

Say Uncle

by
Edward Burns

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INT. RADIO BOOTH - EARLY MORNING

JOHNNY RIZZO, 24, IN the booth, LOVING his job. Quick montage of the man at work.

JOHNNY

This is Nice Guy Johnny joining you on the overnight on the Kspot, sports radio, K-S-P-T. I'll be with you from two to six. We got a lot to talk about tonight. So let's jump right in. We got the A's finally making a move.

JOHNNY (CONT'D)

In every sport there is a sizable statistical advantage for playing at home. Makes sense. The reason is the lift the home town crowd gives the team. They need that support to win. They truly are the 6th man.

JOHNNY (CONT'D)

You really want to talk about the steroids scandal? You really think I'm being too harsh? Let me explain something to you. Any player who takes steroids violates the integrity of the game. Let me repeat, violates the integrity of the game. And why is that? Because it's cheating. Plain and simple. And that means Hall of Fame. Sorry fellas. You want to take the juice, that's got to mean no Cooperstown for you.

JOHNNY (CONT'D)

Let's jump in with our first caller. James from Danville.

JAMES

First time caller, long time listener. Big fan of the show. But the A's stink this year so I don't even want to waste my breath talking about them, I want to talk about the Giants....

JOHNNY

Whoa, whoa. James here must have me confused with the guys on the other side of the bay. You want to talk A's, I'm your man, you want to talk Giants, go talk to the other guys.

(MORE)

JOHNNY (CONT'D)

Now I know our A's are having a tough summer, but unlike some of these other fans, I'm not gonna use the airways to beat them up. Why? Because I'm loyal, they know they're playing lousy ball, and they don't need me reminding them of that. And I encourage anybody going out to the Coliseum tonight to cheer our man Gio on the mound tonight. Spread the love, not the hate.

JAMES

As for the Golden State Warriors, I'm still furious they let Mullin's contract expire and I'm not just saying this because Chris is another transplanted New Yorker enjoying the sunshine here in Oak town. I'm saying that because the guy is a class act.

JOHNNY

The Tour de France. What the hell do I have to say about bike riding? This is a sports show. Next caller. Whoa, it's my fiancée. What's that Jimmy?

JIMMY behind the glass.

JIMMY

She says she's just reminding you you should have been off the air three minutes ago. You've got a flight to catch.

JOHNNY

Is it six already? Time flies when you're having fun. Sorry sports fans. Time to roll. I won't be here tomorrow night, Billy O will take over the reins so he'll have to rock you to bed. But I'll be back on Monday to talk all you insomniacs through the early morn.

JOHNNY (CONT'D)

This is Nice Guy Johnny saying good bye and good morning. Enjoy the weekend. I'm out!

Johnny takes his headphone off and exits the booth.

JIMMY

Good luck Johnny.

A co-worker yells at him as he rushes out.

	DUDE		*
	Where you running off to...to sell out?		*
	JOHNNY		*
	Got a plane to catch! See you guys Monday!		*
	Johnny is out the door.		*
1A	EXT. PARKING LOT - EARLY MORNING	1A	*
	Johnny rushes over and jumps in his car, speeds out of the lot.		*
			*
1	EXT. JOHNNY AND CLAIRE'S APARTMENT - DAY	1	
	A modest home in suburban Oakland.		*
	Titles read: <i>Livemore, CA</i>		*
	A cab sits waiting as Johnny pulls up and jumps out of his car.		*
			*
	JOHNNY		*
	I'll be five minutes.		*
2	INT. JOHNNY AND CLAIRE'S APARTMENT - DAY	2	
	Johnny rushes into the house.		*
	CLAIRE (O.S.)		
	I don't know why you had to work last night Johnny. I told you, you were going to be late! The cab is here.		*
			*
	JOHNNY		*
	I know. I saw him.		*
	Johnny grabs his suitcase from the bedroom, and steps into the kitchen to find CLAIRE MEADOWS, 24, a beautiful but slightly overbearing young woman.		*
	CLAIRE		*
	You forgot to pack your suit, didn't you?		*
	JOHNNY		
	No, I got it.		*

CLAIRE

No, you didn't. Because I checked your closet and it's still hanging there.

*
*

JOHNNY

That's my old suit. I got the new suit your father bought me.

*
*
*

CLAIRE

And a tie? Because this is a real job interview, with businessmen, not a bunch of sports nerds. So you need to wear a suit.

*
*
*
*
*

JOHNNY

Babe, I have the suit. It's in the bag.

*
*

CLAIRE

OK. Come here. Let me take a look at you.

Claire grabs a hold of Johnny.

CLAIRE (CONT'D)

God, I love you so much. Thank you, thank you, thank you for doing this. And I know this isn't your dream job, but just think, if you get this, we could be back in New York right after the honeymoon. Now give me a kiss.

*
*

Johnny gives a half-assed peck.

CLAIRE (CONT'D)

What was that? We're not even married yet and that's the kind of half-assed kiss I get? Give me a real kiss.

Johnny drops his suitcase and plants a deep long one on her. The cab honks again.

*

CLAIRE (CONT'D)

OK. Now you can go. But do you really want to wear that ridiculous hat? You look like a toddler.

JOHNNY

I like the hat.

*

Claire rolls her eyes. Johnny takes the hat off as she goes to the door and opens it.

*

3

EXT. JOHNNY AND CLAIRE'S APARTMENT - DAY

3

Johnny heads out toward the waiting taxi as Claire follows.

CLAIRE

And remember, you have dinner with my parents on Sunday night. And seriously, please remember to call my father "Dr. Meadows". OK? He doesn't like to be called Mister. Can you remember that?

JOHNNY

I *only* called him "Mister" *that one time*.

CLAIRE

And it really pissed him off.

JOHNNY

Jeez, I said I was sorry. I didn't realize it had such a traumatic effect on him.

CLAIRE

Seriously, don't be a smart guy Johnny. He likes to be called doctor. OK?

JOHNNY

But he's only a chiropractor, right?

CLAIRE

It's the least you can do given that he got you this interview.

As Johnny reaches the cab she hands him a slip of paper.

CLAIRE (CONT'D)

And here's the address of the shop. Now that's in Nolita, which is downtown, not too far from the hotel. OK? It's very important that you pick up that bag. I've been on the waiting list for like six months. So please don't fuck it up.

Johnny throws his suitcase into the trunk.

CLAIRE (CONT'D)

And remember you have lunch with your mother on Saturday.

(MORE)

CLAIRE (CONT'D)

And please apologize to her and explain I couldn't come this time, but if you get this job, we will see her all the time. Right? Which will be great. Sort of.

Claire stops him and fixes his shirt collar.

CLAIRE (CONT'D)

I love you, *and* I trust you.

Claire gives him one last kiss and puts Johnny in the cab.

The cab pulls off and Claire waves from the sidewalk.

4 INT. CAB - DAY 4

Johnny settles himself into the back seat, forces a smile as he drives off.

His suburban cab exits the left side of the frame.

OPENING CREDITS BEGIN:

5 EXT. MANHATTAN STREET - DAY 5

A yellow cab enters from the left side of the frame *entering from the Manhattan Bridge.* *
*

6 INT. CAB - DAY 6

Johnny sits in the back of a cab coming in from the airport.

7 EXT. NEW YORK CITY - MONTAGE 7

Montage follows at Johnny watches the city from the backseat.

8 EXT. HOTEL NYC - DAY 8

A cab pulls up outside the Cosmopolitan Hotel on West Broadway.

Johnny exits the cab and enters his hotel.

9 INT. HOTEL NYC - DAY 9

Decent room, not too shabby. However, Johnny enters his room to find the bed unmade. Upon closer inspection, he sees what appears to be several pubic hairs on the sheets.

He grabs the phone.

JOHNNY

Hello, housekeeping? Yes, I just checked into Room 705 and the bed here hasn't been made. No, I didn't take a nap, I literally just walked in the door. It was unmade when I got here.

(then)

Look, I'm not getting upset with you. And I'm not accusing you of anything. It's not really even a big deal, but I would appreciate if you could maybe send someone up to the room to at least change the sheets. Thanks.

Johnny hangs up.

*

10 OMITTED 10 *

11 EXT. AIRPORT LONG TERM PARKING - CROSS CUT: 11 *

TERRY, 40, a small time commercial pilot with New England Air, who thinks he's a slick operator, on his cell phone as he walks through the airport parking lot.

TERRY

Youngblood, it's your Uncle Terry. My sister tells me you're in the big town?

JOHNNY

Hey Uncle Terry. Yeah. I just got in a little while ago.

*

TERRY

And what? You weren't planning on calling me? I got to track your ass down?

JOHNNY

No, I was, I just got in, that's all. Literally, just a minute ago.

TERRY

Perfect. Well, I just flew in myself.
What do you say you let me take you out
for a drink?

JOHNNY

Umm. Yeah, sure. That would be...great.

TERRY

Well, don't sound so god damned excited,
you little prick. Where are you? I'll
pick you up.

JOHNNY

I'm at the Cosmopolitan on West Broadway.

TERRY

Oh, the Metropolitan. Nice. Classy. *
Alright cool. Let's say we meet for a *
cocktail at Dylan's. It's a bar on Vestry *
Street and Washington. I should be there *
in forty five. *

JOHNNY

OK. Sure. See you then.

Johnny hangs up. *

11A EXT. HOTEL NYC - DAY 11A *

Johnny exits and heads on his way. *

12 EXT. MANHATTAN STREET - DAY 12

Johnny walking down a Manhattan street. His cell rings
again. He checks the caller ID. Hesitates and then
answers.

JOHNNY

Hey babe.

13 EXT. JOHNNY AND CLAIRE'S APARTMENT - CROSS CUT: 13

Claire, getting some sun, on the phone in the backyard.

CLAIRE

So, how's the hotel?

JOHNNY

It's not bad.

CLAIRE

It's a dump right? I told you, you should have just stayed with my father.

*

JOHNNY

No, it's really not that bad. I like it.

CLAIRE

I take it you didn't go pick up my bag yet?

JOHNNY

Ah. No. Because I just got here.

CLAIRE

Are you being sarcastic? Because seriously, you know I don't like that.

JOHNNY

No, but I mean I literally just checked in a little while ago. I mean, if you want I guess I could walk over there now?

*

CLAIRE

No, I just called them. They're closing in like ten minutes. You'll never make it.

JOHNNY

No, I'll walk over right now. What's the address again?

CLAIRE

They're closed! You'll just have to do it tomorrow.

(then)

So, what are you going to do tonight?
Gonna get your porn on? Gonna watch some sports center?

*

*

*

JOHNNY

No, my Uncle Terry's in town so I'm actually walking over now to meet him for a drink.

CLAIRE

Really? You know I don't like him, right? He's a creep and a sleeze and I don't trust him.

JOHNNY

He's not that bad.

CLAIRE

Great, well, have fun with your drink and call me when you get home.

Claire hangs up.

JOHNNY

I love you.

Johnny hangs up.

13A **EXT. SPARTAN BAR - LATE AFTERNOON** 13A *

Establisher. *

14 **EXT. SPARTAN BAR - LATE AFTERNOON** 14

Johnny and Terry sit at a quiet hipster bar having a few drinks.

TERRY

Jesus Johnny. That's awfully young to be getting married. What happened?

JOHNNY

Nothing happened. I love her?

TERRY

Of course you do. But that doesn't mean you have to marry her. So what's really going on? She pregnant? You get caught up in the heat of the moment and forget to throw a glove on?

JOHNNY

No. We just think it's time.

TERRY

Take it from one who has been there. It's never time.

JOHNNY

Look, I disagree. If we love one another, why wait? Shouldn't we just get on with our lives?

TERRY

Get on with your life? Listen to yourself Youngblood. Life is like a single malt scotch, you sip it, you don't shoot it.

JOHNNY

Well, it's not like I'm a kid anymore.
I'm going to be 25 next month.

TERRY

Well ladi-fucking-da. These are your
prime years to get out there and go to
town. Did you not happen to notice all
that fine ass on the street you're
missing out on. There's a bevy of horny
honeys right outside those doors and they
want their pound of flesh.

JOHNNY

Look, I'm not that guy. Besides, she's a
great girl and we've been together since
college.

TERRY

Don't tell me that. You've been with this
same chick since college?

JOHNNY

Yeah, you met her at my graduation party.

TERRY

You're breaking my heart Johnny boy.
That's the only piece of ass you've had
since then?

Johnny nods.

TERRY (CONT'D)

Oh, we're gonna have to get you laid this
weekend. That's unacceptable.

JOHNNY

No you don't. I'm fine. Really.
Completely, perfectly fine. And you know
what, I'm not a cheater, anyhow. So...

TERRY

OK, OK. We'll just get you a BJ then.

JOHNNY

No, we're not. We're not going to do
anything. No BJ's, no nothing. I'm really
totally cool. Thanks.

*

15 EXT. MANHATTAN STREETS - DUSK

15

Terry and Johnny exit the bar and head back toward the hotel.

TERRY

What are you arguing with me for? You don't need to take the train. I already told you I'll drive you out there.

JOHNNY

And I appreciate the offer but I'm fine. Really. It's just that I have dinner on Sunday night here in the city with her parents and my interview first thing Monday morning and I want to be well rested.

Terry and Johnny stop in front of Johnny's hotel.

TERRY

Well rested? You're twenty four years old. You should have energy to burn. When I was your age I was pulling all nighters, getting laid left and right and then going straight to work.

(then)

Now come on, you come out with me, we'll have a blast.

