)

(a loud demanding plea)

Don't you have the small boxes of
Nutter butters?

(more to herself)

Nutter butters, grapes. Nutter
butters, grapes and popcorn.
Chocolate and chocolate ice cream,
oh yes, look at that.

Ted crosses the street to the deli entrance.

22 INT. DELI - NIGHT

The emptiness of a bright lit corner deli. A customer, JANET,
30, pregnant, tossed on clothes and boots, drops off her load
on the counter, one at a time.

SIGH (V.O.)

That's it?

The counter man, SIGH, 33, Mid-Eastern, is annoyed with the
psychotic customer.

She turns away to survey the store shelves.

Ted enters and moves to the back of the deli. He pulls two bottles of beer out of a cooler. He heads for the front counter.

Sigh steps to the register and punches the keys.

Janet snaps back.

JANET

Don't do that, don't ring it up, leave the keys alone, all right, just wait. This stuff here, it's what I have for now. I'm not finished yet. I'm gonna go look at some more stuff.

SIGH

Sure take your time. Whatever you like.

JANET

Yeah, I'll take my time, all right. So don't like, all right. I'll be back.

Ted walks up with two bottles of beer, hovers behind Janet.

SIGH

Ted, give me the beer.

Janet moves off.

Ted hands him the bottles and some cash.

TED

Thanks, Sigh.

Sigh bags the beer and holds out it for Ted.

SIGH

I saw something today.

Ted takes the beer.

TED

You see a lot of things everyday, Sigh.

SIGH

Yeah, somebody got hit crossing the street. Crossing the street.

TED

I hate to hear that.

SIGH

They were coming over to the store.

TED

Are you sure?

SIGH

Yeah, I know them a long time.
Yeah, a long time.

TED

It's nice to know that you care,
that you think about them.

SIGH

So be careful when you're
crossing the street.

TED

I will. Thanks, Sigh.
Appreciate it.

SIGH

All right, buddy, see you.

Ted exits.

23 EXT. SIDEWALK TED'S STREET - NIGHT

Ted cuts across the street limping a bit.

Two young homeboy punks, HARRY, 19, and MARC, 18, hang out next to the entrance of an apartment building.

MARC

We had a good time at that
party last night.

HARRY

We did our thing, but ah, I'm
broke, man.

MARC

That party was crazy. You know.

Harry catches Ted on the sidewalk before he gets to the door.

HARRY

Yo, Ted, Ted. What up? What's
going on? Too early for bed.
Come hang a little bit.

TED

What's up, man?

HARRY

What's with you man, dragging
your feet across the street?

Ted looks to his foot.

TED

I was?

HARRY

Yeah, you was, gimpy. Ted,
can I borrow a dollar?

Ted moves for the door. Harry's in his face.

HARRY (CONT'D)

Yo, yo, Ted, a buck man, don't
want to be bothering my
moms for it. Please?

TED

How many dollars do you owe me?

HARRY

Ah, Ted.

TED

You know it would be nice if you
paid back every once in awhile.

HARRY

And I ain't got a job to do that.

TED

You're not a kid, Harry.

HARRY

I am a kid, Ted. I am a kid.

TED

No, no, no. You still think
like a kid.

HARRY

Just a damn dollar? Damn, a
dollar. So tight over a dollar.
Just a dollar man.

Ted fishes a dollar out of his pocket and hands it over.

TED

Your dollar.

HARRY

Thanks, man. That's what up.

TED

Now since it would be nice if every once in awhile for you to pay me back. Thank you.

Ted takes the dollar back from Harry.

HARRY

Ted, that's whack.

TED

No, no, no. That's reality, Harry. See ya.

HARRY

Ease up, Ted.
(with the finger)

Ted's in and Harry's back with Marc.

24 INT. TED'S APARTMENT - NIGHT

Small, furnished, clean, colors. Ted limps in and sets the beer down.

TED

That's fucking reality.

He opens a beer and moves to the bed/couch next to the kitchen.

He plops on the edge of the bed and swigs from his beer. He takes off one shoe and with the next, he's in pain.

TED

Fuck, ow, Christ.

He rips the shoe off grimacing. Ted pulls his hurt foot up. He grasps the painful joint.

TED

Fuck, me.
Oh, shit, fuck.

Ted reaches for a swig of beer.

TED
Here's to you, fucker.

He pours some cold beer on his sore foot. A bit of relief.

TED
Feel better?

25 INT. TED'S APARTMENT - DAY

Ted stirs from under the covers of his bed. A stretch and he jumps out.

TED
Ahhhh!

Ted hops on one foot and reaches out for the refrigerator/wall to lean on. He stares at his swollen big toe.

Ted pulls open the freezer section door of the refrigerator and looks in. Only frost. Ted claws at chunks of frost.

26 EXT. SIDEWALK TED'S STREET - DAY

Two men open the security gate on a Pizza parlor.

27 INT. TED'S APARTMENT - DAY

Ted, bent over, applies frost to his toe. It's a worthless effort. He shakes the water off his hand.

28 EXT. SIDEWALK TED'S STREET - DAY

The entry way door flies open and Ted limps out wearing one shoe and one sock, down the steps, down the sidewalk.

29 INT. PIZZA PARLOR - DAY

A clean narrow pizza parlor. A service counter stretches back dividing the ovens from the service area.

The two men ELIO, 60's, the pizza boss, rounded man of the earth, weathered warmth, , VINCENZO, 50's, good looking but eats for his belly, the chef prepare food for the day.

30 EXT. SIDEWALK TED'S STREET - DAY

Ted stops in front of the Pizza parlor. He leans up against the glass of the windowed front. Ted raps knuckles on the glass. Raps again.

31 INT. PIZZA PARLOR - DAY

Elio shifts between making dough pies and Ted at the window.

Ted raps on the window again.

32 EXT. SIDEWALK TED'S STREET - DAY

Ted's leaning on the split window frame. He shoves a bit of glass under foot out of the way, not quite far enough, with his bad foot.

He teeters unbalanced weighing his sore foot and grimacing at the pain.

He bangs on the window.

33 INT. PIZZA PARLOR - DAY

Elio throws up his hands, it's the spin move without the dough. He stares at Ted.

TED

Elio.

ELIO

Ted, Ted, it's too early
for the pizza.

Ted raps on the glass.

ELIO (CONT'D)

Ted, come back later.

TED

(muffled)

Elio, I need ice. I need
ice for my foot.

Ted's waving at Elio, at his own foot.

Elio slaps the flour from his hands and goes to the window.

TED (CONT'D)

Elio, open up the window.

ELIO

(through the glass)

What, Ted, what? It's too
early, later.

TED

The window, Elio, please.

Elio relents, unlocks and slides up the street side service window. He doesn't really mind.

Ted's bending to the opening of the slow opening window.

ELIO

Yeah.

TED

I need some ice for my foot.

ELIO

What the fuck for?

The window is open.

ELIO (CONT'D)

Hey, you go across the street to the store, you buy a big bag of ice, huh?

Ted motions to his foot.

TED

I got a problem. That's kind of hard to do.

Elio peers out the window and down at Ted's foot.

ELIO

Yeah, Teddy, you need some shoes.

TED

I don't need shoes. I need. I need some ice. My foot hurts.

ELIO

Man, Ted, how come I can't get away with just selling you pizza?

TED

What are you talking about? I eat all of your food.

ELIO

No, no, it's not just the food when you come in. First I had to learn how to cook it the way you like it. Elio, a little more well done, Elio. Oh, Elio, not too much cheese.

TED

I didn't know it was such a problem?

ELIO

Everybody else eats it my way.

TED

What, nobody wants just a little bit of difference?

ELIO

Well, first for awhile they eat it my way, you know become a good customer. Then we specialize. You, the first time through the door, "hey pizza man do this to my slice, do that to my slice". So many instructions for one piece of pizza.

TED

Well, I guess I didn't start out too well.

ELIO

Ahh, Teddy. You're a good guy. But I didn't think so at first, you know. Now, I got to put up with you like you're one of my little puppies. You know.

34 EXT. SIDEWALK TED'S STREET - DAY

TED

Well, little puppies, I don't know.

ELIO

Be lucky I didn't say bitch.

TED

Okay, Elio.

\

ELIO
Teddy, what is it?

TED
Elio, I need a big cup of ice.

ELIO
What kind of soda do you want?

TED
No soda, just the ice, for my foot.

ELIO
For your foot?

Elio walks to a soda fountain, digs a cup into the ice bin.

TED
Thanks, Elio, it'll help.

ELIO
There you go, Teddy.

Elio hands the cup to Ted.

TED
Thanks, Elio.

35 INT. PHARMACY - DAY

Ted waits at the counter with Epsom salts, aspirin, and a wrap bandage. The girl bags it, hands it to Ted. Ted leaves.

36 EXT. PHARMACY - DAY

Two men, ALEX BOBBIT, 30, close crop buzz hair, aging gen-x skateboard punk lite, and his friend MATT, 27, soft skate punk, walk along the sidewalk nearing the pharmacy.

Ted limps out of the pharmacy and heads up the sidewalk.

Walking towards Ted Alex freezes and starts to turn away.

Ted sees Alex and quickens his limp into his path.

TED
Alex.

ALEX
Hey neighbor.
The three men stop to meet up.

TED

Alex, I haven't seen you in weeks.

ALEX

Yeah, I haven't really been around.

TED

You don't, don't talk?

ALEX

Well, Ted, since you broke up with Melanie.

TED

Yeah, Melanie, not you.

Alex is backing off, not moving.

ALEX

Ted, this is Matt.

Ted and Matt nod to each other.

MATT

Hey, man. How's it going?

ALEX

He's helping me. I'm moving out of my apartment.

TED

Great, I'd help, but I fucked up my toe.

ALEX

Ah, it's okay, Ted.

TED

How about we get some drinks.