*
*

JOHNNY

It's not that I don't think it'll be fun. It's just that I've got...

TERRY

A giant fucking pussy between your legs?

JOHNNY

No. Some errands I told Claire I would take care of.

TERRY

What kind of errands?

JOHNNY

It's nothing really. She wants me to pick up this handbag that I guess you can only get at some special shop downtown...

*

TERRY

OK, that settles it. I'm picking you up - right here - at ten o'clock.

(MORE)

TERRY (CONT'D)

We'll go get your pocket book first up
and then I will drive you to my sisters.
OK?

JOHNNY

Alright. Yeah.

TERRY

Perfect. But then you are coming with me
for the rest of the weekend to the
Hamptons.

JOHNNY

I know what you're up to Uncle Terry. And
I'm not interested. Really. I don't need
or want to get laid. OK? *

TERRY *

Wait a second. Your Uncle is inviting you
to the Hamptons for the weekend and
you're telling me you would really rather
stay at this shitty hotel for two days
and do what? *Is the porn really that*
good? *

JOHNNY *

Why does everybody think I'm watching the
porn. No. Look, I'm sorry. But the reason
why I'm here is for my interview. And
it's important that it goes well. *

TERRY

Fine. You call me if you change your
mind.

16

INT. HOTEL NYC - NIGHT

16

Johnny enters to find the bed still isn't made.

JOHNNY

Oh come on. You've got to be kidding me?

Johnny grabs the house phone. Calls housekeeping. No
answer. Front desk. No answer. Concierge. No answer. *

JOHNNY (CONT'D)

Unbelievable. Where the hell is
everybody?!

Johnny slams the phone down.

17 INT. HOTEL NYC - NIGHT 17

Johnny, in his underwear, lays out several towels on the floor. He grabs a pillow. Turns the pillow case inside out. Lays that on the floor.

He then grabs the robe from the bath room. Lays down on the make shift towel bed and uses the robe as a blanket.

Staring at the ceiling, he finally jumps up off the towel bed, and grabs his cell phone and dials.

TERRY (O.S.)

Hello?

JOHNNY

Hey Uncle Terry, it's me, Johnny.

18 INT. TERRY'S GIRLFRIEND'S HOUSE - CROSS CUT: 18

Terry, now in a suburban bedroom, grabs the cell.

TERRY

There's hope for you yet kid. Are you in?

JOHNNY

Yeah. I'll be ready to go at 9?

TERRY

That a boy. I'll see you at 10.

Terry hangs up and we reveal a woman under the covers behind him.

*

19 EXT. HOTEL NYC - MORNING 19

Johnny stands outside the hotel, checking his watch. 11:05. Terry finally pulls up and honks. Johnny runs across the street to Terry's parked car.

20 INT. TERRY'S CAR - MORNING 20

Johnny hops into the passenger's seat.

JOHNNY

What happened? You did say ten, right? Because I said nine and then you said ten.

TERRY

I'm sorry bud. Got a booty call last night from this gorgeous gal I know, she's out in Jersey, so I hit a little tunnel traffic this morning, if you know what I mean. **By the way, why the hell are you staying in this dump?**

*
*

JOHNNY

I got a good deal on it on line. **Hotels.com. They find good deals for you.**

*
*
*

TERRY

They did not find a good deal for you. They put you in a flea bag shit hole. Do me a favor, next time you come to town, call me first, OK?

*
*
*
*
*

JOHNNY

OK. So you're cool if we just run across town first and pick up that handbag before we go?

*
*
*

TERRY

Let me ask you a question. What would happen to you if you returned home without this pocket book?

JOHNNY

Well, for one. I wouldn't be a man of my word. Would I?

TERRY

A man of your word?

JOHNNY

I did tell Claire I would pick it up, right. So, I should honor that.

TERRY

OK. I would hate for you to compromise your integrity.

Terry then puts the car in drive and pulls away.

21 EXT. MANHATTAN STREETS - MORNING

21

Terry and Johnny pull off downtown.

22 OMITTED

22 *

TERRY (CONT'D)

So you've never cheated on this fiancée of yours? In all those years you've been together.

JOHNNY

No.

TERRY

Ever come close?

JOHNNY

No. Never.

TERRY

You never had a chick come on to you? Maybe rub her ass against your crotch when you're standing at the bar? Maybe slide her hand across your lap and give your Johnson a tug?

JOHNNY

No. I can't say either one of those scenarios have presented themselves to me.

TERRY

Then what do you do for a change of pace. You go to massage parlors, strip clubs?

JOHNNY

No, that would be considered cheating in my book. And it's not really my thing anyhow. I'm not judging it, but it's just not my thing.

TERRY

Wow, so you really walk the straight and narrow?

JOHNNY

No, I just try and treat my woman with some respect. And that means not doing anything that would violate the integrity of the relationship.

TERRY

The integrity of the relationship? OK.
(then)

(MORE)

TERRY (CONT'D)

But let's say you're hanging out in the sports bar with your boys, catching the game, just minding your own business and some chick starts talking to you and you're having a few laughs and she offers up her phone number. Do you take it?

JOHNNY

No. Look, I just try to imagine if my entire day was videotaped, would I be comfortable having Claire watch it. And I try to conduct myself accordingly.

TERRY

But dude, you're life isn't being videotaped.

29 EXT. SUBURBAN STREETS - CONTINUOUS 29 *
Terry pulls off onto a suburban street. *

30 EXT. JOHNNY'S CHILDHOOD HOME - DAY 30
Terry and Johnny pull up and park. They hop out of the car. *

TERRY

Now listen to me, we don't want to spend a long time here. I told the ladies we would be out to the beach by four. OK?

JOHNNY

What ladies? I thought it was just going to be us? Chilling by the pool? *

TERRY

It is just going to be us. *

(then) *

And some sweet little thing I met last week. *

JOHNNY

But you said ladies? *

TERRY

Look, I'm assuming she has some friends. Or at least one friend, and she's probably hot but don't worry about it, you don't have to talk to her if you don't want to. I know you don't roll like that. *

JOHNNY

Oh come on Uncle Terry, that is so not cool. You better not be trying to set me or anything. That would be a major dickish move. And I'm telling you right now, I'm not gonna go if that's what you're up to.

TERRY

Would I do that? I'm teasing you. Just testing you.

Terry smiles, shrugs and escapes into the house.

31

EXT. JOHNNY'S CHILDHOOD HOME / BACKYARD - DAY

31

Terry, Johnny, FRANK, 52, and NICOLE RIZZO, still a child at 50, sit around a picnic table having lunch.

NICOLE

I'm just so proud of you John. Putting aside the adolescent pipe dreams, and getting real. Not living a perpetual childhood like your Uncle Terry. That takes courage. No offence Terence.

FRANK

Your mother's right. A man needs a job. A job he can support his family with. Everything else is secondary. Your dreams, your passions, your hobbies, even your dick, excuse my French. All secondary. You think my passions bought this house? No. You think my dick bought this house? No, my job did.

TERRY

What is this wonderful job we're all so excited about anyhow?

JOHNNY

It's a good opportunity.

NICOLE

It's a great opportunity.

JOHNNY

Something Claire put together for me. Or her father did I guess.

TERRY

You don't sound too enthused.

JOHNNY

Well, it's not exactly what I want to do but the money is potentially pretty great and it gets us back to New York.

NICOLE

Which is going to make his mother very happy. Right honey?

JOHNNY

Besides, I made a deal with Claire when we got engaged that if I wasn't making at least 50 thousand by the time I turned twenty five, I would let her father set me up with his friend's company.

*

TERRY

Wait a second, so this interview isn't for a sports or radio gig?

JOHNNY

No, it's with -- "Moving Made Easy Cardboard Box and Corrugated Products."

FRANK

They do boxes, shipping cartons, packing supplies -- things of that nature. It's a great opportunity Johnny.

NICOLE

To say nothing of the benefits.

TERRY

Cardboard boxes? Cardboard fucking boxes? What the hell is wrong with you?

FRANK

Hey. It's a good job. And it's good money.

TERRY

No, it's not. Talking sports on the radio is a good job. Shit, it's a great job. Every other guy in America would love to get paid to bullshit about sports all day.

FRANK

Clogging up the airways with mindless debates about who should be batting fifth in the Giants lineup is hardly a job, it's a hobby at best.

*

JOHNNY

Listen, I know Uncle Terry. It's a fun job and I love it but it doesn't pay - the - bills.

TERRY

So move into a smaller apartment. Eat out less. Take the bus on occasion.

FRANK

You realize you're encouraging him to stunt his personal growth. To remain a child. Do you really want him to end up like you? Still running around like a horny teenager.

TERRY

Jealousy will get you nowhere Frank.

FRANK

Are you insinuating I want to sleep with other women? I'm married to your sister, you animal.

*

TERRY

Let me ask you something Johnny. Why are you doing this?

JOHNNY

Because I gave Claire my word. If I wasn't making 50 thousand...

TERRY

Yeah, I know. You and your good word seems to be getting you into a lot of trouble.

FRANK

Now you're going to knock the kid for being honest.

NICOLE

Johnny, pay no attention to your Uncle. You've made the right decision.

TERRY

Who came up with this time-line for you anyhow?

JOHNNY

We decided together.

TERRY

Bullshit.

JOHNNY

We did.

TERRY

You agreed to give up a job -- I'm imagining you must love -- by the ripe old age of 25 just because you're not making some arbitrary dollar amount?

JOHNNY

It's not arbitrary. We did some figuring and 50 is the number that made sense.

TERRY

Why do you need to be making 50 thousand dollars right now?

NICOLE

Because he's getting married! And they want to start a family. And all that costs money.

TERRY

Whoa. Youngblood. Why are you guys thinking about starting a family already? Why the hell would you do that to yourselves?

*

FRANK

Maybe because they want kids?

NICOLE

(directed to Terry)

And when you have kids of your own, it's important to be surrounded by family.

*

*

TERRY

But you're just a few years out of college, the both of you should just be having a good time.

NICOLE

Don't listen to him Johnny. Behaving like an adult goes against his personal philosophy.

FRANK

That's right Terry, there's more to life than just having a good time.

*

*

TERRY

This is bad Johnny. I don't like what I'm hearing. This whole situation with this new job, I don't like it. Don't like it one bit.

JOHNNY

Look, I don't know what we're arguing about. This is my decision. And I've made up my mind. I'm going to my interview on Monday and if I'm lucky enough, I'll get the job.

FRANK

That-a boy!

*

32 OMITTED

32

*

33 EXT. JOHNNY'S CHILDHOOD HOME / DRIVEWAY - MOMENTS LATER 33

*

Johnny and Terry sit in the car. Nicole leans into the passenger's side window.

NICOLE

So no funny business while you're out there with your Uncle. OK? I don't want to hear about any wild parties. He's a good boy Terry, don't corrupt him.

*

*

TERRY

Don't worry about a thing. We're just gonna get some sun and take it easy.

*

NICOLE

OK. And you call me after the interview on Monday. I can't wait to hear how it goes.

TERRY

Watch your toes Nicole, we're backing up.

*

JOHNNY

Bye Mom.

Terry pulls out of the driveway as Nicole moves down the curb and watches them disappear down the street.

33A EXT. CAR - CONTINUOUS

33A

*

Over the car as it pulls away.

*

TERRY
We're gonna have to seriously break down
this interview Youngblood.

JOHNNY
There's nothing to talk about.

TERRY
Oh yes there is. A serious break down is
in order.

FADE TO BLACK:

34 EXT. SOUTHERN STATE PARKWAY - DAY 34

Entering the Hamptons. Montage of the beautiful East End
follows.

35 INT. TERRY'S CAR - DAY 35

Terry and Johnny drive along tree lined country roads.

*This scene's dialogue will play out over a series of
driving shots.*

Johnny reaches back and grabs the cooler.

TERRY
You ready for a beer?

JOHNNY
No thanks. I'm good.

TERRY
You don't want to get a little buzz on?

JOHNNY
No. It's a little early for that, isn't
it?

TERRY
Lighten up Youngblood. You're on vacation
with Uncle. You're allowed to bend the
rules for the next two days. OK? Now do
me a favor and grab that cooler in the
backseat.

JOHNNY
But you already had a couple of beers at
my moms.

TERRY

That was an hour ago.

JOHNNY

And you're driving. Why don't we just wait till we get to your house?

TERRY

Because we're gonna stop by and see my new lady friend first and I'd like to have a little buzz working before I get there.

JOHNNY

A little buzz? How old are you exactly? You're in your forties, right?

TERRY

Yeah, and you know what my dream was when I was your age? To never grow up. Now grab me that god damn cooler youngblood.

JOHNNY

I am not driving with you while you're drinking. OK? You can tell me I have a big pussy between my legs and all your other dopey comments but I'm drawing a line. I'm not doing it.

A momentary stare down. Then Terry laughs.

36

INT. CAR - CONTINUOUS

36

They drive on.

JOHNNY

Oh, so this woman you've got waiting for you is obviously a different person than the one from last night - in Queens?

TERRY

I'm a lucky man, what can I say?

JOHNNY

Safe to assume this won't be blossoming into a serious meaningful relationship?

TERRY

As serious and meaningful as you can get with someone who's married.

JOHNNY

Oh that's terrific. **Just fantastic.** She's married. **Good for you.**

*
*

TERRY

Shocking as it may sound Youngblood, it happens all the time.

*

JOHNNY

But don't you feel badly for her husband?

TERRY

Her husband? Why exactly would I feel badly for him?

JOHNNY

Because he probably doesn't know you're going to sleep with his wife...

TERRY

I should hope not.

*

*

JOHNNY

But it's still wrong. It's another man's wife. It's still cheating.

*

TERRY

I'll let her worry about that. I gave up feeling guilty about **bullshit** like that a long time ago.

*
*

JOHNNY

I don't think it's bullshit. I think it's important. You're participating in deceit and deception and that can't feel good.

*

TERRY

It feels fine. In fact, I got a hard on right now thinking about it.

JOHNNY

Oh that's nice.

TERRY

It is, it's very nice. Very nice indeed. Do you want to see it? **It's large and in charge.**

*
*

JOHNNY

Wow. Well, I guess that's just the difference between us. I try and behave like a decent human being. I have a moral code and an idealized version of myself that I try to live up to and you're basically a degenerate.

TERRY

Yes I am, with a huge raging hard on.

37 EXT. HAMPTONS ROADS - DAY 37

Terry's car drives past a small school house and turns onto Amy's street. *

*
*

38 EXT. AMY'S HOUSE / DRIVEWAY - DAY 38

Terry pulls his car into the driveway of a beautiful old farm house. Terry kills the engine.

TERRY

Here we are.

JOHNNY

I'm going to stay in the car, if that's OK? *

*
*

TERRY

You are not staying in the car. You're gonna come and say hello -- like a gentleman. *

*
*
*

JOHNNY

Like a gentleman? Choice words coming from you with the "raging hard on." *

*
*
*

(then)

Look, I don't want to meet her. She's a married woman, you're having an affair with and I don't need to be an accomplice to this. *

*
*
*

TERRY

What the fuck? I'm not asking you to take pictures. Now get the hell out of the car and come say hello. *

*

JOHNNY

And what am I supposed to do while you're off fornicating with this woman?

TERRY

I'm not going to do anything now. We're
just going to say hello. Now come on.
Don't be rude. She's out back playing
tennis.

*
*
*

39

EXT. AMY'S HOUSE / TENNIS COURTS - CONTINUOUS

39

*

AMY BROWN, 35, is receiving a tennis lesson from BROOKE,
22, an unbelievably great looking young tennis coach.

*
*

As Terry and Johnny approach, Terry puts his arm around
Johnny.

*
*

They watch Brooke move in slo-motion.

*

TERRY

Is that a fucking sight or what?

*
*

JOHNNY

Please tell me your "lady friend" is not
the young blond?

*
*
*

TERRY

No, she's for you, big guy.

*
*

Terry winks and then steps ahead of Johnny.

*

TERRY (CONT'D)

Amy!

*
*

Amy breaks from her lesson and gives Terry a hug.

*

AMY

Hey. You finally made it! This must be
your nephew.

*
*
*

TERRY

This is him. The nicest guy in show
business. Meet DJ Johnny Rizzo.

*
*
*

Brooke then steps over as well.

*

AMY

Hey Johnny, I'm Amy and this is Brooke,
my tennis instructor, who has been having
a fine time kicking my ass all afternoon.
Brooke, this is Terry and Johnny.

*
*
*
*
*

BROOKE

Hey guys.

*
*

AMY

So, why don't you two hit some balls while Terry and I run inside real quick. I just have to show him that...project we discussed... the one we were talking about...last night on the phone...

TERRY

Ah yes. Of course, the project. I nearly forgot. I was actually just discussing that with Johnny as well. He seemed to like the idea of it. Didn't you, kid?

Terry smiles as he and Amy take off toward the house.

TERRY (CONT'D)

(whispering to Amy)

Nice choice. She's cute.

As soon as Amy is out of ear shot, Brooke turns to Johnny.

BROOKE

Oh my god, they are like totally gonna go off and just start humping like rabbits. Don't you think?

TERRY

I think that's what he's hoping.

BROOKE

They are. She's asked me to work her out hard, she wanted to be all hot and sweaty when he got here.

JOHNNY

They sound like a match made in heaven.

Broke then moves and sits down at the picnic table.

BROOKE

So you're a DJ? That must be cool, right?

JOHNNY

Yeah, well sort of. But I don't spin records - like at parties. I do a sports radio talk show in California. Oakland actually. Well, outside of Oakland. East bay area suburb. KSPT radio. "The K-Spot."

BROOKE

Not to be confused with the g-spot.

JOHNNY

Yeah, not quite the g-spot.

BROOKE

Well that's so much cooler than if you were like a loser DJ at a night club. Right? Because those guys think they are such hot shit and what do they do anyhow? Play other people's music? Your job must be so much cooler, right? But I'm probably just biased because I hate nightclubs and I'm a jock, so of course I'm gonna think your job is cooler. Do you just love it?

JOHNNY

Yeah, it's great. But I'm in a pretty small market so there's no real money in it.

BROOKE

So why not get a job in a bigger market?

JOHNNY

I wish it was that easy. I've tried but it's really kind of hard to break into the "A" markets.

BROOKE

Oh. So what brings you out to the Hamptons then?

JOHNNY

Well, I've got a new job interview in the city on Monday so my Uncle suggested I come out here with him for the weekend to do some "male bonding", but I've got a suspicion he's gonna be doing more bonding with Amy than with me.

BROOKE

I think you would be correct in that suspicion.

(then)

So what's this interview? Maybe this will be your big break? New York has got to be an "A" market. Right?

JOHNNY

Yeah, well, this job's not in radio. I needed to start making more money so it was time for a career change.

(MORE)

JOHNNY (CONT'D)

And I'm pretty lucky because my fiancée's father hooked me up with a great opportunity. It's a little bit more of a corporate situation but it's a lot of money - potentially. And benefits.

BROOKE

Wait? Did you say your fiancée?

JOHNNY

Yeah. Getting married in a few months.

BROOKE

Wow, that's weird. OK. Whatever.

JOHNNY

Why is that weird?

BROOKE

Because Amy was acting like your Uncle, I guess, wanted us to meet. I think they were trying to set us up? Like they thought we would be a good match too.

JOHNNY

No, not at all. No offence. But I had nothing to do with that. That's obviously my Uncle just being a jerk. He's got in his mind I'm too young to be getting married.

BROOKE

But you are kind of young to be getting married, aren't you?

JOHNNY

I'm not that young.

BROOKE

Well, you look young. How old are you?

JOHNNY

Twenty four.

BROOKE

Dude, that's young to be getting married.

JOHNNY

It's not that young, plenty of people get married at our age, my parents were married at that age.

BROOKE

And how'd that work out?

JOHNNY

Good point. They got divorced when I was eight. And my mom has been nuts ever since.

BROOKE

See? Too young to get married. My parents were the same. Divorced when I was nine. Screwed me up for years. My shrink says it's why I only date jerks which is why Amy wanted me to meet you because she said your Uncle said you were nice to a fault.

(then)

Is that true? Are you nice to a fault?

JOHNNY

You now what? I might be.

Brooke stands up and grabs an extra racket and hands it to Johnny.

BROOKE

Come on, Nice Guy Johnny, hit some balls with me.

40	OMITTED	40	*
41	OMITTED	41	*
42	OMITTED	42	*
43	EXT. AMY'S HOUSE / TENNIS COURTS - SAME	43	*
	Johnny whacks a few balls. His swing needs some work.		*
	Brooke walks toward the net.		*
	BROOKE		*
	Wow, that forehand needs some work dude.		*
	Come here. Let me show you something.		*
	Johnny walks toward the net as Brooke comes around his side.		*
	BROOKE (CONT'D)		*
	Stand here, like this. OK?		*
	Brooke shows him how to stand.		*

BROOKE (CONT'D)

Now drop your racket back and as you swing, make sure your wrist is parallel to the ground.

Johnny tries a swing and it looks awful.

BROOKE (CONT'D)

No, more like this.

Brooke then comes up behind Johnny and grabs his wrist and moves his arm in the proper motion.

BROOKE (CONT'D)

You see what I mean? You want to drop the racket back and then swing smoothly through the ball. And then up and over, and follow through.

Johnny is completely flustered and immediately turned on, complete with *boner*.

JOHNNY

That's great, thanks, I think I got it. But I don't think I'm up for this today. A lesson and all. My elbow acting up. Yeah. Thanks though. Maybe next time.

Johnny quickly walks away from Brooke back to the table and quickly sits down. He uses the racket to hide the fact that he's got a hard on.

BROOKE

You OK? You're all red in the face.

JOHNNY

Yeah, no, I'm fine. It's all good. I was a little car sick before so maybe it's that too. I'll just sit here a second. Take a breath.

44 EXT. AMY'S HOUSE / DRIVEWAY - LATER 44

Amy and Brooke are on the porch waving good bye as Johnny and Terry head toward their car.

45 EXT. TERRY'S CAR - SAME 45

Johnny and Terry head to the parked car.

TERRY

Well, that was fun. Do I look relaxed? I feel relaxed.

*
*

JOHNNY

You couldn't wait till tonight with this woman? You had to run into the house and get a quick one and leave me alone with some strange girl?

TERRY

Strange girl? What's so strange about her?

*

JOHNNY

I'm not stupid. I know what you're trying to do.

TERRY

Wait. I'm lost. What are you talking about?

JOHNNY

I'm getting married in a few weeks! OK? Now I know you've made it clear you have no respect for the institution or the vows - but I do. So I'd appreciate it if you refrain from trying to set me up again.

TERRY

So we're not gonna double date tonight?

JOHNNY

Ha, ha, really funny. Can you just promise me you won't pull any more shit like that?

TERRY

Look, no one is saying you have to sleep with the girl, but you're allowed to flirt, have a little fun, walk up to the line.

JOHNNY

I don't want to have fun OK? And I don't want to walk up to any friggin line. If I knew that's what this trip was going to be about I would have stayed in the city.

*

TERRY

At least admit you thought she was hot. I just need to make sure I'm not spending my weekend with some closet fruitcake.

JOHNNY

I am not playing your little games! OK?

Johnny gets into the truck.

TERRY

Just admit you thought she was a smoking hot gorgeous gal? I promise I won't tell anyone.

Terry follows him into the truck

JOHNNY

I'm not participating in this.

TERRY

So you're saying she's a dog?

JOHNNY

(quietly)

No, she is not a dog. OK?

TERRY

There's my guy! It's confirmed. He's not a fruitcake after all.

Terry smiles. They pull off.

TERRY (CONT'D)

I got to admit Youngblood, you had me scared there. Not that there's anything wrong with that.

46

EXT. ROSEANNE'S HAMPTONS HOUSE - DAY

46

A modern contemporary. Nice home but not off the charts. Three bedroom with a swimming pool. Johnny and Terry exit the car.

TERRY

Look, I'm sorry. I didn't know you held such high moral standards. Most guys I know would at least have entertained the thought.

JOHNNY

Yeah, I'm sure you run with a real
reputable bunch. I can only imagine what
a group of noblemen you surround yourself
with. Cheaters and liars the whole bunch
I bet.

*
*
*
*

They walk up to the front door. Terry grabs the key from
under the mat.

TERRY

But let me ask you, if your fiancee
couldn't find out, would you hit it then?

JOHNNY

Would I hit it? You're a fool, you know
that?

Johnny storms past Terry into the house.

47 EXT. ROSEANNE'S HAMPTONS HOUSE - CONTINUOUS

47

Terry immediately drops his bags on the couch.

TERRY

Your room is up the stairs there. Last
door on the left.

Johnny moves down the hall and disappears.

TERRY (CONT'D)

How do you like your martinis?

48 INT. ROSEANNE'S HAMPTONS HOUSE / BEDROOM - CROSS CUT:

48

Johnny enters the bedroom. He is pissed. Why did he agree
to this? He pulls out his cell phone.

*

JOHNNY

Hey honey, it's me.

49 EXT. JOHNNY AND CLAIRE'S HOUSE - CROSS CUT:

49

Claire is pulling some shopping bags out of her trunk.
She is pissed.

*

CLAIRE

Where are you? I just spoke to your
mother. Why didn't you tell me you were
going to the Hamptons?

JOHNNY

Well, because I didn't know until...this afternoon.

CLAIRE

So this was just a spur of the moment decision?

JOHNNY

Yeah, my Uncle Terry drove me out to my moms today and then invited me to spend the night out here. *

CLAIRE

Did you at least check out of the hotel?

JOHNNY

No.

CLAIRE

Oh, so we're paying for a hotel tonight that you're not using?

JOHNNY

Well, like I said, it was a spur of the moment thing. I guess I could call them but I still have some of my stuff there. *

CLAIRE

This is what I am talking about Johnny. It's all connected. You need to seriously start behaving like a grown up. It's exactly why a real job with real people will have a *real* good effect on you.

Johnny doesn't say a thing. He stares out at the sliding glass door as his Uncle parades around the pool with his martini and cigar.

CLAIRE (CONT'D)

Did you hear me Johnny? I'm not being a bitch. I'm just trying to help.

JOHNNY

(barely audible)

Yeah, you're right. It will have a good effect.

CLAIRE

So? Where are you staying?

JOHNNY

At my Uncle's place.

CLAIRE

How the hell can he afford a house in the Hamptons? Is it nice?

JOHNNY

Yeah, it's real nice.

CLAIRE

He's such a fucking sleeze bag. Seriously, you know I trust you Johnny but I don't trust him. Did I ever tell you that he hit on me at our graduation party?

JOHNNY

What? He did not?

CLAIRE

Yes he did. I mean it wasn't anything overt but he was definitely putting the feelers out there.

JOHNNY

Are you sure? Maybe he was just flirting. He is a big flirt.

Johnny watches Terry out by the pool. Terry, now in his bathing suit, stands on the diving board and dives into the pool.