ALEX

I don't know, Ted. Melanie asked me, well, she is my friend, before you.

TED

I, yeah. So?

ALEX

Yeah.

TED

Okay?

ALEX

Well. She's my friend, Ted.
What am I supposed to do?

TED

We can just be friends.

ALEX

Not according to Melanie.

TED

You agreed?

Alex nods a weak chin.

TED (CONT'D)

So, where are you moving to?

ALEX

I'm moving in with Lynn. We're
getting married.

TED

Lynn, good for you.

Alex holds out a hand. Ted takes hold for a shake.

ALEX

Goodbye, Ted.

Alex moves on.

Matt stares at Ted.

Ted stands listless for a moment, looks at his sore foot,
limps off down the sidewalk.

37 INT. LYNN'S APARTMENT HALLWAY - NIGHT

Alex climbs the stairs carrying boxes.

ALEX

Well, this is the last of them.

Lynn Friar, 28, dishwater blond office drone, holds Alex up in
the foyer of her apartment.

LYNN

Okay. Are you going to tell
Melanie you saw Ted today?

ALEX

She's my friend. I was thinking of her, okay.

LYNN

Just as well you made your goodbyes to Ted now. He just used up Melanie and dumped her.

ALEX

They were together two years.

LYNN

That's hardly a world record.

ALEX

That's hardly using her.

LYNN

There's no time requirement for doing damage.

Alex is silenced.

LYNN (CONT'D)

Now, I am going to bed. You can unpack, but nothing louder than paper rustling. Okay? In the morning make sure and take all the boxes down to the garbage, and put your name on the mailbox. All right? Tomorrow I won't be home till late, about seven thirty, so, if you wanted to have dinner ready, that would be great.
(in control now smile)

Lynn pulls in to hug him. She walks off down the hall.

LYNN (CONT'D)

Don't be too long.

Alex stares at a box of his belongings on the floor, and the door.

38 INT. LYNN'S BEDROOM - NIGHT

Lynn sits in front of a mirror brushing her hair. She drops a hand to inside her gown over her heart. She drops the hand with brush down to look at a wristwatch.

She counts her heart beats for fifteen seconds.

She looks healthy but cold. The count pleases her.

39 INT. TED'S APARTMENT - NIGHT

Ted seated at the kitchen table. Pills from an aspirin bottle lay out in piles of three around the bottle.

He picks up a pill placing it in his mouth and drinks from a glass of water on the table.

40 INT. VERONICA'S APARTMENT - NIGHT

VERONICA PELT, 29, slender, dark banded pageboy hair, fashion magazine clothes, rustles through the shelves on one side of her sharp minimally furnished living room. The search is orderly, what is moved is put back, exactly.

VERONICA

Where is that pen?

She plucks it from a shelf, moves off to a table, returns to the bookshelf. She pulls out a book then a cigarette pack from behind it.

She taps out a smoke and replaces the pack and book.

She goes to the table and lights the cigarette.

She picks up a lit cigarette from an ashtray and puffs. She scans the nooks of the room. She sets the cigarette back into the ashtray.

41 EXT. SIDEWALK VERONICA'S NEIGHBORHOOD - NIGHT

Two young women walk along, BETTY CHOIR, 31, sturdy schemer and MAYA NELSON, 31, willowy thinker.

May stops to do small moves of a dance, she smiles. Betty leads on.

BETTY

Maya, come on.

MAYA

See that little old lady? She

was doing this little dance
waiting for the bus. Betty,
she was so cute.

BETTY

My God. Did she have a cup out?

MAYA

Betty, she was really into it.

42 INT. VERONICA'S APARTMENT - NIGHT

On a pad of paper Veronica crosses off an entry line from a list and sets it down.

She grabs a cigarette, smoking it, looking to the point it burns, a drag, a check of its burn down, she examines it, stubs the cigarette out.

43 EXT. SIDEWALK VERONICA'S NEIGHBORHOOD - NIGHT

MAYA

Come on, I'll teach it to you.

BETTY

Come on, Maya, Veronica's waiting. Come on. God, look. I want to get there before Ted does.

MAYA

Maybe he's already there.

BETTY

Well, I've got to pee.

MAYA

I wanted to call Phil today.

BETTY

What? I thought you two were taking a break?

MAYA

This week.

BETTY

Well then, why don't you make it a whole week and, give him something to think about.

MAYA

All I want him thinking about

is missing me.

BETTY

Okay. As long as you two understand what's going on. Okay?

MAYA

We going to a movie?

BETTY

Yes, with Ted.

MAYA

Okay, good.

They walk on.

44 INT. VERONICA'S APARTMENT - NIGHT

Veronica fishes a prescription bottle form behind a book and swift, cat like, removes and downs one pill, dry. The bottle and book are replaced.

Veronica reaches for a phone and dials. She walks to the front door and opens it a crack, waiting for an answer to her call.

The apartment door opens and Betty and Maya walk in. Veronica waves to them, come in, she's listening to the phone.

45 INT. TED'S APARTMENT - NIGHT

The phone rings he answers.

TED

Ted.

46 INT. VERONICA'S APARTMENT - NIGHT

Veronica sits on the arm of a chair on the phone.

On a sofa across from her sit Betty and Maya.

VERONICA

Hey, Ted, what movie are we going to see?

(beat)

VERONICA (CONT'D)

Oh no, you said you wanted to? Who do you want to talk to?

47 INT. TED'S APARTMENT - NIGHT

Ted on phone.

TED
You, Ronnie, only you.

VERONICA (V.O.)
And no one else?

48 INT. VERONICA'S APT. - NIGHT

Veronica on phone "I got the power".

49 INT. TED'S APARTMENT - NIGHT

TED
Of course, I hurt my toe.
Yeah, the toe.

50 INT. VERONICA'S APT. - NIGHT

Veronica on phone, to girls.

VERONICA
Ted sprained his toe.

GIRLS
(call out)
Oh, Ted. Poor, Ted.

51 INT. TED'S APARTMENT - NIGHT

TED
No it sucks I can't walk.
I can but, I don't want to.

52 INT. VERONICA'S APARTMENT - NIGHT

Veronica, the phone to her self.

VERONICA
Okay later, ciao, ciao.

Betty moves for Veronica's Queen's chair.

Veronica sets phone down.

VERONICA
Oh, Ted.

Girls tune in to Veronica.

BETTY

How's our buddy?

VERONICA

Clumsy.

MAYA

What'd he do? Trip on his
broken heart.

BETTY/VERONICA

(the cruelty)

Oooh.

BETTY

If that dopes got a date we
can drop this soft shoulder
routine.

MAYA

No, Ted needs us. He likes
hanging out.

VERONICA

Ted does what I ask him to.
If he can't make it...

BETTY

Veronica, I've known him longer.
He didn't come over here just to
see you.

VERONICA

It wasn't an excuse

BETTY

(soft)

May be if you a boyfriend.

Veronica shoos Betty out of her chair and conjures her sex
appeal.

VERONICA

Hush, I know what gets it done.

BETTY

Oh, get off.

Group laugh.

BETTY (CONT'D)

Hey I taught you. You want to talk about moves working on a man? Remember that guy in the diner last Wednesday? Um hmm. The burgundy plush velvet. He was all waiting for my moves.

Veronica and Maya double take each other.

BETTY (CONT'D)

All I had to do was say, ready, set, go.

VERONICA

The dark, chained, velvet guy?

Betty concurs the package.

VERONICA (CONT'D)

He was looking for me.

(crack up)

When you went to the restroom, he stopped by.

Betty stunned.

BETTY

He asked about me?

VERONICA

Just for me.

Girls bust out.

BETTY

You're kidding?

MAYA

Oh god, Betty, he was so campy, boy band.

VERONICA

I know who's looking at who. Ted's been watching you, Maya.

MAYA

Ted wants to screw everybody.

VERONICA

That includes you.

Maya actually gets lost in the idea.

MAYA

I don't think Ted's ever even touched me. Well, a hug, but...

BETTY

Guy's, don't even go there. Ted's our buddy.

MAYA

Why would you know that?

VERONICA

Just watching.

MAYA

Don't put a weird picture in my head, okay.

VERONICA

Okay.

MAYA

(returning to the present)
Let's call Ted. See what he says.

Veronica frowns, dials.

VERONICA

Ted, how's the toe?

Ohh, do you want us to stop by?

The girls do a collective wriggled nose shake off.

53 INT. TED'S APT. - NIGHT

Ted on phone.

TED

What kind of shoes are you wearing?

54 INT. VERONICA'S APARTMENT - DAY

Veronica presides.

VERONICA (V.O.)

Okay, I don't want to know.
Anyway we're going to be late

for the movie. Bye, Ted.

GIRLS (V.O.)

Bye, Ted.
Later, dude.

Veronica hangs up the phone.

VERONICA

What?

MAYA

You didn't ask him.

Veronica flusters. The girls crack up.

55 INT. TED'S APARTMENT - NIGHT

Ted hangs up, smiling, looks to his toe.

He reaches across the table and pulls out a stack of envelopes, bills, and a checkbook. He unfolds bills, writes checks, balances the checkbook.

56 INT. DAWN'S APARTMENT L.A. - DAY

DAWN BELAY, 27, straight long red hair, yoga pants and tank top, unadorned pretty with fragility, stares out the window.

She moves to a stack of boxes and packs boxes. She stops to pick up a phone. She dials.

57 INT. TED'S APARTMENT - NIGHT

The phone rings.

DAWN (V.O.)

Ted, what are you doing home?

TED

Nothing?

DAWN (V.O.)

I was going to leave a message.

TED

Dawn? Damn it Dawn? The better half of Cram it Dawn, and Damn it Dawn?

DAWN (V.O.)

Yes, Ted.

TED

Wow, it's you. What's up
from Hell-A?

DAWN (V.O.)

My foolish paradise. I'm leaving.