CLAIRE

I know the difference between flirting and getting hit on. Trust me. It happens all the time.

(then)

By the way, did you pick up my bag?

JOHNNY

Yeah, I picked it up this morning. Before we left.

CLAIRE

Spur of the moment, huh?

*

Again, awkward silence. Claire decides not to push it.

CLAIRE (CONT'D)

*

OK Johnny. Whatever. But can you seriously please make sure you get back into the city in time for dinner with my parents tomorrow night?

JOHNNY
Oh course.

CLAIRE
Promise?

JOHNNY
Yeah.

CLAIRE
OK. I love you and I trust you. But watch out for him.

Johnny hangs up. He watches Terry swim to the side of the pool and grab his martini.

50

EXT. ROSEANNE'S HAMPTONS HOUSE / POOL - DAY

50

Terry out by the pool, floating on a lounge chair, smoking his cigar.

Johnny appears.

JOHNNY
I just got off the phone with Claire. She told me that you hit on her at our graduation party?

TERRY
Who's this?

JOHNNY
Claire, my fiancée. You hit on her?

*

TERRY
I did not hit on her. I talked to her, maybe I flirted with her. Who cares?

JOHNNY
I care. She's my girlfriend. That's so not cool.

TERRY
Why? I am not allowed to tell a sexy woman I think she is beautiful?

JOHNNY
No, not when she's my girlfriend and I'm your nephew.

TERRY

It was harmless. I wasn't going to actually act on it.

JOHNNY

I should hope not. You're such an animal that I don't even know what to say to you -- because what could I possibly say that could penetrate that simple fucking mind of yours.

*

TERRY

You should take it as a compliment. Both of you.

JOHNNY

A compliment? Oh, I see. Well thanks man. That's really fucking awesome of you.

(then)

Look, I don't think this is such a good idea -- my being out here. With you and your antics. So I am going for a run. And then I'm gonna call a cab and take a train back to the city. Alright?

TERRY

Knock yourself out Youngblood.

*

Johnny turns and disappears out the back fence and onto the driveway.

51

EXT. ROSEANNE'S HAMPTONS HOUSE - DAY

51

As Johnny jogs off down the driveway, MR. WILLIAMS, 40's, a property caretaker, pulls up in his truck. Williams has an English accent.

Mr. Williams exits the truck and knocks on the front door. A moment later, Terry answers in a robe.

TERRY

What can I do for you?

MR. WILLIAMS

You can start by telling me who you are?

Terry immediately steps out of the house onto the porch, getting somewhat aggressive.

TERRY

I don't like the tone of your voice pal.
How about you tell me who *you* are
instead?

MR. WILLIAMS

I'm the caretaker for this property. I
look after the house for Roseanne
Giordano.

TERRY

Oh. Good for you. I'm a friend of
Roseanne's.

MR. WILLIAMS

And I'm a friend of her husband's.

TERRY

And you'd like a medal for that maybe?

MR. WILLIAMS

Don't get hostile. I saw a car in the
driveway that I didn't recognize. I
figured I should knock on the door.

TERRY

Well aren't you the good neighbor? Now
that you've checked it out, enjoy your
fucking day.

Terry then moves back into the house.

MR. WILLIAMS

Well, I'd like to call Roseanne or maybe
her husband and check your story if it's
alright with you Mr....?

TERRY

Cunningham. Terry Cunningham.

MR. WILLIAMS

Would you give me a moment please? I'll
see if I can get her on the phone.

Mr. Williams steps off the porch and makes his call.
Terry stays on the porch, arms crossed, watching and
seething.

ROSEANNE, 30's, cute professional, on the phone in her
posh New York apartment.

ROSEANNE
What? He's there now?

MR. WILLIAMS
(whispering)
Yeah, he's standing on the porch --
wearing Jim's robe and smoking a cigar.
Should I call the cops?

ROSEANNE
No, don't do that.

MR. WILLIAMS
So what should I do?

ROSEANNE
Let me talk to him.

Mr. Williams is talking on the phone just out of Terry's
ear shot. He turns to Terry.

MR. WILLIAMS
Roseanne would like to speak with you Mr.
Cunningham.

Terry walks over and grabs the phone from Mr. Williams.

TERRY
Hey doll, sorry about the confusion.
What's up?

ROSEANNE
Terry, what the fuck is going on? What
are you doing at my house?

TERRY
I was in the neighborhood and just came
to see if you were out here. I knocked on
the door and thought I heard something,
so I figured I should check it out.

ROSEANNE
And then what, decided to take a swim?

TERRY
I thought since no one was here, what
would be the harm.

ROSEANNE
This is crazy Terry. Do you realize how
stupid this is? What if my husband was
out there this weekend?

TERRY

Then we'd have some explaining to do,
wouldn't we?

ROSEANNE

I do not appreciate this at all, Terry.
You're taking advantage of my generosity.
And we've talked about this before.

TERRY

Doll, you want me to leave, just say the
word. And I'll be out of here.

ROSEANNE

You are incorrigible Terry, you know
that?

TERRY

Does that mean I've got to go because I
was thinking since I'm already here,
maybe I'd stay the night.

ROSEANNE

Jesus.

(then)

No, you don't have to leave -- but you
can only stay the night. OK? Now let me
talk to Mr. Williams.

Terry then hands the phone back over to Mr. Williams.

ROSEANNE (CONT'D)

Bill, he can stay the night, but I want
him out first thing in the morning. Can
you make sure that happens.

MR. WILLIAMS

How does 8 sound?

ROSEANNE

Perfect.

Mr. Williams finishes his conversation with Roseanne and
hangs up.

TERRY

You pleased with yourself?

MR. WILLIAMS

I'm just doing my job. And just so you
know, Roseanne asked me to come by
tomorrow morning to make sure that you
have in fact left.

TERRY

Oh please do - nothing would make me happier than have you come by first thing in the morning. I'll look forward to seeing you -- first thing. How do you like your eggs by the way?

Mr. Williams nods, backs up, gets into his car and drives off. Terry watches him go. *

53 OMITTED

53 *

54 EXT. GERARD DRIVE PARKING LOT - LATE DAY

54 *

Johnny slows his jog down as he arrives at the beach. Hands on hips, he looks out over the beach and ocean.

From behind him, Brooke arrives at the beach in her old muscle car convertible.

Brooke unloads her chair and towel and cooler of beer. As she heads to the beach, she spots Johnny. She stops next to him.

BROOKE

Hey dude. How's the elbow? *

Johnny turns, startled. *

JOHNNY

Oh hey, better. Thanks. *

BROOKE

Gonna go for a swim? *

JOHNNY

No, I'm just out for a run. *

BROOKE

You know what you should do, you should cut that run short and come have a beer with me? *

Brooke holds up her cooler. *

JOHNNY

Oh no, that's cool, but thanks anyway. *

BROOKE

Why not? It's only beer. Light beer too, only 95 calories. *

JOHNNY

I don't know. It just - I'm engaged. You know? It wouldn't be appropriate.

BROOKE

I'm only asking you to have a beer.

JOHNNY

I know, it's just that...

BROOKE

Look, I just got out of a relationship myself. OK? And my ex was a jerk, but it still hurt, so it's not like I'm looking for anything from any guy right now. In fact, I'm kind of hating on anyone with a penis and I only agreed to be set up with you because Amy said you were so nice. But now that I know you're engaged, I'm not interested. Now come on, don't be such a wuss and have a fucking beer with me.

Brooke hands Johnny her cooler and heads off across the beach. Johnny has no choice but to follow.

JOHNNY

I guess when you put it like that...

55 EXT. GERARD DRIVE BEACH - SAME

55

Johnny sits on a towel, beer in hand, watching Brooke as she comes out of the water.

She sits down next to Johnny and grabs a beer for herself.

Brooke then looks at Johnny and smiles. And in that look we can see that she likes him and so can Johnny. She lifts her beer..

BROOKE

Cheers.

JOHNNY

So, you live out here full time?

BROOKE

No, I'm just out for the summer. Me and my best friend from school came out after graduation. Her folks have a house in Montauk.

JOHNNY
Oh yeah, where'd you go to school?

BROOKE
Loyola Marymount -- in LA.

JOHNNY
Really? I went to San Francisco State. We were in the same conference. Did you play tennis for them?

BROOKE
Sure did. All Conference in doubles and singles. I was kind of awesome actually. I can admit it. Maybe even good enough to try and go pro. But the jerk who broke my heart didn't want me to. So that ended that dream.

JOHNNY
So you're a real jock.

BROOKE
My father wasn't gonna have it any other way.

JOHNNY
I'm gonna have to get you on the air then. We'll do an interview. Maybe talk about that transition period a college athlete makes at the end of their college career, when their sport is no longer the center of universe. I'd imagine emotionally that must be rough? Would you be interested in talking about something like that?

BROOKE
You must be hard up for guests?

JOHNNY
Well, I go on air at two AM. So it's usually slim pickings at that hour. No offence.

BROOKE
None taken. My father will love it.

JOHNNY
Good, then it's a deal.

Johnny raises his beer can, Brooke toasts him. They share a look and smile. Johnny averts his eyes and bangs down his beer. *

BROOKE *

Wait a second, if you end up getting this new job on Monday, I'm gonna lose out on my fifteen minutes of fame, aren't I? *

JOHNNY *

You're right. I didn't think about that. *

BROOKE *

Well then I'm rooting against that job. *

JOHNNY *

You wouldn't be the only one. *

BROOKE *

What is this new career opportunity anyhow? *

JOHNNY *

You're going to think I'm a jackass for even considering it. *

BROOKE *

Is it that bad? *

JOHNNY *

It's a warehouse supervisor position out in Queens for "Moving Made Easy Cardboard Box and Corrugated Products." *

BROOKE *

You can not be serious? *

JOHNNY *

Look, I know it doesn't sound glamorous but...I've been guaranteed pretty quick advancement. And I easily triple my salary. *

BROOKE *

Listen to me. I just met you and I don't know a thing about you. But promise me you won't take that job. I don't give a shit how much they say they're going to pay you. You can not take that job. *

JOHNNY *

It's a little too late for that. *

Johnny finishes his beer and finds Brooke watching him.
She smiles. She likes him.

JOHNNY (CONT'D)

Well, thanks for the beer.

(then)

I should probably get back. I'm going to
try and catch a train back to the city
tonight.

BROOKE

Oh no, that's too bad. I was going to
invite you to a party. Me and some
friends are gonna do a little cookout,
smoke a little weed, drink a little
tequila. It's gonna be fun.

JOHNNY

No, I don't think I can.

BROOKE

Oh, that would be inappropriate too,
wouldn't it?

JOHNNY

I don't think my fiancee would love the
idea of me at a party in the Hamptons
getting drunk and high with a beautiful
all conference tennis star.

BROOKE

Could be your last chance for a wild
night before you're neck high in
cardboard.

Johnny laughs and then stands.

JOHNNY

Yeah, well. Thanks but maybe some other
time.

BROOKE

OK. I can take a hint.

JOHNNY

It was nice meeting you.

Johnny holds out a hand for a hand shake. She takes it
and doesn't let go. Finally --

BROOKE

You too. Good luck.

Johnny turns and walks off. Brooke calls after him. *

BROOKE (CONT'D) *

Hey, if you change your mind, we'll be
about five houses up from here. 121
Gerard Drive. *

Johnny nods and walks on. As he walks away from her, he
looks over his shoulder, she watches him and waves. *

56 EXT. GERARD DRIVE PARKING LOT - SAME 56

Johnny hits the pavement. We can see it in his face. He's
been struck.

He takes off running again.

56A EXT. HAMPTONS ROADS - EVENING 56A *

JOGGING MONTAGE as Johnny jogs back to the house. A big
smile on his face. *

57 EXT. ROSEANNE'S HAMPTONS HOUSE / POOL - EVENING 57

Johnny jumps into the pool. Swims.

Insert: DREAM SEQUENCE - 70'S STYLE HEALTH VIDEO

Pops up onto a raft. Lounges. *Happy as a clam.* *

58 EXT. ROSANNE'S HAMPTONS HOUSE / POOL - EVENING 58

Johnny, pool side on his phone.

JOHNNY

Hey Jimmy, it's Johnny. How did the show
go last night without me? Really. Yeah,
well, he is good too. He knows his stuff.
So what do you think, he'll be my
replacement if I decide to leave?

(then)

No, nothing's certain yet. The interview
isn't till Monday. And there's no
guarantee I'll even get the job.

(then)

Set in stone? She said that? No.
Nothing's set in stone. OK, well, I just
wanted to check in with you guys. Make
sure you missed me. OK. Signing off. Bye.

Johnny hangs up the phone, lets out a giant breath. This kid is dying.

59 INT. ROSEANNE'S HAMPTONS HOUSE - EVENING

59

Terry in the bathroom, his back to us, he is buzzing his balls.

TERRY

Hey Johnny, is that you? You want to come in here and give me a hand with this?

Johnny appears at the open bathroom door.

JOHNNY

What the hell, man? What are you doing?

TERRY

Taking down the playing field. Got to keep your shit nice and neat. Would you mind just holding my sack for me so I can get it real high and tight?

JOHNNY

That is just fowl dude. You don't really think that girls can possibly like that?

TERRY

No my man. They love it. Come in here and take a gander at how good this looks.

JOHNNY

Oh really, can I? Let me do that. I'm real curious to see what an old saggy nut sack looks like.

Johnny takes off down the hallway.

TERRY

You're too much of a prude dude. It's only my balls.

60 INT. ROSEANNE'S HAMPTONS HOUSE - EVENING

60

Johnny lounges on the couch watching the Met game on TV.

Terry comes out of the bedroom dressed for dinner with Amy.

TERRY

What happened? I thought you were taking a train back to the city?

JOHNNY

I checked the schedule. There weren't any express trains running tonight. So I'd have to transfer in Babylon and wait an hour. And then again in Jamaica.

TERRY

Oh, so it has nothing to do with the fact that you ran into that sweet little hottie at the beach?

JOHNNY

No. And her name is Brooke.

Terry then sits down in front of Johnny blocking his view of the television.

TERRY

Look man. Amy told me that she really likes you. And she wants you to go to this party tonight.

JOHNNY

Instead of shaving your balls, try cleaning out the shit in your ears. I told you, I'm engaged.

TERRY

I know, I know. You keep reminding me. But let me remind you, you're not married yet and you only live once and you're lovely fiancée is three thousand miles away and nobody needs to know shit.

*

JOHNNY

What do you want me to do, grab her by the hair and drag her into the dunes and fuck her brains out? And then what, never talk to her again, go home to Claire, and act as if nothing happened?

TERRY

It happens every night, in every town in every country all over the world. Men and women hooking up and doing what comes naturally. Vows be damned.

JOHNNY

What about decency man? What about trying to live a decent and respectful life? Does that thought ever enter your feeble little mind?

TERRY

And how about the thought of her sweet little wet pleasure chest? Does that ever enter your mind?

JOHNNY

Why are you so obsessed with my love life? Why does it matter at all to you?

TERRY

Because I did to my ex wife what Claire is doing to you and I don't want to see that happen. I was a fucking caveman who thought my wife shouldn't have to work and I killed her dream and stole ten years of her life and I still feel shitty about it.

JOHNNY

I don't want to talk about this anymore - I'm sorry. Please just go on your date with your married girlfriend, take pleasure in your corrupt existence, and I'm gonna stay home and watch the Met game. And go to sleep with a clean conscience.

TERRY

Hey, I'm just trying to help.

Johnny nods and turns the volume back on.

61 EXT. AMY'S HOUSE - DUSK 61

Terry pulls into the driveway.

62 EXT. AMY'S HOUSE - DUSK 62

Terry knocks on the screen door. Amy appears.

TERRY

Hey gorgeous.

AMY

Did you forget something?

TERRY

I don't think so.

AMY

You show up for a date empty handed? No flowers, no wine, no chocolates? I mean come on, where's the chivalry? *

Terry is thrown, flustered. Thinks on his feet.

TERRY

Oh, wow. I can't believe I almost forgot. It's in the car. You'll love it. *

Terry hustles back down to the car, reaches into the back seat and pulls out Johnny's handbag. *

AMY

What's this?

TERRY

I know it's a little unorthodox but a friend of mine owns this little boutique downtown. I guess these are a pretty hot property. *

AMY

Wow. I'm impressed.

Amy gives him a kiss.

63 OMITTED 63 *

64 INT. ROSEANNE'S HAMPTONS HOUSE - NIGHT 64 *

Johnny is alone in the house. Nothing to do. Bored.

He grabs his cell phone and thinks about making a call. He paces.

65 EXT. ROSEANNE'S HAMPTONS HOUSE - NIGHT 65 *

Johnny steps outside. He lays down in a lounge chair looking up at the stars.

He stands. Pulls his phone out again. Dials.

66

INT. JOHNNY AND CLAIRE'S APARTMENT - CROSS CUT:

66

Claire and her girlfriend Kelly are just stepping out of the house. The house phone rings.

CLAIRE

Shit. Let me get that.

KELLY

Claire, we don't have time.

CLAIRE

It might be my mother!

Claire picks up the phone.

CLAIRE (CONT'D)

Hello.

JOHNNY

Hey Claire, it's me.

CLAIRE

Oh good, I thought it was my mom. Look Johnny, I seriously can't talk, Kelly's here and we're late for my bridal shower.

JOHNNY

It'll just take a second.

CLAIRE

Johnny, please. I'm late. Can we talk in the morning?

JOHNNY

I'm sorry Claire, but it can't wait.

CLAIRE

Fine. What is it?

Johnny paces, deliberates.

CLAIRE (CONT'D)

Hello? Earth to Johnny. Come in please.

JOHNNY

You're not going to like this but I've been doing some thinking. And... I don't think this interview is a good idea.

CLAIRE

What?!

JOHNNY

I like my job, and I'm good at it and I don't think I should have to...

CLAIRE

Seriously, just tell me where did this all come from all of a sudden?

JOHNNY

Well you know I was never crazy about the idea. *

CLAIRE

Yeah, I know, but you also made me a promise.

Claire turns to Kelly, covers the phone.

CLAIRE (CONT'D)

(quietly to Kelly)

He's pussing out on me!

JOHNNY

But why is it so important that I be making 50 thousand dollars a year right now? Between our two salaries we're doing OK? *

CLAIRE

No, we're not. My father pays our rent. That is not doing OK? We don't have health insurance, that is not doing OK? Besides, I don't want to do "OK"! I want more than "OK" in my life.

JOHNNY

But we're only in our twenties, we have plenty of time. Why are you in such a hurry to become you know...like your parents?

CLAIRE

Because my parents are happy and have a great life and a great apartment. With plenty of room for kids. And I want that too. And that's what you told me you wanted as well.

JOHNNY

I do, but I don't know why that means I have to give up my dream.

CLAIRE

Seriously? Your dream? To do what?

JOHNNY

To be a sportscaster. It's not like it's such a long shot. I'm already on the radio.

CLAIRE

Barely.

Claire turns to Kelly and rolls her eyes.

CLAIRE (CONT'D)

Do you realize how seriously embarrassing this will be for my father?

JOHNNY

I'm sure he'll get over it.

CLAIRE

Fine, you can explain to him why you're reneging on a promise. Because I'm not going to make that call. You're going to make that call. No, you're gonna do it like a man, face to face.

JOHNNY

Look, I'm just thinking about it. I haven't made up my mind yet.

CLAIRE

Well, you better make up your mind by tomorrow night.

(then)

Now I'm late for my party and now I'm in a shitty mood. Thanks a lot.

Claire puts down the phone. Johnny hangs up his phone. He stands alone in the backyard.

JOHNNY

Fuck it!

Johnny storms into the house.

67

INT. ROSANNE'S HAMPTONS HOUSE - NIGHT

67

Johnny searches through the kitchen. Finally finds what he's looking for. A flashlight.

*

BROOKE

It's good. Except all my friends,
including Maggie over there, seem to have
found love, leaving me all alone. But now
you're here, so I'm better.

Brooke hands Johnny the bottle of wine. He takes a quick
pull. Johnny watches the couple make out on a lounge
chair. They are practically fucking.

JOHNNY

Friends of yours?

BROOKE

They just met.
(then)
Hey Maggie, get a room, will you?

Maggie and her preppy Wall Street guy stop. Wall Street
is up and on his way.

MAGGIE

Oh shit. Have you guys been watching us?

BROOKE

Kind of hard not to.

MAGGIE

Oh hey, sorry. I thought everybody left.

BROOKE

No. Still here. Just watching the show.
This is my friend Johnny I was telling
you about.

MAGGIE

Hey Johnny. You're the DJ, right?

JOHNNY

Uh, more of a radio host actually.

WALL STREET GUY

I'm outta here.

MAGGIE

Sorry. I'm going to go. Are you cool?

BROOKE

Yeah. I've got Johnny. He's much nicer
than that guy.

Maggie turns and runs off after Wall Street.

JOHNNY

So it looks like the party has kind of broken up already?

BROOKE

Depends on how you look at it. Maybe now that you're here, the party has just begun?

Johnny tries to smile, but he's feeling very uncomfortable.

BROOKE (CONT'D)

Are you nervous?

JOHNNY

Nervous? No...Why? Do I look nervous?

BROOKE

A little bit.

Brooke then stumbles over and sits next to him. She takes both of his hands in her hands.

BROOKE (CONT'D)

(whispering)

Can I tell you something Johnny? It's sort of a confession.

JOHNNY

Umm...sure.

Again, she looks at him, deeply. For her, it's been love at first sight with Johnny.

BROOKE

I've never been in love before. Is that weird?

JOHNNY

No. I don't think so.

BROOKE

I was close. Real close - with the jerky guy I told you about. He seemed great but then he let this other girl I know give him a blow job, so then I had to dump him.

JOHNNY

I think that was a good decision on your part.

BROOKE

That's his car I drive. I don't think he deserves it back. I think that's fair compensation. Don't you think? Because that was a really jerky thing he did letting some slut blow him. Guys can really be jerks, can't they?

JOHNNY

Yeah, I guess they can.

BROOKE

That's why I've never been in love. Because every guy I've ever met is a friggin jerk. Except you, that is.

JOHNNY

I have no doubt you will find someone -- to love -- one day.

BROOKE

Really? You think?

JOHNNY

Yeah. And I bet he'll be a really good guy. Because take my word for it, they're out there.

BROOKE

What about your fiancée? Does she really love you?

JOHNNY

I should hope so, we're getting married.

BROOKE

But then why is she encouraging you take this cardboard job when even I can tell you don't want it?

JOHNNY

You know I've been wrestling with that question all weekend. And you'll be happy to know that I told Claire, that's my fiancée, just before I came down here, that I'm thinking about not going in on the interview.

BROOKE

Good for you. And how did she take it?

JOHNNY

She wasn't thrilled. She was pretty
pissed off actually. She can have a short
fuse.

Brooke then looks at him for a long time, saying nothing.
Again, her silence and gaze makes Johnny very
uncomfortable.

BROOKE

Are you really as nice as you seem? It's
not just some put on?

JOHNNY

No. I wouldn't know how to be any other
way...but I got my dark side too. Just so
you know...

BROOKE

Really?

And with that Brooke leans in and kisses Johnny. He pulls
back.

JOHNNY

Ummm. I don't think that's such a good
idea.

BROOKE

It's just a kiss. Nothing more. A simple
little innocent kiss.

JOHNNY

I got to admit it didn't feel so
innocent.

BROOKE

That's because I really like you Johnny.
I'm sorry, I know I shouldn't -- but I
do.

JOHNNY

Look, you're pretty drunk, you know that.

BROOKE

I know. And I'm stoned too.

She laughs. They look at one another and then Brooke
leans in and kisses him again. This time he kisses her
back for a moment. Then he pulls away and quickly stands.

JOHNNY

I'm sorry Brooke. I really like you too
and you're a great looking girl and if I
wasn't engaged, holy shit, I would love
nothing more than to kiss you but I am
getting married in a few months so I
think it's best if I were to go.

BROOKE

And leave me all alone here?

Johnny looks around. There is no one in sight.

JOHNNY

Are all your friends gone?

BROOKE

All except you.

Brooke lays back flat on the beach blanket looking up at
the stars.

JOHNNY

Well, how far away from here do you live?

BROOKE

Montauk, which is kind of far -- but I
can't go there tonight anyway.

JOHNNY

Why not?

BROOKE

Because my house mate is hooking up and I
told her I would stay with Maggie. And
Maggie was our designated driver but now
Maggie's gone with that jerky Wall Street
guy so I'm kind of stranded, I guess.

JOHNNY

So, what are you going to do?

BROOKE

I don't know. But I think I might be too
drunk to drive.

JOHNNY

Well, who's house is this, maybe you can
crash here?

Brooke shakes her head. Not a good idea.

BROOKE

I could sleep on the beach. Have you ever
slept on the beach? It's very romantic.
Although if you have sex it can get a
bit...scratchy. You know?

Johnny paces, not sure what to do here.

JOHNNY

Look, I walked here so why don't I drive
you to your friend Maggie's. And then
take your car back and return it in the
morning maybe?

BROOKE

Would you do that?

JOHNNY

Yeah, of course.

He slaps his neck, a mosquito.

72

EXT. GERARD DRIVE HOUSE - LATER

72

Johnny loads up the back seat of Brooke's car with the
gear as Brooke slides down into the passenger seat.

BROOKE

I should never drink tequila.

Johnny then hops into the driver's seat and hands Brooke
his jacket.

JOHNNY

Here, why don't you take my coat. It's
pretty chilly out.

Brooke takes his coat and puts it on. She then leans her
head against the seat to close her eyes.

BROOKE

(sleepy)

You know Johnny, most other guys in your
position would have just...well, you
know... since I'm drunk and all.

JOHNNY

Who says chivalry is dead?

Johnny puts the car into reverse and pulls out of the
driveway.

JOHNNY (CONT'D) *
 So, which way? *

Johnny looks to Brooke but she is already passed out. *

JOHNNY (CONT'D) *
 Brooke? Oh come on. Don't pass out on me. *
 Please wake up. *

Johnny tries shaking her but she's out cold. *

JOHNNY (CONT'D) *
 You have got to be kidding me? *

Johnny then tries putting the radio on - blasting it. No *
 reaction. He tries opening and slamming his door shut. *
 Nothing. *

JOHNNY (CONT'D) *
 Great. *

Johnny puts the car in drive and pulls out down the *
 street. *

73 OMITTED 73 *

74 INT. BROOKE'S CONVERTIBLE - NIGHT 74 *

Johnny drives, roof down, under the full moon. With the *
 radio now playing, he watches the wind blow back Brooke's *
 hair. She looks beautiful. He's falling hard. *

75 EXT. ROSEANNE'S HAMPTONS HOUSE - NIGHT 75

Johnny pulls down the driveway and parks.