TED

Leaving what?

58 INT. DAWN'S APARTMENT L.A. - DAY

Dawn packs as she talks.

DAWN

L.A..

TED (V.O.)

I thought you loved it? The
sun, the peace.

DAWN

Oh, I do... but I need to change.

TED (V.O.)

Dawn, I thought California was
all about change?

DAWN

It's tough to be well.

TED (V.O.)

Fuck it, if you feel boogie,
boogie.

DAWN

I'm feeling boogie. But it
freaks me out. People have done
nice things for me here.

TED (V.O.)

Loyalty is tough.

DAWN

That's kind of the problem.

TED (V.O.)

Look, fuck it.

DAWN

Well, they do nice things
for you. It's so fucked up.

TED (V.O.)

There's poison everywhere, honey.

DAWN

I'm coming to New York.

TED (V.O.)

Are you sure?

DAWN

Ted, I'm packing.

TED (V.O.)

New York's not a place for wellness.

DAWN

Ted, you think it's exciting.

TED (V.O.)

Look, it will be great. I haven't seen you in what, four or five years. When your ready, come on over.

DAWN

I am ready, ready, ready.

TED (V.O.)

Cool. When you get settled get in touch we'll celebrate.

DAWN

I will, Ted, thanks. I need to see new people.

Dawn sets the phone down and begins to pack underwear, bras, and panties into zip lock bags. She places the plastic bags into a cardboard box.

She folds over the flaps of the full box and tapes it shut.

Dawn is overcome and suppresses a cry. She strikes a yoga pose and works through a small ritual.

The ritual complete she settles then begins to cry softly.

Dawn begins to quietly sing a sad Marlene Dietrich song. The apartment door opens. Dawn stops singing. In walks a young blond woman in a white pants suit looking California fabulous, KIM, 28, clean and beautiful.

Dawn's back is to Kim. Kim steps across to a closet.

KIM

Hi, Dawn.

Kim is rummaging in the closet, looking in a mirror.
Dawn looks up with wet eyes.

KIM (CONT'D)

Do I look all right?

Kim pokes out around the closet door.

KIM (CONT'D)

Oh, honey.

Kim walks out, with two scarves in hand, up to Dawn.

KIM (CONT'D)

You all right?

She is, the eyes clear up.

DAWN

Just the move and all.

KIM

You're leaving a lot of
good people behind.

DAWN

That's what I've been
thinking about.

KIM

So don't go.

DAWN

It's decided. Kim, thank you so
much for letting me stay here
the last couple of months.

KIM

It was great, you're great.
(aloud aside)
Didn't really see you much.

DAWN

It was helpful, thank you.
Kim dabs a tear from Dawn's cheek with one of the scarves.

KIM

Glad I could. So tomorrow
it's brunch and you're off?

DAWN

It'll be a nice send off.

Dawn nods approval.

Kim hands the tear stained scarf to Dawn.

KIM

Good. Well, I'm off then.

Kim rises and walks towards the door tying on the scarf. She leaves.

Dawn picks up singing the sad Marlene Dietrich song.

59 EXT. MADISON SQUARE PARK - DAY

Jack, dressed in a sharp suit, and Ted, no longer limping, wearing business casual, walk along side of a city park.

TED

How's work?

JACK

More days, more dollars.
How's the foot?

TED

Toe. Fine.

JACK

Idiot.

TED

I should've kicked you, man.

Jack pulls up and stops in front of a park bench.

JACK

You'd have more than a sore toe.

Ted begins a mock fight with Jack. Jack backs off.

TED

Want to go for a drink?

JACK

Na, I can't.

TED

Want a little throw of the
whiskey?

Jack sits on the bench.

JACK

I'm going home tomorrow. I took the next couple of weeks off.

TED

It's time to be with your dad?

JACK

Yeah, he doesn't sound good, the medication, the deterioration? I can't tell the difference. I've got this picture in my head from nine months ago. May have looked a bit older, but now...

TED

When did he find out he was sick?

JACK

You know the fucker, he's such a hardass. He knew for month's before he told me. Now, I don't like this. I go, sit, and watch.

TED

Look, you've got to be there.

Jack nods, bobbing.

JACK

I don't like the surprise of it.

TED

You want me to come out?

JACK

Ted, he'd probably prefer not. No, I have to use this time, to find out how it is, I love him.

Jack wavers just slightly and Ted steadies a hand to his shoulder.

Day's end sidewalk traffic flows in a hurry past the two men.

60 INT. TED'S APARTMENT - NIGHT

Ted reads in a chair. The phone rings and he rises to answer.

TED

Hello, hi dad. Okay, well, be well,
bye.

Ted hangs up, drums his fingers, adjusts the shade of the lamp
on the desk.

Ted flips the pages of an address book and dials the phone.

TED

Hi, Scott, how ya doing?
It's Ted Bask.

Scott, I'm trying to get a
hold of Jimmy. Yeah, Jimmy Taylor.

No, last was he moved all his
stuff here.

Serious? I didn't know. Wow.

Jimmy's not that old.

A fucking stroke. Where is he?

Yeah, thanks Scott, bye.

Ted hangs up. He stares at the fronts and backs of his own
hands.

He dials the phone.

TED (CONT'D)

Hi, is Jimmy there? Thanks.
It's Ted, Ted Bask, a friend
from New York.

61 INT. JIMMY'S PARENTS HOUSE - NIGHT

JIMMY TAYLOR, 32, drawn noble face and calm set, seated on a
stool leans over the kitchen counter.

JIMMY

Thanks, mom. Hey, Ted, you found me.

TED (V.O.)

I called around, you hadn't
shown up, so...

JIMMY

You've heard about my stroke.

TED (V.O.)

Scott told me.

JIMMY

I'm resting at my parents. It's cool.

He scribbles the name Ted over and over misspelling it.

62 INT. TED'S APARTMENT - NIGHT

Ted on phone.

TED

Well, Jimmy, in whatever shape,
I'm glad you're still with us.

JIMMY

Thanks, man.

TED (V.O.)

Are you coming to New York?

JIMMY

Yeah, actually, I'm going to be
coming in a week.

TED

To stay?

JIMMY

Yeah, my aunt's got an
apartment for me.

TED

That's great. I'm glad your
still coming. If you need
anything, hell man, we've
got to get together.

63 INT. JIMMY'S PARENTS HOUSE - NIGHT

Jimmy stabs at the note pad.

JIMMY (CONT'D)

Hey, Ted. I'm tired.

Jimmy hangs up the phone.

TED (V.O.)

Okay, Jimmy, we'll...

64 INT. TED'S APARTMENT - NIGHT

TED

...get together.

Ted sets the phone down carefully.

65 INT. JIMMY'S PARENT'S HOUSE - NIGHT

Jimmy sits there staring. He looks at the note pad. He rips off the page of scribbles and stares at it. He puts the paper into a pants pocket.

66 INT. TED'S APARTMENT - NIGHT

Ted is fishing through a dresser drawer. He pulls a black T-shirt out, on it the name of a bar.

TED

Jimmy.

Ted shoves the shirt to the back of the drawer and uncovers a few other articles. In the drawer he slides into view a folded pair of red shorts and a small paper back book.

He pulls the items from the drawer setting them on top of the dresser. He shuts the drawer.

67 INT. JACK'S PARENTS HOME - NIGHT

A warm darkness of a family's collected memorabilia. An older woman, KATE SIDS, 54, Jack's mother, gray, warm, drained, leans from her chair towards, MARVIN SIDS, 58, steely gray, Jack's uncle, seated across.

KATE

What is he suppose to know?

MARVIN

It's the way Jack should be by now.

KATE

Jack's only always had only a few choices. He's not well rounded, Marvin. He's always just gone ahead. I mean how else was he going depend on himself?

MARVIN

He doesn't have to forget us.

KATE

Derrick expects him to make his way.

MARVIN

My brother proved what a man can do.

KATE

Marvin.

MARVIN

Kate, you're going to want Jack here.

KATE

Marvin, I don't even want to think about those days yet.

MARVIN

I'm sorry, Kate.

Jack enters the room, a suit coat on, tie undone. He carries a white prescription bag.

KATE

Jack, did they find it ?

Jack comes to sit next to Kate and Marvin.

JACK

It was under the doctor's name.

KATE

Well, they know us. You'd think by now they'd get it straight.

Jack holds the bag out to his mother.

KATE

Why don't you bring them to him?

JACK

No, I want to change out of this suit first, mom.

KATE

Jack, go see him.

JACK

I'll come right down.

Kate reaches out for the prescription bag.

KATE

No, come on, come on. Before he's too tired, Jack.

Kate stands.

She's tugging on Jack's hand and brings him to his feet.

Jack circles and Kate joins him, leading him across the room.

Marvin watches Jack.

MARVIN

That shit just knocks him down.
He's going to be like that now.

She crosses the room to the entrance of a hallway with Jack.

Kate holds Marvin short with a hand and looks to Jack, urging him on.

Jack enters alone.

68 INT. JACK'S PARENT'S HOME STUDY - NIGHT

An older man lying back on sofa inside the study.

69 EXT. MELANIE'S APARTMENT BUILDING - DAY

Ted walks towards the entrance of an apartment building carrying a small plastic bag.

The sidewalk is empty and Ted crosses over to the railing around a city garden.

Moments later Melanie comes from around a corner.

MELANIE

Ted.

Ted crosses over to her.

TED

Melanie.

MELANIE

Why are you here?

Ted holds up the bag to her.

TED

These are yours. I found them hidden away.

MELANIE

What do you mean hidden? Why do you care?

TED

They're yours.

Ted holds the bag out to her, she takes it.

TED

Listen, I can't just throw them away.

MELANIE

Go ahead, and anything that reminds you of me.

TED

Alright you stop it.

MELANIE

For you, why?

Ted backs away and flows down the sidewalk.