He exits the car and goes around to help Brooke out of *
 the passenger's side. She wakes up. *

BROOKE *
 Where are we? *

JOHNNY *
 We're at my Uncle's place. You passed out *
 and I didn't know where else to take you. *
 But I could take you to your friend's *
 house if that would be better? *

BROOKE *
 No, this is better. Much better. Thanks. *

80 INT. ROSEANNE'S HAMPTONS HOUSE / HALLWAY - NIGHT 80
Johnny turns and walks down the stairs.

81 INT. ROSEANNE'S HAMPTONS HOUSE - NIGHT 81
Johnny opens the refrigerator, grabs a beer, lays on the couch and turns on the TV.

82 OMITTED 82 *

83 OMITTED 83 *

84 INT. JOHNNY AND CLAIRE'S APARTMENT - NIGHT 84 *
Claire and her friend Kelly carry bags of gifts through the front door. *

KELLY
You should call him and apologize.

CLAIRE
I should apologize? Seriously, I'm not the one who went back on my word.

KELLY
But you called him a pussy.

CLAIRE
I did not call him a pussy. *

KELLY
I was standing right here Claire. You said, "I knew you would puss out".

CLAIRE
Yeah, but I said that to you, not to him.

85 INT. JOHNNY AND CLAIRE'S DINING ROOM - NIGHT 85 *
Claire and Kelly enter put the bags down and hit the lights. *

KELLY
Look, it's three o'clock in the morning there.
(MORE)

KELLY (CONT'D)

You're going to get his voice mail anyhow so why not just call and leave a nice message. Tell him you understand why he might be nervous about the interview but how he still needs to go through with it. Yada, yada, yada.

CLAIRE

Fine, I'll call him. But you know what pisses me off, the fact that I'm being made to feel like the bad guy here.

Claire grabs her cell phone and dials his number.

86 INT. ROSEANNE'S HAMPTONS HOUSE - CROSS CUT: 86

Johnny lays asleep in front of the TV. *Some reality show* still on. He won't hear his phone. *

87 INT. ROSEANNE'S HAMPTONS HOUSE / BEDROOM - CROSS CUT: 87

Brooke lays passed out in bed. Charlie's jacket lays on the floor beside her. In his pocket, his cell phone rings.

Brooke in a daze, wakes, finds the phone and answers.

BROOKE

Hello? Hello?

Claire immediately hangs up her phone, her mouth agape.

KELLY

What? What happened?

CLAIRE

That son of a bitch! Some girl answered.

KELLY

Maybe you dialed the wrong number.

CLAIRE

I did not dial the wrong number! I have it programmed for Christ's sake.

KELLY

Call it again, just to be sure.

CLAIRE

Seriously, I don't fucking believe this guy.

(MORE)

CLAIRE (CONT'D)

If he is fucking around on me I am going to call Kevin Tyler, the hot guy from my office, right now and have him come over here and give him the best BJ of his life!

KELLY

You know you don't even like giving head.

*
*

CLAIRE

I will rise to the fucking occasion if need be.

*
*
*

Claire calls again.

Again, Brooke wakes. She grabs the phone. Still asleep, eyes closed, on her stomach.

BROOKE

Hello.

CLAIRE

Who is this please?

BROOKE

This is Brooke, who is this?

CLAIRE

This is Claire Meadows. Would you mind explaining to me why the hell you are answering this fucking phone?

BROOKE

Wow. You're rude. Good bye.

Brooke hangs up the phone and tosses it toward the bathroom. The phone slides across the floor and under the toilet.

CLAIRE

She hung up on me. She - hung - up - on me! That bitch.

*
*

KELLY

What did she say?

CLAIRE

Nothing. She said I was rude and she hung up. Seriously, I don't believe this. Who is this bitch?

*
*

Claire suddenly doesn't feel so good. She stumbles a bit, grabs a chair and sits down. She tries to hold back the tears.

CLAIRE (CONT'D)

Oh my god, I'm going to cry. Look at this, I can't even control it. My lip is shaking.

*
*
*

KELLY

Let's not jump to conclusions. He's staying with his Uncle, right? So maybe it's some girl that his Uncle is with?

Claire gives Kelly an incredulous look.

KELLY (CONT'D)

Why don't you call again and ask her to get you Johnny?

CLAIRE

No, I'm going to call Kevin Tyler.

KELLY

No, you're not. You're going to call Johnny's phone back and get that bitch to go find Johnny. OK?

Claire dials one more time.

88 INT. ROSEANNE'S HAMPTONS HOUSE / BATHROOM - CROSS CUT: 88

Johnny's phone lies on the floor. It rings and rings.

CLAIRE

Now she's not picking up. It's going to voice mail.

The phone goes to voice mail.

VOICEMAIL

Hey it's Johnny, you missed me. Leave a message. *Beep*.

CLAIRE

Hey *honey*, it's your fiancée. So why exactly is it you don't want to go on this job interview? Is it because you're too busy sticking your little pencil dick into some Long Island bitch's ass!? I *hope you have a good explanation for why* this whore that answered your phone at three o'clock in the morning. Seriously, she better have been worth it because I never want to see you again.

*

*
*

(MORE)

CLAIRE (CONT'D)

You're a piece of shit Johnny Rizzo. And
like, I hope your fucking dick falls off!

*

Claire hangs up.

KELLY

Wow. I didn't know you could talk like
that.

Claire looks at Kelly and then breaks down in tears.

CLAIRE

Oh my god, I can't believe it! Can you
believe this? It's always the ones you
don't expect. Isn't it?

*

*

*

89 EXT. HAMPTONS LIFE - EARLY MORNING

89

Montage of the morning breaking on the East End.

90 EXT. ROSEANNE'S HAMPTONS HOUSE - MORNING

90

Mr. Williams' car pulls into the driveway. Mr. Williams
exits the car and knocks on the front door. No answer.

He walks around back and looks in the glass sliding
doors. He spots Johnny asleep on the couch.

Mr. Williams then slams on the glass. Johnny wakes,
barely aware of where he is. Clearing his eyes, he sees
Mr. Williams at the window motioning wildly for him to
open up.

MR. WILLIAMS

Open the door!

Johnny stands and walks to the glass but doesn't open it.

JOHNNY

Who are you?

MR. WILLIAMS

I'm the care taker of this property and
you're trespassing. Now open the door!

JOHNNY

I'm not trespassing. This is my Uncle's
house.

MR. WILLIAMS

Who's your Uncle?

JOHNNY

Terry Cunningham.

MR. WILLIAMS

Terry Cunningham does not own this house. He was a guest of Mrs. Giordano and she gave him clear instructions that he was to be out of here by 8 AM. It is now ten after 8. I will give you five minutes to pack your shit and go or I will be calling the cops.

JOHNNY

Really? This isn't my Uncle's house?

MR. WILLIAMS

Five minutes young man!

Mr. Williams crosses his arms and waits. A stare down. Johnny then turns and grabs his clothes off the floor and quickly gets changed.

He looks around for his phone, but can't find it.

JOHNNY

OK, where the hell is my phone?

Then it hits him.

JOHNNY (CONT'D)

Oh shit.

*

91 INT. ROSEANNE'S HAMPTONS HOUSE / HALLWAY - SAME 91

Johnny knocks, no answer. He knocks again. No answer. Finally, he turns the knob and opens the door.

92 INT. ROSEANNE'S HAMPTONS HOUSE / BEDROOM - SAME 92

Lying on her stomach, Brooke is sound asleep.

*

Johnny takes a moment to take in the sight. Then quietly creeps over and covers her with a sheet.

He then tries to wake her.

JOHNNY

Hey Brooke. Wake up. We've got to go. I've got to take you home.

He shakes her again.

JOHNNY (CONT'D)

Brooke, I'm sorry but you've got to wake up.

Brooke slowly comes to. She rolls over, sees Johnny. *

BROOKE *

Oh hey. Where am I again? *

JOHNNY *

Um, I'm not sure, actually, who's house this is, but this is where I'm staying and I took you home last night because... *

BROOKE *

You took me home? Wait. Did we do anything? *

JOHNNY *

No. We did not. *

BROOKE *

Oh good. Not that, that would have been bad necessarily. But I would have preferred to have been conscious for it. *

JOHNNY *

Yeah, you were pretty drunk last night and you couldn't drive and then you passed out so I took you here. *

BROOKE *

And nothing happened? *

JOHNNY *

Nothing happened. *

BROOKE *

Not even a kiss? *

JOHNNY *

There was a minor - innocent kiss - but that's it. *

BROOKE *

That I remember. *

JOHNNY *

But we do need to get out here right away. There is a guy downstairs threatening to call the cops. *

BROOKE

Why?

JOHNNY

I have no idea. And I can't find my phone. So I can't even call my Uncle to find out what the hell is going on.

BROOKE

Your phone??? I have some memory of it ringing in the middle of the night and my throwing it across the room.

Johnny looks across the room toward the bathroom and spots his phone. He grabs it.

He checks the call log. Claire has called a few times and he has one message waiting.

JOHNNY

Oh shit.

(then)

I'm going to wait for you downstairs. OK?

Johnny exits the room.

93

INT. ROSEANNE'S HAMPTONS HOUSE / HALLWAY - MORNING

93

Johnny steps outside the door and nervously plays his message -- Claire's rant.

VOICEMAIL

*Hey **honey**, it's your fiancée. So why exactly is it you don't want to go on this job interview? Is it because you're too busy sticking your little pencil dick into some Long Island bitch's ass!? Who is this whore that answered your phone at three o'clock in the morning. She better have been worth it because I never want to see you again. You're a piece of shit Johnny Rizzo. And I hope your fucking cock falls off!*

Johnny hangs up and hangs his head.

JOHNNY

Oh **shit**. This is bad, this is really **friggin** bad.

In a daze, Johnny heads downstairs.

94 INT. ROSEANNE'S HAMPTONS HOUSE - SAME 94

As Johnny enters the kitchen, Mr. Williams knocks on the glass again.

MR. WILLIAMS

One more minute asshole or I'm calling the cops!

Johnny gives him the finger.

JOHNNY

Brooke, we really should get going?!

Mr. Williams continues to bang on the glass as Brooke now comes down the stairs.

BROOKE

Who's he?

JOHNNY

No idea. You ready to go?

BROOKE

Yeah, but I'm going to need some aspirin.

JOHNNY

Yeah, and I'm gonna need something a little bit stronger than that.

*
*

95 EXT. ROSEANNE'S HAMPTONS HOUSE - SAME 95

As Johnny takes Brooke out to her car, Mr. Williams runs around to try and cut them off.

MR. WILLIAMS

That was very rude young man. There was no need to give me the finger. I was doing you a favor by giving you five minutes. I could have very easily just called the cops. But I didn't...

Johnny and Brooke jump into the car and pull away. Johnny and Brooke each give him the finger out the back of the convertible.

96 INT. BROOKE'S CONVERTIBLE - DAY 96

Brooke and Johnny drive.

JOHNNY

By any chance, did you happen to answer my cell phone last night?

BROOKE

I don't think so but I can't say for sure. But I may have. In fact, I have a vague memory of some chick screaming at me last night. Why?

JOHNNY

I think that chick may have been my fiancée. There is a pretty nasty message from her asking me why some other girl was answering my phone at three in the morning.

BROOKE

Oh shit. I'm so sorry. If I did, I obviously didn't mean to. What did she say?

JOHNNY

Something about wanting my dick to fall off.

BROOKE

Oh, that wouldn't be good.

JOHNNY

No, not good at all. Wouldn't be pretty.

BROOKE

No, tough to roll as a eunuch I would think.

(then)

So what are you going to do? Are you going to call her back?

JOHNNY

Yeah, I guess I'm going to have to at some point. But it's still only four in the morning there so...

BROOKE

So what do you say we get some coffee and something to eat and some aspirin and that'll give us some time to figure out how you're going to fix this?

JOHNNY

Fix this? There's no fixing this. There
will be only varying degrees of pain and
suffering.

97 EXT. HAMPTONS ROADS - SAME 97
Johnny and Brooke drive on.

98 OMITTED 98 *

99 EXT. AMY'S HOUSE - SAME 99 *

Terry exits, sits on the steps. Throws his shoes on and
heads to his car. He starts his engine and starts backing
out the driveway.

A music montage follows.

100 INT. TERRY'S CAR - SAME 100 *

Terry drives. Grabs a half smoked cigar out of the
ashtray. Strikes it with a lighter. Takes a long drag.

101 INT. SPRING'S GENERAL STORE - MORNING 101

Johnny and Brooke order breakfast and coffee to go. They
are smiling and enjoying each other's company.

JOHNNY

Wait a second. One more thing.

Johnny then grabs a pie from the counter.

JOHNNY (CONT'D)

For my mother-in-law.

102 EXT. SPRING'S GENERAL STORE - MORNING 102

Laughing as they head across the parking lot and into
Brooke's car.

103 INT. BROOKE'S CONVERTIBLE - SAME 103

Roof down, her hair waves as Johnny looks lovingly at
her. She returns the smile.

104	OMITTED	104	*
105	OMITTED	105	*
106	OMITTED	106	*
107	EXT. BEACH - MORNING	107	*
	Brooke and Johnny sitting on the empty beach with their bagels.		*
			*
	BROOKE		*
	Maybe I could talk to her for you? Tell her what really happened? Because I'll feel much better when I know it's all OK. Seeing as this whole thing is kind of my fault. And then if you need me to talk to her, I'm right here. Just in case.		*
			*
	JOHNNY		*
	Trust me, you talking to her is a terrible idea. If anything, it'll make matters worse.		*
			*
	BROOKE		*
	Why? I could just tell her what a gentleman you've been.		*
			*
	JOHNNY		*
	Even if she believed the entire story from the party to the phone call, she'd want to know what I'm still doing with you -- having breakfast on the beach first thing in the morning?		*
			*
	BROOKE		*
	You probably couldn't tell her that you made a new friend?		*
			*
	JOHNNY		*
	She would definitely be disapproving of my having a friend that looked like you.		*
			*
	BROOKE		*
	So then you probably shouldn't mention what a good time we're having, hunh?		*
			*

JOHNNY

No, there's no time for fun. We have to make it. Get rich, stay on track, eyes on the prize. No rest for the weary. Time waits for no man. Chop, chop, let's go. Step lively. Come on, make some money already Johnny. You're almost twenty five for fucks sake!

BROOKE

Wow. Sounds like you needed to get *that* off your chest?
(then)
You should just call her right now.

JOHNNY

And say what?

BROOKE

Tell her how you feel.

JOHNNY

Feel about what?

Brooke shrugs, that's not what she was talking about. They share a look. This is it. They're going to kiss.

Just then, Johnny's phone rings, startling him.

BROOKE

Oh my god. Is it her? Because that would be so creepy if it was.

JOHNNY

No. It's my Uncle.

Johnny answers.

JOHNNY (CONT'D)

Hey Uncle Terry. Where are you?

108 INT. TERRY'S CAR - CROSS CUT:

108

Terry driving in his car on his cell.

TERRY

I'm in the car. You at the house?

JOHNNY

No. I'm at the beach -- with Brooke.

TERRY

Oh really? I guess our talk last night did you some good. Was it as fucking mind blowing as you imagined?

JOHNNY

No, it's not that. She had too much to drink last night so I just did the honorable thing and drove her back to your place. Which I discovered this morning, is not your place, exactly, is it?

TERRY

What makes you say that?

JOHNNY

Some English guy came by and said he was going to call the cops if I didn't vacate the premises. Immediately.

TERRY

Oh, that son of a bitch.

JOHNNY

What's going on? I thought that was your house?

TERRY

I never said that. Did I ever say that? No. Well, maybe I did. But whatever.

(then)

So what did you do? Did you grab my shit as well?

JOHNNY

No, I just took my bag and left.

TERRY

Great, thanks a lot pal. Now I got to go back there? You're a one way hump, you know that.

JOHNNY

What? I didn't know.

TERRY

Relax. I'm breaking your balls. Stay where you are. I will go get my shit and I'll meet you in the parking lot.

Terry hangs up. Johnny then turns to Brooke.

BROOKE *
Everything OK? *

JOHNNY *
Yeah. But he's gonna swing by to pick me *
up in a few. *

BROOKE *
Oh really? So that's it? This is the end *
of our summer fling? *

JOHNNY *
I guess so. *

BROOKE *
Well, you want to go for a quick swim *
before he gets here? You got to at least *
dive in once while you're here. Besides, *
it'll be good for my hang over. *

JOHNNY *
Yeah, sure. *

They both strip down to their shorts and run toward the *
water and dive in. *

Johnny pops up from under first. And then a moment later, *
Brooke pops up right in his face. *

BROOKE *
Boo. *

She gives him a quick peck on the lips, then turns and *
dives back under. Johnny smiles. *

109 EXT. ROSEANNE'S HAMPTONS HOUSE - MORNING 109 *

Terry pulls in, spots Mr. Williams' car. Jumps out and *
heads into the house. *

110 INT. ROSEANNE'S HAMPTONS HOUSE - CONTINUOUS 110

Terry enters, no sign of Mr. Williams. Goes to his *
bedroom and grabs his shit. *

While exiting the house, he spots Mr. Williams out by the *
pool, talking on his cell phone. *

Mr. Williams turns and spots Terry exiting the sliding *
glass doors. *

111 EXT. ROSEANNE'S HAMPTONS HOUSE / POOL - CONTINUOUS 111

Mr. Williams is on phone with Roseanne.

MR. WILLIAMS

Yeah, as a matter of fact, he's here right now. Would you like to speak to him?

Mr. Williams then holds out the phone toward Terry as he approaches.

MR. WILLIAMS (CONT'D)

There you are. Roseanne is on the phone, and she would like a word.

Terry walks right up to Mr. Williams and pushes him and the cell phone into the pool.

112 EXT. GERARD DRIVE PARKING LOT - MORNING 112

Johnny and Brooke stand by Brooke's car waiting for Terry. *

JOHNNY *

What do you think you'll do when summer's over? *

BROOKE *

I haven't really thought that far in advance. *

JOHNNY *

That far in advance? It's only three weeks away. *

BROOKE *

Is it? Oh shit. I better think of something. Any ideas? *

JOHNNY *

Is it too late to go pro? *

BROOKE *

I think that dream is dead, but I've always wanted to drive cross country. Maybe I'll take the jerk's car and do that. Maybe even make my way to Oakland. *

(then) *

Look, why don't you give me your phone so I can program my number in for you. *

(MORE) *

BROOKE (CONT'D)

That way, just in case you end up not
taking the new job and going back to your
radio gig and still want me for an
interview, you'll know how to get in
touch with me.

JOHNNY

Brooke, I had a great time this weekend,
getting to know you too but I don't think
that is such a good idea, exchanging
phone numbers, you know. It's a little...

BROOKE

Inappropriate?

JOHNNY

Well, yeah. Claire just wouldn't
understand. Especially given last night's
misunderstanding.

BROOKE

You're going to take that new job, aren't
you?

JOHNNY

I think I have to. I already gave all
these people my word.

Just then Terry's car pulls up behind them and honks.

BROOKE

There's your Uncle.

TERRY

Let's go Johnny!

BROOKE

Hey Terry. How's Amy doing?

TERRY

Sleeping like a baby.

Johnny then turns back toward Brooke.

JOHNNY

So I guess this is it?

BROOKE

Thanks again for being so sweet to me
last night. I had a really great time
getting to know you.

JOHNNY

Me too.

BROOKE

I'm going to give you a kiss goodbye now.
And I'll try to make it an innocent one,
OK? But I can't guarantee it.

JOHNNY

OK.

Brooke leans in and gives him a kiss on the lips. And she lets it linger for a few seconds.

Terry can't believe his eyes.

Brooke then pulls away. Johnny is smitten, he looks at her lovingly and slowly backs away from her toward his Uncle's car.

BROOKE

Hey, don't forget your mother in law's pie.

Brooke hands him the pie. Johnny takes it, heartbroken.

JOHNNY

Thanks.

113 INT. TERRY'S CAR - SAME

113

Johnny gets in. Terry gives him a long hard look. Then applauds.

TERRY

Look at my big boy. Nicely done kid. I didn't think you had it in you! I got to admit, it warms my heart.

JOHNNY

We can go now. Thank you.

TERRY

You sure you don't want to spend the day? Take the train back tonight? I won't be offended.

JOHNNY

It's not what you think. Nothing happened.

TERRY

Oh, of course, you're the type that won't kiss and tell. OK. I understand. I forgot who I was dealing with.

(MORE)

TERRY (CONT'D)

(then)

Now let me smell your finger.

JOHNNY

You're a disgusting pig, you know that.

Now drive the car.

Johnny turns and looks back to Brooke. She waves.

TERRY

Are you absolutely sure? Because she just might be the one that gets away? That summer romance that almost was. The missed opportunity that will haunt you for the rest of your days. She might be the one you're thinking about when you're up there on the alter about to say I do, and you just might be thinking, "what if?" Now, if you give me the OK, I will pull out of this parking lot.

JOHNNY

Please drive. I'm begging you.

Terry puts the car in gear and they drive off, leaving Brooke in the parking lot. Johnny watches her in the side view mirror disappear from sight.

114 EXT. BACK ROADS OUT OF THE HAMPTONS - DAY 114 *

Terry's car cruises the back roads.

115 INT. TERRY'S CAR - DAY 115 *

As they drive, Johnny sits quietly. The weight of the world on his shoulders. Finally, he speaks.

JOHNNY

Do you think you can pull over?

TERRY

What's wrong? You got to take a leak or you're gonna be sick?

JOHNNY

No, I've got to make a phone a call. And I'd like some privacy if you don't mind.

TERRY

You got to call the fiancée? The guilt is getting to you already?

JOHNNY

If you must know. Yes.

TERRY

I knew you'd tap that ass. Good for you!

JOHNNY

Hey, come on. Please, just stop. I'm begging you. You're relentless and inexhaustible with this shit. Not everybody is a complete scum bag like you! OK? That's not what this is about.

TERRY

Oh, it's not? So when you volunteered to drive that girl home last night you were just being a nice guy? Is that it?

JOHNNY

Yeah, exactly. A nice guy. Is that so hard to believe.

TERRY

Yes it is. It's very hard to believe because there is no such fucking thing.

JOHNNY

Could you just please pull over? **Please.**

*

116

EXT. SIDE OF THE ROAD - MORNING

116

Terry's car pulls over. Terry **stays in the car as Johnny** heads to call Claire.

*

*

TERRY

(yelling to Johnny)

Admit to nothing Johnny. Go to the grave with it. You think your confessing is going to help with that knot in your stomach. It won't.

Terry then peers into the pie box and snaps off a piece of crust.

*

*

TERRY (CONT'D)

*

It will only make matters worse. So live with the pain, it'll pass and in a few days, all the shitty feelings you have about yourself -- will be a distant memory.

JOHNNY
Shut up already! Please.

Terry eats some more pie crust. *

Johnny dials.

117 EXT. JOHNNY AND CLAIRE'S BACKYARD - MORNING

117 *

Claire is storming out the front door, across her lawn,
and jumps into Kelly's car. *

CLAIRE
Good morning asshole!

Johnny holds the phone out away from his ear.

JOHNNY
Claire please. Can I please explain...

CLAIRE
No, you may not.

JOHNNY
Claire! Nothing happened...

She hangs up the phone.

CLAIRE
Now let's go! *

JOHNNY
Shit! Shit! Shit! *

Johnny hangs up, heads back to the car as Terry heads out
to take a piss in the woods. *

TERRY
That was quick.

JOHNNY
I don't want to talk about it OK!

TERRY
I told you it would do no good to
confess. It never does.

Johnny has had enough. He shakes his head and gets into
the car. Terry pisses. *

118 INT. TERRY'S CAR - SAME

118

Johnny and Terry sit by the side of the road. Johnny then looks into the back seat.

JOHNNY

Hey, where the hell is Claire's handbag?

TERRY

Why you asking me?

JOHNNY

Because it was right here. In the back seat.

TERRY

You leave something valuable sitting in the back seat you got to expect someone's gonna grab it.

JOHNNY

Oh great. Just fucking Great.

Johnny throws his face into hands.

JOHNNY (CONT'D)

Oh shit. She's gonna kill me. Fuck!

TERRY

Consider it an opportunity to stand up to her for a change. Tell her you didn't have time, you were too busy.

*

JOHNNY

Shut the fuck up, will you? Please. I give up. OK. I can't take you anymore. You're an imbecile and you're driving me fucking crazy!

*

Off Terry's look --

*

JOHNNY (CONT'D)

I'm sorry. I didn't mean that. Would you mind if we just didn't talk until we got to **the city**. OK?

*

Terry almost looks hurt as he turns up the radio as they take off down the highway.

119 EXT. ROUTE 27 - DAY 119

Music blasting, Terry's car leaves the Hamptons and heads out onto the highway.

120 INT. TERRY'S CAR - DAY 120

Montage of the drive through Long Island. Johnny is deep in thought.

121 EXT. SOUTHERN STATE PARKWAY - DAY 121

Terry and Johnny drive.

122 EXT. GAS STATION - DAY 122

Johnny on the phone in the foreground, behind him Terry is filling the car with gas. *

CLAIRE'S VOICE MAIL

It's Claire, you missed me. Leave a message at the beep.

JOHNNY

Hey Claire, it's me. I can understand why you'd be upset but I'd like to explain why some strange girl answered my phone last night. But it's not what you think. Nothing happened. But...we probably should talk before I go have dinner with your parents tonight. So call me, please.

Johnny hangs up. Terry pulls up and parks next to him. Hands in the pie. Johnny climbs back into the car. *

122A INT. CAR - DAY 122A *

Johnny sits. *

JOHNNY *

What are you doing? Are you eating the pie? *

TERRY *

What pie? *

JOHNNY

The pie I bought. Why would you eat it?
It's for Claire's parents.

*
*
*

TERRY

What? I just picked at the crust.

*
*

JOHNNY

What the fuck is wrong with you? I can't
give it to someone with no crust.

*
*
*

(then)

Fine, whatever, lets go.

*
*

123 EXT. SOUTHERN STATE PARKWAY - DAY 123

Terry drives. Highway signs indicate they are getting
close to NYC.

124 EXT. MANHATTAN BRIDGE - DAY 124 *

They drive back into Manhattan.

125 EXT. HOTEL NYC - DAY 125

Terry pulls up outside Johnny's hotel.

126 INT. TERRY'S CAR - DAY 126

Terry sits there silently. Johnny watches him.

JOHNNY

Look, I'm sorry I kind of lost it on the
side of the road when I called you a scum
bag. I didn't mean it.

TERRY

Do me a favor, don't apologize. By most
people's definitions, I am a scum bag.
But I'm OK with that.

*

JOHNNY

Why would you be OK with that? That
doesn't make any sense?