Melanie is still, she slowly composes and enters the building.

70 INT. MELANIE'S BUILDING LOBBY - DAY

Melanie walks through the lobby.

Climbs the stairs.

71 INT. MELANIE'S APARTMENT BUILDING HALLWAY - DAY

Walks the hallway to her door.

72 INT. MELANIE'S APARTMENT - NIGHT

Melanie sets the plastic bag down, removes a coat, and checks the contents of the plastic bag.

She pulls out the red shorts. She breaks into a quick cry. The cry stops fast. She sets the shorts and items down.

She moves to a wall of bookshelves, stands before it. She reaches out for a silver bracelet hung from a crystal glass.

She gazes at the bracelet and opens a cabinet door below. She pulls out a soft cloth and folds the bracelet inside it and places it back in the cabinet.

She pulls the bracelet back out of the cabinet.

Melanie walks down to a shelf and reaches for a small box tucked away. She places the bracelet in the box.

She drops out of the frame.

We stare at the box.

73 EXT. TED'S BAR - NIGHT

WOMAN (V.O./BRENDA)

Okay, Shirlee, so just have a shot.

WOMAN (V.O./SHIRLEE)

Brenda, I don't come here like
you come here.

74 INT. TED'S BAR - NIGHT

Mixed couples and happy hour drinkers blabber about the bar
around Ted leaning in as he gulps a shot of tequila.

Office sluts out for a night; BRENDA NYE, 26, wavy curly brown
hair, roughly cute, business suit, skirt, and blouse, DEBBIE
YAKK, 27, straight blond hair, tomboy princess, office dress,
and SHIRLEE CALENZ, 26, curly hair, broad bombshell, likewise
business dress. They drink.

BRENDA

Okay then don't.

SHIRLEE

I don't need to wind down
after work.

BRENDA

Okay, Shirlee.

DEBBIE

Well, how about winding up
for the night?

SHIRLEE

Debbie, if I get drunk I'm just
going to fall asleep.

Ted reaches for a beer bottle and chases the shot down.

BRENDA

If I get drunk I'm getting laid.

DEBBIE

Want to? Are you fucking kidding
me. You can. Just pick one, one.

BRENDA

Can.

SHIRLEE

I don't want my man to be
a drunk.

BRENDA

Oh, shit, Shirlee.

Ted points to his shot glass jabbing the bar for the
bartender's attention for more.

75 EXT. STREET - NIGHT

A sharp guy, JAY CORT, 31, suit and tie, perfect hair, a slick
jester of his own court. He walks towards the bar.

76 INT. TED'S BAR - NIGHT

A bartender, TONY, 40, the owner who's seen plenty, leans
behind the bar.

TONY

Easy, Ted.

TED

I'm not drunk, Tony.

TONY

Take it easy with the money will
you? This guy used to come in,
a good friend of mine right.
Used to come in sit in that very
stool, sucking down beers all
night, talking a lot of crap.
At the end of the night I'd give
him his tab. I'd turn around,
and the guy, bang,

TONY (CONT'D)

he's out the door. See those,
those are his checks. I'm
collecting them. I'm going to
paper my wall with them. That's
all there worth, you know. You
know this guy, my good friend.
Right? What should I expect?
Today nothing, and I don't.

77 EXT. STREET - NIGHT

Jay stops in front of the bar and dials his phone.

JAY

Ted, I'm out in front of Rufus.

Jay enters the bar.

78 INT. TED'S BAR - NIGHT

Jay slips up behind Ted and motions for the bartender to bring two shots. He slaps the bar near Ted.

JAY

Ted.

Ted jerks around.

TED

Christ, Jay.

Tony sets up the bar to pour shots.

JAY

How ya been, buddy?

They shake hands. Tequila's poured.

TED

What the hell are you doing here?

He reaches out for his shot glass.

JAY

Stopped by Alex's. I tried calling you, figured you might be here.

TED

Alex's going to, move in with...

JAY

Lynn, bad move.

Ted laughs.

TED

Shit, Jay, how come you're still talking to me. Alex's can't.

JAY

What did you expect? Either way, Ted, absolutely no harms going to come from my knowing you.

TED

Thanks, Jay. You know
Melanie trusts you the most.

JAY

Maybe respects, I don't know
about trust. She's a good girl.

TED

Yeah, I've got to stop thinking
about her.

JAY

That's why you're here alone
when you should be down there
hitting on those office sluts
over there.

TED

Ah, I ran into Melanie today.

JAY

Ted, embrace the single self.
I mean, fuck, it makes me feel
like swinging.

TED

Swinging?

JAY

No, no, no. Not that group shit,
moron crap, primal fulfillment.
As you please.

TED

I don't know. I'm not making
much sense to women right now.

JAY

You know what you need? Besides
a little slap. You need a new
face in your head. As for
Melanie, I love her as a friend,
but sorrow, agh. She piled that
on herself.

(beat, drink)

If you can't see what you have,
why do you ask for more?
Ignorance is not bliss for couples.
When you're single...

TED

I think I got a lot of that going for me right now.

JAY

Ted, listen to me.

TED

I'm fucking lost.

JAY

Ted, look at me. Between two people, you have to be the sharper one.

TED

I think I'm drunk.

JAY

Don't fight it.
You going to be alright?

TED

Yeah, you going?

JAY

I'm going to go, alright?

TED

Thanks, Jay.

JAY

Alright.

Jay pats Ted's shoulder and eyes the women down the bar.

Ted stares blindly at one of the three office girls.

79 EXT. SIDEWALK WEST FORTY FIFTH STREET - NIGHT

Jay walks along with a cell phone to his ear.

JAY

Yeah, it's me. Don't even think about it. I'll be right over, bye.

80 INT. TED'S BAR - NIGHT

One of the office girls, Brenda, waves at Ted.

Ted continues to stare blankly at her.

She breaks from her group and walks down the bar towards Ted. She's waving.

Ted shakes up and sees Brenda coming. He returns her wave and stands.

He meets her half way.

BRENDA

Hi, I was coming to wake you up. You were staring.

TED

Sorry. I'm Ted.

BRENDA

Brenda.

They shake hands.

BRENDA (CONT'D)

You were, staring at me?

TED

I was kind of dazing. But, hey, you came over?

BRENDA

Is your friend coming back?

TED

No, he left.

BRENDA

Do you want to come over?

She leads back to her group.

Ted takes in the three faces lined up in front of the bar.

BRENDA

Ted, Debbie.
Ted, Shirlee.

TED

Okay, wow, can I get you guys a drink?

DEBBIE

For us ladies, sure.

SHIRLEE

As long as you're not going
to be weird?

Brenda steps next to Ted, tugs at his shelve, he's okay.

TED

I promise. I promise to be
everything you don't expect.

DEBBIE

I think Brenda's the one expecting
you to be...

BRENDA

Shut up.

SHIRLEE

Why are you here?

TED

Let's get a drink first.

Ted pushes through them to the waiting bartender.

The girls get organized.

Drinks are passed out.

TED

That's you right? A screwdriver?
You're welcome. Last, but not
least. You're welcome.

BRENDA

Mame, drinking without cheering.

Cheers.

Ted and Brenda close off the other two.

The girls swap spots in a round robin of talking to Ted and
girl talk.

TED

Do you always come to this bar?

Debbie horns in on Ted and Brenda.

DEBBIE

Hi, excuse me for one second.

TED

Lady talk?

Shirlee slips over to Ted.

TED (CONT'D)

You just spill on your hand?

SHIRLEE

Yes, can you believe it. I'm so clumsy. But, what can I do?

TED

You're a clumsy girl.

SHIRLEE

I'm a clumsy girl. But, you know what? I'm tired. Being at work all day.

Debbie pokes in between Ted and Shirlee.

DEBBIE

Excuse me. Excuse me. Can I talk to him?

SHIRLEE

You work today?

Debbie spins Shirlee back to Brenda.

TED

(to Shirlee)

Me, no. I wasn't. Not at all.

(to Debbie)

Okay. Hello.

DEBBIE

Hi, how are you?

TED

Getting a little dizzy with everybody just coming around. That's okay.

DEBBIE

So?

TED

So?

DEBBIE

What are you all about?

TED

Well, I ah, work with lamps.
I'm a lamp designer.

DEBBIE

Really? That's interesting.

TED

Get to play with light. It's
amazing how much you can effect
them psychologically.

Brenda comes up to pull Debbie away.

BRENDA

She's got to go.

DEBBIE

First of all, your hands are cold.

BRENDA

I know. She's thinking about
leaving.

Debbie remembers Ted.

DEBBIE

Oh, I'm sorry, excuse me.

TED

Take your time, no problem.

BRENDA

Okay, bye. Next Friday.

The girls kiss goodnight to Shirlee.

SHIRLEE

Yeah.

DEBBIE

Bye.

SHIRLEE

It was nice meeting you.

TED

Bye. It was nice meeting you too.

Ted and Brenda fix on each other stranding Debbie at the bar.

BRENDA

Oh, God, sloppy, sloppy, sloppy.

TED

What can I say? You're making me laugh here.

Yeah, animals are actually more my forte.

BRENDA

Bestiality, how wonderful.

A guy approaches Debbie. She dismisses him quickly.

TED

You too? Oh, my, god. I can't believe that. Really, really? Goats I definitely like.

BRENDA

I don't know. I haven't made love to lambs.

TED

Lambs? Oh, you know you shave their butts. It's nothing like you can ever believe. Sometimes it's good depending on what you're doing.

BRENDA

But, you like goats?

TED

Goats have a nice little beard you can hold on to.

BRENDA

Yeah, but what about those big horns?

TED

I know. You've got to watch out there.

BRENDA

Yeah, I bet that doesn't feel to good?

TED

No.

Debbie corners Brenda.

BRENDA

(to Ted)

Can you hold on a second?

DEBBIE

Sorry, look, I'm getting drunk.

BRENDA

Yeah.

DEBBIE

Well just give him your number,
let's go.

BRENDA

I don't know if I want him.

DEBBIE

Well, don't marry him. Let's
just leave.

BRENDA

Not now.

(beat)

I'll give him my number.

Brenda leans on the bar and writes her number on a coaster.

Brenda turns and gives Ted the coaster.

TED

NO, no, we can't stop now.

Brenda smiles to Debbie, hands Ted his drink and they clink
glasses for a cheer, a laugh.

Ted leans in to kiss Brenda on the forehead.

Brenda looks to Debbie. Debbie smiles, shakes her head, and
waves bye-bye. She leaves the bar.

Alone, Ted gives Brenda a twirl. They laugh. Brenda grabs
Ted by the shoulders.

81 INT. TED'S APARTMENT - NIGHT

Ted and Brenda dance a raucous slow dance to not slow music.

Clothes are undone.

In bed the bodies roll.

82 INT. TED'S APARTMENT - DAY

Brenda, dressed in her outfit of last night, comes to sit on the edge of Ted's bed.

Ted is rolled up in sleep.

Brenda looks over Ted's features.

Ted wakes up.

BRENDA

I've got to go, sleepy.

TED

Hi, good morning.

BRENDA

Brenda.

TED

Yeah, I remember.

BRENDA

Well, can you help me remember why I'm here.

TED

I guess it must have been something I said?

BRENDA

I think it was something I said.

TED

Yeah, could be.

BRENDA

So, are you going to call me?

TED

Do I have your number?

BRENDA

Do you want it?

TED

I just broke up...

BRENDA

Are you over it?

She stares at him for moments, reaches out to rub his hair.

BRENDA (CONT'D)

Just stay there, okay.

(beat)

Bye.

Brenda stands and walks to the door. Ted alone on the bed. Brenda exits. Ted breathes relief, a close call to a relationship, a failure to begin.

TED

Yeah.

83 EXT. TED'S STREET - DAY

Brenda steps into the morning light. She walks off.

84 INT. VERONICA'S APARTMENT - NIGHT

Veronica admires her new boots.

There's a knock at the door. Veronica goes to and opens the door.

Ted walks in.

VERONICA

Hey, Ted.

TED

Hey, Ronnie.

They hug.

VERONICA

How's the toe?

TED

It's cool.

Veronica spins away with a wave.

VERONICA

How's the room look to you?

TED

Nice.

Ted sits on the sofa scratching his head a bit dazed.

Veronica struts around the room checking different views. She moves up to Ted and holds out her hands.

VERONICA

Ted, look.

TED

Nice. You're not chewing your anymore nails.

VERONICA

These are too tough.

TED

Nice, manicure.

He reaches out to take her hands and examine the nails.

Veronica pulls her hands away and steps back.

VERONICA

Thanks. And new boots.

She pulls up her groovy pants, to show off her boots.

Ted perks up.

Veronica spins around hiking the pant leg further.

TED

Umm, Nice.

Veronica scans the room zeroing in on a chair.

Ted shakes off the fetish.

TED (CONT'D)

Ronnie, last night there was this a...

VERONICA

Ted, this chair. Can you lift it? I want it over there.

Ted checks about the room.

TED

Are you sure?

Veronica nods and Ted rises up, walks to the chair, and heaves it up following Veronica across the room.

Ted places the chair. Veronica swivels it just right.

VERONICA

Great. You want to order some food?

TED

I already ate.

Veronica pats her tummy and thighs down.

VERONICA

Well, I can do without.

Looks to Ted for the denial. Ted's just blank about it.

TED

Ronnie, about last night,
this girl.

VERONICA

Oh, are we going to the theater?

TED

I don't feel like sitting
in a movie theatre tonight.

(beat)

You know, we can get a video.

VERONICA

Great.

He gets up and grabs his jacket while Veronica steps out of the room.

85 EXT. SIDEWALK VERONICA'S NEIGHBORHOOD - NIGHT

Ted and Veronica walk along.

VERONICA

... this guy the other night,
he should've been perfect. He
arranged everything. Then he
started arranging me.

TED

End of date?

VERONICA

Oh, yeah. From that moment on.

Veronica gives a kick to the air ahead.

VERONICA (CONT'D)

Fuck, what you think is endearing,
turns out to be a pain in the ass.

TED

Wait until you wake up one day
and realize how much of a pain
in the ass you are to yourself.

VERONICA

Ohh. That's a little twisted.

TED

Something I've realized lately.

VERONICA

You still bothered by Melanie?

Ted nods.

VERONICA (CONT'D)

You think you made a mistake?

Ted shakes it off.

VERONICA (CONT'D)

Do you miss her?

Ted is blank.

Veronica runs up a bit excited trying to change the mood.

VERONICA

I know, we can get a romance movie
for tonight.

(giggles, torment)

Ted smiles.

TED

No.

VERONICA

I know who you got your eye on.

TED

Yeah, anybody with tits and a
pair of shoes, honey?

VERONICA

Idiot. Maya.

TED

Maya?

VERONICA

I've seen you stare at her

when she's out dancing or just walking across the room. She's got you all spelled up. The magic's just sucking you in.

TED

Whoa, whoa, Maya's a great girl but she's got no spell on me.

VERONICA

A girl knows.

TED

Ease up, Ronnie. I've got no thoughts for Maya.

VERONICA

Well? She wouldn't anyway.

TED

Thanks, I'm concentrating on work any ways. I've got these new lamps I'm building, based on haircuts.

VERONICA

Christ, what kind of stab in the dark is that, haircuts?

TED

It's the inspiration. The colors, the shape.

VERONICA

It just seems like everybody's designing stuff for the home. I mean...

TED

It's my business, Ronnie.

VERONICA

Well. It just seems saturated.
(mocking)
Take a look at my lamp, my table, oh, my vase. I mean, enough.

TED

Maybe that's because you just decorated your living room?

VERONICA

It's just that everyone's
pretending to design something.

TED

That's how I make my living, Ronnie.

Ted stops walking.

Veronica spins around.

VERONICA

Ted, I was talking about the
others.

TED

I didn't hear the fucking
distinction.

VERONICA

Ted, come on.

TED

First I'm Maya's spellbound
weak tit, and now designing
lamps is everyone's bullshit?

VERONICA

Well, come on.

TED

I can't, all right.

VERONICA

Ted, let's go get a movie.

Ted tries to reason the moment and walks off.

Veronica is irritated, she checks her watch and heads on.

86 INT. VIDEO STORE - NIGHT

Veronica passes by the shelved videos. She pulls out one
within a convenient reach.

She's at the counter. The videos checked, she's out.

87 INT. VERONICA'S APARTMENT - DAY

Veronica fiddles with a rental videotape case.

Betty sits across the room.

BETTY

You know what, it's Ted. He probably just needs to get laid.

VERONICA

I don't know. I tried calling several times today. It just felt so weird. I didn't leave a message.

BETTY

Well, maybe he was out or something?

VERONICA

I tried a several times.

BETTY

What'd you say?

VERONICA

I don't remember. I don't know. So stupid.

BETTY

Yep, you're not finished decorating.

VERONICA

Oh, shut up.

BETTY

Look, you know what? I'll give him a call, if you want, and try and see what's up.

VERONICA

But, not like that.

BETTY

Well, I do know him.

VERONICA

Okay.

Veronica nods agreement, in disarray.

Betty on phone.

BETTY

... well I always wanted really curly hair. Wait, wait, get me an afro, a black light get it.

Betty cracks herself up.

BETTY (CONT'D)

That's awesome, no, no, no, right. A night light, Ted. Yeah, for my grandma, right, right, yeah.

So, what's up with you and Veronica? Dude. I'm not in the middle.

Well, yeah, she is my friend. But, you're my friend too, Ted.

Don't, Ted. Don't be stupid, just give her a call. Okay, for me, please.

I'll stay out, okay.

We can still talk though, right? Okay, yes, okay, good. Bye, Ted.

Betty hangs up, isolated in the middle, gets up and enters an adjacent room.

Betty sits down next to a young man, boyfriend, who's reading a magazine. She nestles a hand into his thigh and looks over him looking for something within. She looks to his face.

He finishes reading and smiles to her.

89 EXT. EAST RIVER PARK - DAY

Ted and Jimmy walk along a parkway by the river.

JIMMY

No, that was you.

TED

That was me? Are you sure? Fuck, I don't remember anymore.

JIMMY

It's good to see you.

Ted and Jimmy sit on a bench overlooking the East River. They're smoking a joint.

TED

Maybe that was what the fun part was? What a gloomy, smelly, fishy, place.

JIMMY

It was like this, right?

TED

Jimmy, so many times, everybody... Should you be smoking this?

JIMMY

I don't know what the difference is. I already feel weird.

TED

You feel stoned all the time?

JIMMY

More like, I don't think it ever seems like, what normal felt like.

TED

Now, that's fucking with my head. Jimmy pulls out a fresh pack of cigarettes pulls one out and lights it.

Ted sucking on the joint.

TED

Should you have cigarettes?

JIMMY

I smoke, Ted. I bought them on the way over.

TED

That can't be good? You had a stroke, remember?

JIMMY

I feel like I want one.

Jimmy puffing his smoke.

TED

Jimmy, I'm glad you're here.
Back in New York.

JIMMY

It's good to see you.

TED

You'll be all right, Jimmy.

JIMMY

Yeah, I got the apartment, my
aunt she's great.

TED

God, the food at her restaurant.
I haven't been back since you
left.

JIMMY

She's going to hate you for
that. The apartment's above
the restaurant.

TED

No shit.

JIMMY

I'm figuring it out. Got
friends to see.

TED

That's important. I got to
tell you, Jimmy, it's been
weird lately. So many friends
criss-crossing out of my life.

JIMMY

I'm here now.

TED

That's so right, Jimmy. And
you're going to swing man.

JIMMY

I got to see if I can find it.

(beat)

You know, Ted, I was, I was
laying on the floor.

(beat)

A stroke just really fucks
with you.

I'm up, but my mind didn't
get up, like it's still scared.
I can't connect images and feelings.

Everything just seems like some
sort of constant, a monotone.

And right now it seems like
nothing seems to replace them.

TED

You want to try don't you?

JIMMY

All the time. Burrr.

They walk off down the parkway.

90 EXT. INTERSECTION - DAY

Jimmy's hypnotic journey around an intersection. He
completes' the whole square.

91 INT. JIMMY'S AUNT'S RESTAURANT - NIGHT

Jimmy sits alone eating at a table in a warm old family style
restaurant, big dining tables, portraits on the walls.

92 INT. JIMMY'S AUNT'S RESTAURANT KITCHEN - NIGHT

An older woman, AUNT ANNE, 58, warm and strong, checks her
kitchen staff.

ANNE

Hola, how's everybody doing?

93 INT. JIMMY'S AUNT'S RESTAURANT - NIGHT

Aunt Anne walks a plate of food over to Jimmy.

She bends to kiss him.

Jimmy digs in.

ANNE

Hey, Jimmy, how come you didn't
ask Ted back for dinner?

JIMMY

I wanted to come home.

ANNE

Is he going to help you move in?

JIMMY

Yeah.

ANNE

You get yourself settled,
everything's going to be fine.

JIMMY

I can't be what Ted remembers.

ANNE

Maybe it just takes time.

JIMMY

It's hard to be reminded of
how I was.

ANNE

You're his friend.

She pats him on the back and walks off.

94 INT. DAWN'S NEW YORK APARTMENT - DAY

A furnished apartment of past comforts.
Dawn stretches her arms out and tips her head back, rolling
the creaks out.

There's a knock at the door. Dawn breaks her stretch and
opens the door.

Ted stands there with a bottle of champagne.

DAWN

Well hey, cutie.

They rush to hug. Dawn welcomes Ted in.

TED

Wow, you're so trim. Wow, I forgot
how tall you are.

They move in to the living area.

DAWN

I know, I can't believe
it's been four years.

TED

Nice place.

DAWN

Yeah, I wish I could afford it.
It's a friend of a friend.
I'm just a guest. My place
will be ready next week.

Ted sets the bottle down next to two glasses on a coffee table.

They take seats in the room, Ted in front of the champagne.

TED

I can't believe you're really here.

VERONICA

I'm so excited.

TED

L. A. and you seemed so perfect.

DAWN

Well, I started to question it,
and the edges started to
creep me out.

TED

Maybe you're the freak?

She flashes the hand playfully.

DAWN

I thought it was best to leave
before I started hating the
people I love.

Ted prepares to uncork the bottle.

TED

Okay, to being here.

Dawn picks up the glasses.

DAWN

So right.

TED

That's so right.

The two lean into the window pane, a view of midtown Manhattan below.

DAWN

New York is so beautiful in the rain. Do you think I'm foolish?

TED

It's a little late for second guessing.

DAWN

Look at all of them, they've made it work. And you.

TED

I belong in a crowd.

DAWN

Is it tough to make friends?

TED

You come by so many people in a day.

DAWN

As many as I want then?

TED

You end up knowing a few. It will be all that you can handle.

(beat)

We don't really know each other do we?

DAWN

Well, through Karen, we kind of revolved around each other.

TED

Maybe we won't like each other?

DAWN

Maybe we will?

TED

Okay.

They clink and drink.

DAWN

I don't know many people here, Ted.

TED

You'll willow through. You'll
be fine.

DAWN

I'll be fine.

She drains a glass. Dawn begins to sing one of her sad songs to herself. Ted strains for a listen, watches her.

96 EXT. SIDEWALK FLAT IRON DISTRICT - EVENING

Dawn walks down a sidewalk of a side street.

97 INT. JACK'S PARENT'S HOME STUDY - DAY

Jack sits deep into a sofa with phone in hand. Sets the phone down and pulls a blanket near by.

98 INT. TED'S APARTMENT - DAY

Ted flicks the switch of a funky looking lamp on a table off and on. He watches how the light falls in the room.

The phone rings, Ted answers.

TED

Hello.

JACK (V.O.)

Ted.

TED

Jack.

JACK (V.O.)

Ted, my dad died.

TED

Fuck.

99 INT. JACK'S PARENT'S HOME STUDY - DAY

Jack sits back sunk deep in on the sofa in the study.

JACK

Yeah, Ted, it's fucked up.

TED (V.O.)

I'm sorry.

I liked your father.

JACK

Yeah, you two got on well.

Jack furrows his brow and rubs his eyes.

JACK

There's a lot to do. A lot I've been asked to do. Everybody's, everybody's showing up.

TED (V.O.)

You want me to come out there?

JACK

Gets buried in the morning, there's no need to come out.

TED (V.O.)

I'll give him a thought. When you get back we'll get together, sort through it.

JACK

Hey, you know what? I'm lying in the very spot he died. Listen, I got to go, Ted.

Jack hangs up the phone, sets it to the side, and stills.

100 INT. TED'S APARTMENT - DAY

Ted sits there.

The phone rings, it startles him. He answers.

TED

Jack?... sorry, Jimmy.

Tomorrow afternoon, one, great. Meet you at the storage or the apartment? Apartment, good enough. Yeah, bye.

Ted hangs up the phone.

101 INT. JACK'S PARENT'S HOME STUDY - NIGHT

Jack sits straight up on the sofa in the study.

Marvin, Jack's uncle, walks in. He keeps a distance from Jack.

MARVIN

Jack.

Jack's eyes roll up to his uncle.

MARVIN (CONT'D)

Jack, you know with all that's going on I haven't had a chance to ask how things are?

JACK

I don't know right now, uncle Marvin.

MARVIN

Right now? How about last year?

JACK

What do you mean?

MARVIN

We don't see you out here much in PA.

JACK

The city keeps me pretty busy.

MARVIN

Oh, yeah, you like all that running around, the glitzy urban living.

JACK

Yeah, it suits me.

MARVIN

Get off it, Jack. You went out there over ten years ago, some creative genius, now what?

Marvin moves to hover over Jack.

MARVIN (CONT'D)

You've just been fucking about in dead end jobs, pretending that you've made it.

JACK

Fucking about in my business? I take good care of myself. I don't ask for any help.

MARVIN

Seems like an awful waste.

You know I spent the last year
filling in all the holes for
your mother and my brother.
You don't know how sad it was
to watch a man turn feeble.

They needed you here, Jack.
Were you too much of a selfish
idiot to see that?

JACK

I saw what he told me.

MARVIN

What about your mother? She's
going to be out here all by
herself.

At some point, you, ought have
considered being here.

JACK

It didn't know it was necessary.

Jack wants to fight up off the sofa, Marvin's in the way.

MARVIN

It's what families do when they
care about each other, Jack.
It's called sacrifice and love.

Jack's mother, Kate, enters the study, puts a hand to Marvin.

KATE

Marvin, you wait.

MARVIN

He heard me.

KATE

Marvin, just...

JACK

He knows me and my father.

MARVIN

What does my brother know
of you now?

Marvin breaks, away from Kate.

KATE

Marvin, Marvin. Please, just no.

She guides him away from Jack.

KATE (CONT'D)
I want to be with my son.

Marvin exits.

Jack crosses to his mother.

Kate reaches out for a cheek, a hug.

KATE
Your father understood what
part of him you had. I just.

They separate.

KATE (CONT'D)
Come home, Jack.

She tears by herself.

102 INT. JIMMY'S APARTMENT - DAY

Jimmy sits eating from Chinese food cartons in the living area of a small apartment, the kitchen just off it and a few doorways nearby.

The room is furnished and set up sparse. A few empty cardboard boxes lay near a door. A few posters/art hang on the walls.

There's a knock at the door. Jimmy wipes his hands and mouth and goes to the door and opens it.

Ted comes into the apartment.

JIMMY
Ted, hey.

TED
Jimmy, it's...

JIMMY
Ted, I forgot to call you.

TED
... you've moved in?

JIMMY

Ted, I'm sorry.

Ted strolls checking out the space.

TED

Where is everybody?

JIMMY

Ted, they came by last night with the truck, so we just did it.

TED

Cool, less work for me.

JIMMY

Look, I'm really sorry.

TED

It's okay, Jimmy.

JIMMY

My aunt used this apartment as her office, so a lot of the furniture was already here.

TED

It's very nice of her.

JIMMY

Yeah, I'm a little embarrassed by her kindness. She gave up the space and I can't really afford to pay rent.

They stop pacing each other around the room. Jimmy sits down to his food.

JIMMY (CONT'D)

But, I'll get a job. I was going to work construction with a friend of the family, but now that won't work.

TED

The labor.

JIMMY

Yeah, I get tired.

Ted sits on the sofa near Jimmy.

JIMMY

I met this girl the other night
at the bar down the street.

TED

What are you doing in a bar?

JIMMY

I was having a beer. I can
have a beer, or two depending on
how I feel. But, she was nice.
She said I could work at the
coffee shop in the neighborhood.
I don't remember if she worked
there, but it sounded good.
Simple, quiet, just part time.

TED

You got a girlfriend?

JIMMY

Well, I'm going to meet her
there again. How about you?
Do you have a girlfriend?
You always do.

TED

No we broke up a couple months ago.

JIMMY

You didn't like that?

TED

It was senseless

JIMMY

It's weird when you fuck up
your own heart.

TED

What did you say?

JIMMY

Do you want to smoke some pot,
Ted?

TED

Maybe later.

Jimmy gets up and heads to the kitchen.

JIMMY

Do you want some bread? The restaurant bakes their breads and the cakes right up stairs. It smells really good in the morning.

Jimmy unfurls a paper bag and removes a loaf of bread.

TED

No, thanks, Jimmy.

Jimmy rips off a hunk.

JIMMY

Some juice, I got orange juice and water?

Ted gets up and walks to the kitchen.

TED

Maybe some water.

Jimmy hands him a glass and returns to his seat to eat. Ted looks in the fridge for a pitcher of water.

Ted lights a cigarette. Ted smokes in the kitchen.

JIMMY

You want to put on some music? We can play some CD's.

Ted stubs out his cigarette and moves over to a seat near Jimmy.

TED

Nah.

JIMMY

Do you want to watch TV?

TED

TV?

JIMMY

Might be a ball game on? I've got cable.

TED

No, I'll put on some music.

Ted steps up to look through the CD's, picking one out and popping it into a player. He searches for the buttons. The CD doesn't play.

JIMMY

Want to get some beers?

TED

Nah, I don't feel like drinking.

JIMMY

Seems like most of the time
we spent together there
was beer around.

TED

It's a little early, Jimmy.
Well, yeah, I remember. I miss
those parties after the show.
What was that theater called?

JIMMY

Rebound?

TED

Yeah, that was it.

JIMMY

Well, Ted, it's not going to
be like that anymore.

TED

What, time to grow up?

JIMMY

Well, I'm going to let acting
rest for a while.

TED

That's why you came back.

JIMMY

That was the plan before
the stroke.

TED

You're not feeling it?

JIMMY

I'm not feeling me.

TED

But with time?

JIMMY

I don't know, Ted. I mean all that I was is all that makes me sacred now. It may never come back. Funny thing is I'm not sad. I'm frustrated, but I'm not sad.

I'm just happy about different things these days. I'm happy about family. I'm happy about this apartment. I'm happy about time.

I'm not pushing for anything to happen right now, Ted, and that makes me happy.

TED

Jimmy?

JIMMY

I'm going to let it go.

TED

All right, we'll see.

JIMMY

Ted, you, you don't understand.

TED

Jimmy, you're just a little quieter.

JIMMY

What seems to be me, and what I can count on to understand to be me, don't connect anymore.

TED

I'm sorry.

JIMMY

It ain't about sorry, sorry I don't need. It's about change, Ted. You're going to have to accept that I can't be who I was for you.

TED

Jimmy you can be whatever you want to be.

JIMMY

But, you remind me of what I'm not.

I look at you now and wonder. Right now I have to learn you all over again, and maybe, I can't take the challenge of knowing you.

TED

It's that different?

Jimmy nods and stares.

JIMMY

It's that difficult.

103 EXT. STREET JIMMY'S APARTMENT - DAY

Ted emerges from the entrance of Jimmy's apartment building looking stunned. He wanders a few steps onto the sidewalk and halts to search his pockets.

Ted wanders down the sidewalk.

104 INT. VERONICA'S APARTMENT - DAY

Veronica, Betty, and Maya laze around on the furniture, reading magazines.

The air is solid and still, ready to spill.

VERONICA

(reading from magazine)

Why do they write this stuff?

What they don't say is that no man could fuck thirty or forty times a day.

BETTY

Who would want to?

MAYA

Some times you'd like to try.

BETTY

You're high.

MAYA

It might make up for all the days I've been missing.

BETTY

After two weeks that patch of yours would look like a...

VERONICA

Okay, I don't want to hear it, ugh! Besides nobody gets fucked thirty times a day, oh, except for that idiot down at the deli who prices the imported beers as cheap as the domestic ones.

BETTY

Oh, cheap beer?

MAYA

I fucked five times in one day.

BETTY

One guy?

Maya holds up two fingers and a sheepish grin.

MAYA

My boyfriend in the morning, this guy twice in the afternoon, and the boyfriend twice that night

VERONICA

Eww, I hope you washed?

MAYA

Yeah, I took a shower with both of them.

VERONICA

Okay, quit it.

BETTY

(mocking)

Quit it.

MAYA

(meaning them)

Guys.

BETTY

Are worth dick.

Disgust, laughs.

MAYA

No, I mean you guys. Umm,
Remember what you said about
Ted the other day?

BETTY

Oh, Maya's breaking down.

MAYA

No, no, no, I'm not. I was
just wondering.

VERONICA

I don't want to talk about Ted.

MAYA

No, we need to talk to Ted.

BETTY

Oh, yeah, right. Umm, Maya
doesn't know.
(she checks with Veronica)
Veronica and Ted had a fight.

VERONICA

It wasn't a fight.

BETTY

Yeah, when's the last time
you talked?

Silence.

BETTY (CONT'D)

All I know is when I talked
to the guy he sounded pretty
upset and he wouldn't talk.
You know how much the guy likes
to talk. So, I figure, if he
doesn't want to talk to me,
it ain't pretty.

MAYA

What happened between you two?

VERONICA

Just words.

MAYA

What'd you say?

BETTY

Why don't we send Maya over to Ted?

VERONICA

Oh, shut up. I fucked up. I trashed his business.

BETTY

Yup, that's it, he'll get over it and move on.

VERONICA

I said, he was caught in our web.

MAYA

Caught in our web?

VERONICA

Well, and...

MAYA

He thinks we think that?

VERONICA

Okay, I thought he was in a playful mood. I fucked up. Sorry.

BETTY

That is cruel.

VERONICA

Yeah, and, actually, your spell, Maya.

BETTY

Oh, my God, Maya, I'm not in the middle of this.

MAYA

My spell?

VERONICA

Okay. I bad. I fucked up. I'll give it some time, unn, apologize, okay?

Group chill.

BETTY

All right guys. So, what are we going to do tonight?

MAYA

I'm not going out.

Maya stares off.

VERONICA

Maya, I'm sorry. I'll tell him I made it up just to tease him.

MAYA

You'll have to.

Maya smiles.

VERONICA

What is it?

MAYA

I was going to tell you guys later. But I'll tell you now.

BETTY

You're pregnant with Ted's child?

VERONICA

Shut up.

MAYA

God, no. I'm going to marry Phil.

BETTY

Oh, my God. Why?

VERONICA

Phil?

MAYA

Yeah.

BETTY

How unexpected.

MAYA

I thought you guys would be

happy?

VERONICA

But you, but you're breaking
up with him?

MAYA

Well, I was only breaking up
with him because he didn't want
to get married, and then we
were apart, and now he does.

Veronica looks for the link to ground this thought.

105 EXT. STREET JACK'S BAR - NIGHT

Jack slides into a entry way and sniffs cocaine. Slides out
and crosses to a bar entrance. Enters.

106 INT. JACK'S BAR - NIGHT

Jack sits on a stool at the corner of the bar talking to
another man , ERIC, 38, limo driver, a bar book reader.

JACK

Eric, you know what I'm
talking about, right? Like
the old days, those big cars,
thanks, cheers. A big car,
tons of metal, fucking fast.
Just terrorize the streets.
I suppose you know, you drive
the streets every day, right?
But if I was driving.

ERIC

I don't know, it's so crazy.
I just kind of take it easy.

JACK

They must run you over.

ERIC

The cab's insured. It's a
fleet car.

JACK

I'm just kidding. I thought
you drove a limo?

ERIC

Town car. It's a car service.

JACK

Not cabs, all right.

Ted walks in the bar and steps around Jack to his side.

Jack turns to look up. He gets up to share a hug with Ted.

JACK

Good to see you, man.

TED

Good to see you.

They separate and Jack turns to the man at the bar.

JACK

This is Eric. Eric, this is Ted.

Ted and Eric shake across Jack.

JACK (CONT'D)

Just talking cars and shit.

Jack sits down.

TED

Can I get you a drink?

JACK

I'm good.

Eric rises off his stool.

ERIC

Ted, good to meet you. Jack,
sorry to hear about your father.

JACK

Thanks, Eric.

Eric leaves the two men alone and goes to read nearby.

Ted waves him off. Ted and Jack clink glasses and drink.

JACK (CONT'D)

How you doing, buddy?

TED

Jack, I'm fine...

JACK

I don't think I've quite

landed yet.

TED

Your father was a good man.

JACK

It's all absurd. I just don't
get it, the why.

TED

Why he died?

JACK

No, why life like this?

TED

Don't see why anything would
make sense now.

JACK

Thank god for Sara.

TED

She doing all right?

JACK

She's awfully sad.

TED

And your mom?

JACK

The whole family was there
to help sort through it.
She's just lost.

(beat)

Ted, I can't keep talking
about this right now.

What's up with you? Are
you okay?

TED

Yeah, working. You know,
living my life.

JACK

Sit down, man. Have a seat.

TED

I always stand.

JACK

You're always wanting to be
the last man standing.
Ya hoo cowboy.

TED
Fuck, Jack, I'm just standing.

JACK
Go on, just have a seat, give in
once so we can talk.

A smirk grows from Jack's lips, he stares ahead avoiding eye
contact with Ted.

TED
Jack, I came here to see if
you're all right.

JACK
Seriously, Sara and I have
been talking. We kind of think
you don't seem happy.

TED
When was the last time I
saw Sara?

JACK
You talk to her on the phone.
I tell her stuff. We're
worried you kind of seem
a little manic.

Ted is stunned by the turn of the night.

TED
Manic, what the fuck is that
all about?

JACK
Oh, come on man, the things
you say, what was it the other
week, you said you're your own
best cheerleader, come on,
what's that? Like you don't
have anybody there to support
you. I mean well do you?

(a beat)
It just seemed kind of sad.

The smirk remains as Jack's mask.

TED

I'm not sad. My days are mine.

JACK

Some of the things you say
just make me wonder.

TED

Like what?

JACK

Fuck what. Maybe you should
get a cat or something.
(waves this off)

Ted is floored.

TED

What is a fucking cat going
to do?

JACK

Maybe you've been here long
enough, maybe you should think
about going home.

Eric looks up from his book, not staring at them.

JACK

I can't talk with you. It's
been weird lately. I just
can't do it.

I think you need to look at
your life and how you're living,
consider going back where there
are good people for you.
Cause, after tonight, I really
don't want to see you anymore.

TED

Wait.

JACK

Yeah, Ted.

TED

Fuck it, are you serious?
Can you look me in the eye
without that smirk and say,
that's it? Look at me.

Jack to turn to Ted, can't quite completely.

JACK
I think you should go.

Jack looks ahead.

Ted stares at Jack.

Ted shoves a hand into a pocket and comes up with cash.

JACK (CONT'D)
That's all right, I'll get it.

Ted puts the money out on the bar. He stuffs the rest of the cash back into a pocket and moves away from the bar.

He pushes into the back of Jack's stool, shoving him against the bar. He exits.

Jack sits with the placid smirk, frozen on his stool in strange delight. He struggles to bring his drink glass to his lips.

Eric looks to Jack.

OLD MAN
(out to himself)
Idiot.

107 EXT. SIDEWALK JACK'S BAR - NIGHT

Ted moves away from the bar.

108 INT. JACK'S BAR - NIGHT

Jack, tightened up, stares only ahead.

109 INT. DARK BAR - NIGHT

Ted walks in up to an empty spot at the bar.

The bartender comes right over and smiles.

The bartender has a beer to Ted in a quick move. Ted pays and takes a long slug of beer. He sets the bottle out front on the bar and spins it, shaking a little, unsteady.

Ted takes another long drink from the bottle, it is less than half full. He looks at the bottle, looks around the bar.

He leaves the bar, it doesn't make sense.

110 INT. TED'S APARTMENT - NIGHT

Ted walks in and circles a bit. Not at home in his own home.
The phone rings, he picks it up.

111 EXT. SIDEWALK JACK'S BAR - NIGHT

Jack speaks into a handset at a sidewalk payphone.

JACK

Ted, it's Jack. Don't hang up.
How you doing? Um, well I hope,
are you listening bud?

112 INT. TED'S APARTMENT - NIGHT

Ted stares, the phone stuck to his ear, the mouth piece spun
away.

JACK (V.O.)

Alright, I did mean what I
said, and, um, if you want to
talk about it you can, but.

If not, it's up to you. But,
it's just ah, you know, it's a
shame but, all right. Ted?
Okay, take care.

Ted hangs the phone up.

113 EXT. SIDEWALK JACK'S BAR - NIGHT

Jack stares at the phone, pats the phone booth, salutes the
phone goodbye and walks away.

114 INT. TED'S APARTMENT - NIGHT

He sits at the table and pulls out a cigarette and lights it.
He looks at a picture of him and Jack pinned up on the wall.

He stubs out the cigarette and stares at his hands spread out
on the table.

He rubs his head, face, and hair, messing himself up.

He stands and props himself with one arm against the
refrigerator, shaking his head. He crosses his arms and leans
back up against the refrigerator.

He pushes away from the refrigerator and walks the apartment, removing his shirt throwing it anywhere. He sits to remove his shoes and socks, scattering them.

Ted goes to a window and stares out, his reflection in it.

115 INT. TED'S APARTMENT SHOWER - DAY

Ted soaks in the shower.

116 INT. TED'S APARTMENT - DAY

Ted walks around with a towel wrapped at his waist. He dries water off his skin with a towel. He dries his hair.

Setting the towel down Ted begins to finger his hair back into place. He stops a finger behind his left ear.

He rubs, outlines, a bump behind his ear. He moves to a mirror to look behind his ear.

TED

Christ.

Ted finds a boil/cyst behind his ear.

He plops down in a chair, a near break to a cry emerges.

117 INT. PIZZA PARLOR - DAY

Elio works the counter. Al makes fresh pizza.

ELIO

Vincenzo, you got everything, huh?

Ted walks in, hair wet, shirt pulled out.

ELIO

Hey, Ted.

TED

Hi, Elio.

ELIO

Come back in five minutes.
One slice?

TED

Well.

Elio picks up a slice with pepperoni, sprinkles more cheese and seasoning on it.

ELIO

What? You got new instructions?

TED

No, that's fine.

ELIO

Okay, go away.

Elio shoos Ted with a towel.

TED

Elio, I need you to look at something?

ELIO

What is it?

TED

I have something behind my ear.

ELIO

Like a magician?

TED

No, look.

Ted turns his head and folds his ear forward.

ELIO

What am I looking at?

TED

What's it look like?

ELIO

Like a bent ear.

TED

What about the bump?

ELIO

Yeah, so what. I had one.

TED

Is it bad?

ELIO

It looks like a little white pea. Just squeeze out the fluid. If it comes back, go see the doctor.

TED

Maybe it's infected?

ELIO

Well, go to the doctor, don't come for pizza.

TED

I wanted someone to look at it.

ELIO

It's not serious. How come you're all freaked out?

TED

I couldn't see what it was.

ELIO

Okay, now, I did a good job. You relax. You still want your pizza?

Ted nods.

ELIO (CONT'D)

Okay, go away. Ted, sometimes when I'm a little sad, I burn myself. I ask someone, hey, look, you know, is it bad?

I know what it is, a burn, but I don't want to add it to the rest of my burden. So, not being a doctor, I say maybe a beautiful woman should come by for you?

TED

Now, that would make me happy.

ELIO

Listen, someday somebody comes by to wake you up. Not your choice. In the mean time, be happy with your friends.

TED

That's kind of the problems I'm
having right now.

ELIO

Teddy, people's lives change.
You are not alone at the center
of the world. Ted, you grow up,
or turn away sad.

118 EXT. SIDEWALK UNION SQUARE - DAY

Ted walks along with his bandaged ear ducking through sidewalk
traffic.

A hand comes up from behind and pulls on his shoulder. Ted
wheels around.

Dawn stands there smiling, her California look melding into
a New York uniform.

TED

Dawn.

DAWN

Hey, Ted.

TED

How'd you recognize me
from behind?

He paws at, covers, his ear.

DAWN

I didn't, we passed by each
other.

TED

Sorry, I was darting through.

DAWN

Ted, what happened?

TED

The ear thing? Nothing,
just like a cyst or something.

DAWN

Aww.

TED

I'm okay. It just looks silly because of the tape and the bandages.

DAWN

It looks cute.

TED

Cute?

Dawn laughs.

DAWN

Of course.

TED

Hmm.

DAWN

What are you doing?

Ted shakes for nothing.

DAWN (CONT'D)

I'm walking the city today.

TED

All of it?

DAWN

No, just parts. You want to walk?

TED

For a while.

They set off together down the sidewalk.

119 EXT. SIDEWALK BROADWAY SOHO - DAY

Ted and Dawn walk Broadway in Soho.

120 EXT. CITY SIDEWALK - DAY

At a sidewalk ledge Ted and Dawn sit for coffee. Dawns eyes pan up and down the sidewalk.

DAWN

God, look at all the people. I got so sick of looking at cute men through car windows.

TED

Can't hide your ass here.

DAWN

It's kind of raw, isn't it?

Ted nods.

DAWN (CONT'D)

I mean, I try and separate the real me and what was the L.A. me from what I think of living in L.A.. You can't blame a city for your life, but there was this smile you'd get from someone, smiling at you to see if you notice them, yuk, it was like you owed them admiration.

TED

Now you know who you are?

DAWN

Sort of, what was anyway. Right now, right now, it's good to be less certain of who I am.

121 EXT. SIDEWALK VENDOR - DAY

They stop at a trinkets/souvenir vendor.

122 EXT. SHOE STORE WINDOW DISPLAY - DAY

Dawn looks over the shoes in a display window. Ted's caught up.

123 EXT. STREET CROSSING - DAY

Ted has to hold Dawn back from crossing the street California style in front of cars and show her the New York weave.

124 EXT. CITY SIDEWALK - DAY

Ted and Dawn take cover from rain.

DAWN

In L.A. we always know when

it's going to rain. I was not expecting this. It's raining so hard. I'm not used to it.

Dawn stops under the canopy of a boarded up building.

DAWN

Ted, I've been thinking about what you said when I first moved here.

TED

What, that there's no peace in the city?

DAWN

That we might not like each other.

TED

Oh.

DAWN

It bothered me, Ted.

TED

I was just nervous.

DAWN

I know, but I felt like you were judging me.

TED

Of course not.

DAWN

I mean I just moved here and it's supposed to be exciting.

TED

I'm sorry.

DAWN

I wasn't sure I'd come to the right place?

TED

You have.

DAWN

Then don't make me feel like

I should doubt myself.

Ted nods to this.

DAWN (CONT'D)

I was happy to see a familiar face, Ted. It was that simple.

TED

All right.

DAWN

I left behind a bunch of freaky people who where friendly but couldn't be friends. I hated myself for standing there believing it was okay.

TED

It couldn't have been everybody?

DAWN

Too many.

TED

Do they miss you?

DAWN

I don't know.

She breaks down, a small lip curl.

TED

Hey.

DAWN

Ted?

TED

Dawn.

DAWN

Don't be like them.

TED

I understand.

DAWN

I like myself, Ted. I don't want to stand with someone who needs to make me hurt.

Ted looks to Dawn in a new light. They walk off together.

125 EXT. TED'S APARTMENT BUILDING - DAY

The doorway. Veronica steps up and stares at the buttons of the door buzzer panel.

She reaches out, presses a button. She presses again.

TED (V.O.)

Yeah?

VERONICA

Ted?

TED (V.O.)

Yeah.

VERONICA

Ted, it's Veronica.

TED (V.O.)

Ronnie?

VERONICA

Ted, can I come in?

She begins a move to the door, stops. It is a long pause.

The buzzer kicks in.

The clicking of Veronica's heels down the hallway.

THE END