TERRY

Because on the relative scale of things,
I'm a pretty happy guy. So no need to
apologize. OK?

JOHNNY

OK.

TERRY

But what I want from you, **is** if I could
just give you one last bit of advice. *

JOHNNY

Really? More advice?

TERRY

Stop being such a nice guy. Because we
all know **what happens to nice guys.** *

Johnny nods. *

TERRY (CONT'D) *

And I'm not talking about going out
chasing girls and getting laid, I know
you're never going to be that guy. I'm
talking about stop trying to please
everybody else and start thinking about
how you feel. About **what's** going to make
Johnny happy. *

JOHNNY *

I can't do that. I'm always going to care
how my actions affect the people around
me. *

TERRY *

Youngblood, it's OK to hurt people. Maybe
not to the degree that I might. But
you're not doing anyone, any favors by
being unhappy or dissatisfied. If you can
take one thing from me, take that. Deal? *

JOHNNY *

Sure. I'll try.

TERRY

Good. Now get the hell out of here so I
can get this truck back to Jersey before
her husband gets home from his golf trip.

Johnny then steps out of the car. Terry calls after him. *

TERRY (CONT'D) *

Hey, by the way, **what are you going to do**
with the job interview? *

JOHNNY *

I gave my word. *

Terry pulls off and Johnny watches him go. *

127 INT. HOTEL NYC - DAY 127

Johnny enters and finds the bed made. He smiles as he runs his hand along the clean pressed comforter.

JOHNNY
That's more like it.

128 INT. HOTEL NYC SHOWER - DAY 128

Johnny takes a shower. Clearly depressed.

129 INT. HOTEL NYC - DAY 129

Johnny dressed in his suit.

Sits down and puts on the new shoes. He stands and looks at himself in the mirror, a beaten man.

JOHNNY
Claire, it's me. I really wish you'd call me. It would be nice if we spoke before I see them. I'd like to be somewhat prepared if I'm walking into the lion's den. OK? So, if you get this in the next few minutes, call me. Please. *

JOHNNY (CONT'D)
Here goes nothing. *

He exits the room.

130 EXT. NEW YORK CITY STREETS - LATE DAY 130

A cab drives downtown.

131 INT. CAB NYC - LATE DAY 131

Johnny rides in the back of a taxi. Confused and melancholy, he pulls out his phone again. Dials. He gets Claire's voice mail again. *

JOHNNY
Claire, it's me again. I'm in the cab about to pull up to your parents for dinner. *

(MORE) *

JOHNNY (CONT'D)

I really wish I could have talked to you
first. I have no idea how this is going
to go down. I have no idea what to do.
Please call.

*
*
*
*

132 EXT. CLAIRE'S PARENTS APARTMENT - NIGHT 132

Johnny, hits the buzzer of a loft building in Manhattan.

*

JOHNNY

Hello, Mr...Dr. Meadows. It's Johnny
Rizzo.

The buzzer is hit and Johnny enters.

133 INT. CLAIRE'S PARENTS APARTMENT / HALLWAY - SAME 133

Johnny steps out of the elevator and stands at the front
door. He knocks on the apartment door.

134 INT. CLAIRE'S PARENTS APARTMENT - NIGHT 134

Dr. Meadows opens the door.

*

DR. MEADOWS

Sonny, you have some explaining to do.

*

JOHNNY

Dr. Meadows, I am very sorry but this has
all been just a huge misunderstanding and
I've tried to explain it to Claire but
she won't take my phone calls.

DR. MEADOWS

Can you blame her?

JOHNNY

But it's not what she thinks. I was just
helping this girl...

DR. MEADOWS

Sonny, you don't need to explain yourself
to me. I was a young man once too. I know
what you must be going through. Getting
married is terrifying. And with good
reason. Marriage is hard, but what else
are you gonna do? Run around like Jack
Nicholson all your life?

*
*
*
*

JOHNNY

But I really didn't do anything.

DR. MEADOWS

I don't care. Does anybody really believe in monogamy anymore? What are we penguins?

JOHNNY

I think you mean swans actually **sir**. *

DR. MEADOWS

Whatever. My point is. I don't care and if I know my baby girl Claire, she'll get over it too. But what I do want to talk about is this job interview. **Claire tells me you're having second thoughts about that as well?** *

JOHNNY

No, not exactly. It's just, you know, I really love my job. You know, it's all I ever wanted to do. *

DR. MEADOWS

Let me ask you a question John. How much money do you make at that station? *

JOHNNY

Well, I don't make a lot, right now but... *

DR. MEADOWS

You don't make shit, you and I both know that. And you and I both know that I support you and Claire? *

JOHNNY

Well, that's not entirely true... *

DR. MEADOWS

Oh, it's not? Do you pay the \$2000 a month for the rent on that house or do I? You know that right, that I pay for your rent? You are included in those conversations about the monthly bills? It's not just Claire with a calculator and checkbook at the end of the month? *

JOHNNY

Well, I've always said we should move into a smaller place. *

DR. MEADOWS

And what about Claire's car? And her car insurance? And her health insurance? And that trip you two took to Cabo last year?

JOHNNY

I understand your point Mr. Meadows it's just that I...

DR. MEADOWS

It's Dr. Meadows. OK? Doctor! Meadows.

JOHNNY

Yes, sorry. Dr. Meadows. But it's just that I don't want to give up my dream and I don't see why I should have to, especially now, I mean, Claire and I are still kids. We can cut back on our expenses. We don't have to live in such a nice place. We could be happy with less.. for awhile.

DR. MEADOWS

You obviously don't know Claire very well then.

(then)

Tell me John. What exactly does your dream pay for, while I'm paying for everything else?

JOHNNY

My happiness?

Dr. Meadows puts his hand on his shoulder threateningly.

DR. MEADOWS

Your happiness? Wow. You've got a set of balls kid.

JOHNNY

Look, Dr. Meadows, please try to understand, I do recognize what a good opportunity this job could be and I guess I'm willing to sit down with your friend and discuss it tomorrow. So we can just see maybe how it goes tomorrow?

DR. MEADOWS

Oh, you guess you're willing to sit down and discuss it? How very white of you? You must be out of your fucking mind? I canceled the interview. This man is an important man with a business to run.

(MORE)

DR. MEADOWS (CONT'D)

I couldn't risk wasting his time with
your wishy-washy attitude. Now, I advise
you to get on a plane back to Claire and
see if you can salvage your relationship.
Now good night.

*
*
*
*
*

Dr. Meadows then turns and enters his apartment and shuts
the door.

*
*

135 EXT. CLAIRE'S PARENTS APARTMENT - DUSK 135 *

Johnny, exits the building and immediately pulls out his
cell phone.

*
*

JOHNNY

(on phone)

Jimmy, it's me, Johnny. Don't give away
my time slot. I'm not taking the job in
New York. OK. I just couldn't do it.
Great. I'll see you tomorrow.

*
*
*
*
*
*

136 OMITTED 136 *

137 INT. TAXI - DUSK 137 *

Johnny in the back of a cab.

*

JOHNNY

It's up here on the left.

*
*

138 EXT. JOHNNY AND CLAIRE'S APARTMENT - DUSK 138 *

The cab pulls up, just like our opening shot.

*

Johnny steps from a cab, hesitates, knows this isn't
going to be pretty and crosses back across his lawn to
his front door.

*
*

He hesitates at the front door, then enters.

*

139 INT. JOHNNY AND CLAIRE'S APARTMENT - DUSK 139 *

Johnny enters the apartment.

JOHNNY

Anybody home?

Johnny puts his bags down, steps into the kitchen.

*

JOHNNY (CONT'D) *
 Claire? You home? *

CLAIRE (O.S.) *
 I'm in the den. *

Johnny heads down the hall and toward the den. *

140 INT. JOHNNY AND CLAIRE'S APARTMENT / DEN - CONTINUOUS 140 *

Johnny enters and is greeted by Claire. *

CLAIRE *
 Hey baby. Do me a favor. Sit down with *
 me. We need to talk. *

JOHNNY *
 You've got to believe me Claire, nothing *
 happened... *

Johnny sits next to her on the couch. *

CLAIRE *
 I know. I know. And look, I apologize for *
 not taking any of your phone calls but I *
 was understandably upset. *

JOHNNY *
 I know. But Claire, you know me. You know *
 I'm not that guy. I would never cheat on *
 you. That's just not how I'm wired. *

CLAIRE *
 I know, honey. And I guess I have to take *
 some of the responsibility here. I *
 shouldn't have let you go to New York *
 alone. We hatched this plan together and *
 I should have been there to support you. *
 (switching gears) *
 Now look, I've already spoken to my *
 father and he's not mad anymore. Or at *
 least he's not as furious. And he's still *
 willing to help. *

JOHNNY *
 Help? Claire, I don't want any more help *
 from your father. He's done enough for us *
 already. And he made sure he reminded me *
 of that. *

CLAIRE

But you need his help. He's willing to reschedule the job interview.

Johnny stands.

JOHNNY

Oh Come on Claire, why can't you understand where I'm coming from? I love my job. It's what I care about. It's who I am. And it's what makes me happy. And in a marriage, you make compromises, I understand, but there are some things you shouldn't be asked to compromise. There are some things that should be supported.

CLAIRE

Like what?

JOHNNY

Like your dreams.

Johnny then sits back down opposite her.

JOHNNY (CONT'D)

And nothing would make me happier if you could see it in your heart to support my dream.

CLAIRE

Well, I'm sorry Johnny. Because, your dream sounds like a fucking nightmare to me. I'm twenty four years old. And I'm not going to wait until I'm 30 to get the life I want. I'm not going to gamble on the off chance you might be successful.

JOHNNY

Wait. So that's it? We're done? The wedding is off? Is that what you are saying?

CLAIRE

Not unless you're willing to keep the promise you made to me! And that means going back to New York and taking that job. We need that money!

JOHNNY

I'm sorry Claire, I'm sure you probably think I'm being selfish, and maybe I am, for the first time in my life, but I've made my decision. I'm not leaving my job.

CLAIRE
OK. Then we're done.

Claire gets up and exits the room. She then turns and reappears.

CLAIRE (CONT'D)
I take it you forgot about the handbag, didn't you?

JOHNNY
Well, no, I actually... Yeah, it must have slipped my mind.

CLAIRE
Figures.

Claire is out the door. Johnny sits alone on the couch.

141 OMITTED 141 *

142 INT. KSPT RADIO STUDIO - NIGHT 142 *

Titles read: *TWO MONTHS LATER*

The camera finds Johnny in the booth doing his sport radio show.

JOHNNY
It's a lost art the art of stealing home. And I'm not talking about the back end of a double steal, and I am not talking about a suicide squeeze. I am talking about the pure steal of home. Never happens anymore. Some suggest that this is because pitchers don't have long windups anymore, even when someone is on third. But I don't buy that.

Johnny is smiling, doing what he does best.

JOHNNY (CONT'D)
The reason is fear. And I think base runners today have a fear of confrontation. The confrontation at home plate. Think about it. They fear the batter is going to miss the sign and swing away just as he crosses the plate.

(MORE)

JOHNNY (CONT'D)

They fear the baseball, travelling at 100mph to the same destination he is going, will smash them in the side of the head. They fear a collision with the catcher. All of these things can happen when you steal home, which is why it is a lost art. But it may be time to get over it. Time to start playing with reckless abandon again. Time to risk it and take that chance. Time to face that confrontation. Next caller.

*
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*

Johnny takes his first caller.

*

JOHNNY (CONT'D)

OK, Tommy from Danville thanks for your call. Next up, first time caller, Brooke from...LA by way of Long Island.

*

Johnny wonders if this could be her.

JOHNNY (CONT'D)

Hey Brooke, what would you like to talk about?

BROOKE

Well, I actually have a non sports related question if that's OK?

JOHNNY

Well, I guess that depends on the question.

BROOKE

It's more of a personal question, do you take those?

JOHNNY

Well, this isn't Love Line, but I think maybe for this caller, I'll make an exception. What's your question Brooke from LA by way of Long Island?

*

BROOKE

Well, since I found you on the dial, I know you didn't take the cardboard job, but did you end up getting married?

JOHNNY

No Brooke. I did not.

143

EXT. HIGHWAY GAS STATION - CROSS CUT:

143

Brooke stands on her cell phone in the parking lot.

BROOKE

Oh, that's too bad. But I'm glad to hear you're still on the air.

JOHNNY

Yeah, couldn't walk away from the best job in show biz.

(then)

So listeners, in case you're wondering. I'm speaking with Brooke Wilson, recent graduate and All Conference tennis star from Loyola Marymount down in Los Angeles. So what about you Brooke? What are you up to?

BROOKE

Well, I'm on the road. Doing that cross country trip I told you about and your show came in about an hour ago.

JOHNNY

So you can't be that far from Oak - town?

BROOKE

About a hundred miles I think.

JOHNNY

So you on your way to LA or heading to the Bay Area by any chance.

BROOKE

Well that depends on whether your offer to interview me still stands.

JOHNNY

Absolutely. It still stands. I'm nothing if not a man of my word.

BROOKE

Great. Then I should be able to make it to the studio in about an hour and a half. How's that sound?

JOHNNY

That sounds perfect. Because the guest we had slotted for three am just backed out. Lucky you.

BROOKE

OK then. I'll see you then.

JOHNNY

OK sports fans, for any of you still
awake at that hour, this will be quite a
treat. But now we're going to take a
quick commercial break.

(then)

You're listening to Nice Guy Johnny on
Oakland's late night sport talk.

Johnny signs off and smiles.

FADE OUT: