

WALKING WOUNDED

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INT. PRISON CELL - EARLY MORNING

TONY, 35 YEAR OLD WHITE MALE, is lying on the bunk staring at the ceiling. A picture of naked women are on the ceiling. He is holding a picture and looking at it as he jacking off.

TONY
About to go off again.

The picture falls to the floor. It is a picture of Michael.

FLASHBACK - INT. THEATRE. - EVENING

Michael is dressed in drag, sitting on a tombstone alone in a spotlight on stage, looking upset, like he's about to explode.

MICHAEL
(Recites)
I am running down a long thin corridor.
There is a pin head of light at the end.
I fall into some water that covers my feet.
I stand, run and try to call out
but my throat is dry from the heat.
I am running nude toward an end
that is no where near
as sweat is trickling down my body.
The walls around me begin to pulsate.
The water at my feet swells
and I find myself drowning.
Suddnely, I am shot through that pin head of light.
A few minutes later, I lay cold, damp and dying.
No one hears my cries that I want to live.

The stranger wipes his bedsheet dry of himself,
looks at the clock saying 5:30 a.m.
and turns for fifteen more minutes of sleep.

The DIRECTOR, 50 YEAR OLD HANDSOME MAN, is tapping a pencil on his clipboard.

DIRECTOR
Stop. What the hell was that? There was no

feeling there. You were just going through the motion.

MICHAEL

How can I relate to a dead person?

DIRECTOR

The character thinks he is alive. He has not accepted death.

MICHAEL

He chose to be dead and now he doesn't want to be dead.

DIRECTOR

You call yourself a performer.

Michael pulls wig off and tosses it at the Director. He storms off the stage.

INT. BACKSTAGE – NIGHT

Michael is tearing off his clothes and the Director is trailing behind him picking up the pieces.

MICHAEL

And you think you're a director? You're a piece a shit who believes his hype. I guess we both are dead to the truth!

DIRECTOR

What the fuck do you know about life?

MICHAEL

I know about life. I do all the daily requirements.

Director grabs Michael by the arm and spins him around.

DIRECTOR

A clever answer doesn't hide the fact that you are empty.

Michael attempts to pull away. Director has a firm grip.

MICHAEL

The character is dead.

DIRECTOR

And so is your concept of your life.

THE DOLL (VO)

Another man is fucking with your head.
Girlfriend, you need to get a grip.

Michael is shaking his head. He is confused. The room becomes blurry.

MICHAEL

This theater needs a fucking trapdoor.
What?

INT. DRESSING ROOM – EVENING

MICHAEL

What?

THE DOLL, A 35 YEAR OLD DRAG QUEEN, elegantly dressed, is sitting on a barstool in the dressing room, holding a glass of champagne.

THE DOLL

I'm not going to let another man hurt you.

MICHAEL

I got a show to do.

THE DOLL

I can't protect you forever you. Shadow
dancing is not the diva's forte.

MICHAEL

I almost have peace of mind thank you very much.

THE DOLL

At least, you serve the best champagne.

INT. PRISON RECEPTION ROOM. - MORNING.

PRISON GUARD, a 30 YEAR OLD WHITE MALE, is unlocking a cabinet and takes out envelope with Tony's name on it. Tony is standing at the counter tapping nervously.

GUARD

(Tosses envelope on counter.)
You'll even have less than this when
you come back.

TONY

Funny.

Tony takes out personal items. One is a head shot of Michael that he stares at for a moment. Michael's image smiles at him.

GUARD

He's not your type. But you, you could
be my bitch.

TONY

Fuck you.

GUARD

Careful. You are still on my playground.

INT. HALLWAY. - MOMENT LATER

Tony is being escorted by TWO PRISON GUARDS.

TONY

I've had enough of this place.

GUARD #1

You'll trade one prison for another.
See you soon.

INT. STREET – DAY

A HOMELESS VET is sleeping on a bench. Tony walks by and sees a suitcase with clothes. He looks around, grabs it and walks away quickly.

INT. LIQUOR STORE. - DAY

STORECLERK, a 45 YEAR OLD MALE, is watching television when Tony enters.

TONY

I'll take menthol. Need some matches. And a
bottle of your best whiskey. It's Friday. The
eagle is flying in my favor.

STORE CLERK

I just love paydays.

TONY

So do I. (Pulls out gun) Pay up muthafucka.

INT. STREET. - AFTERNOON

Tony is walking fast. He is carrying the suitcase. He stops when he sees a poster on a fence of Michael with the Band. Poster reads: WALKING THE EDGE - New Album by Ascension.

TONY

You fucked with me, now I'm going to fuck with you.

The picture comes to life and sings. It seems that he is glimpsing a concert until he is approached by Homeless Vet who yells at him.

HOMELESS VET

You have fucked with my stuff for the last time.

They struggle briefly until Tony knocks him down.

TONY

Your shit is now my shit.

Street person gets up.

TONY

Get the fuck out of here.

HOMELESS VET

That's mine. I fought for this country.

TONY

Now it's mine.

HOMELESS VET

I fought for my sanity. What are you fighting for?

TONY

Get the fuck out of here. People like you should be dead. You're an eyesore.

Tony pulls a gun out of his pocket.

HOMELESS VET

You steal. You kill. I killed with permission.
No one gave you permission.

TONY

I'd leave while I'm feeling generous.

Street Person runs down the street as if he is dodging bullets.

Tony looks again at the poster. He rips one of them down.

TONY

What happened to forever?

INT. BAR. AFTERNOON.

Bar is partially full. Tony is talking to himself. He is intoxicated. A WOMAN, 45 YEARS OLD watches him closely.

TONY

(To himself) I don't need no fucking
body. I own the goddamn world.

WOMAN

Looks like you need a friend.

TONY

I fuck friends.

WOMAN

I'd make a great friend then. So buy me a drink.

TONY

I don't fuck my momma.

WOMAN

(Attempts to hide the hurt.)
You don't know anything about a lady. You're
just a pathetic piece of shit.

TONY

I don't like your smell.

WOMAN

Your face ain't exactly a cushion.

TONY

Bartendar, give the...the lady a drink.

INT. MOTEL ROOM. - DAY

The Woman is getting dressed. Tony is laying in bed, smoking, drinking and paying no attention to the woman while watching a television talk show.

WOMAN

Never did nothing like this before. I've been happily married for 25 years. Found out my husband has been sleeping with my sister since the second day of my marriage. He was the only man until now. To think, an ass like you gave me my first orgasm.

TONY

It was just a fuck. It's not like going to some damn opera.

WOMAN

You're such a bastard.

TONY

Tell me something I don't know.

INT. DRESSING ROOM. - NIGHT

Michael is sitting in front of dressing mirror, a cup of coffee is in front of him, he looks tired. The Doll is looking out from the mirror talking to Michael. It is the Doll's reflection the audience see and not Michael's.

THE DOLL

No man respects a whore.

MICHAEL

No man stays long enough to make it an issue.

DAX (VO)

Michael, hurry up, we have fifteen minutes.

CAMERA PANS the room showing ANTHONY, 30's BLACK MALE, dressed in an apron, and Tony dressed in prison garb leaning against the wall watching Michael.

ANTHONY

You lay down with a man as if you were carpet.

TONY

Didn't I say I'd be your white knight.

ANTHONY

He's no longer your dog on a leash.

TONY

Shut the fuck up, it's not your feeding time.

THD DOLL

There'll never be enough of him for you bitches!.

Michael snaps out of his daydream and realizes he is in a cramped dressing room of a nightclub. BAND MEMBERS are coming in and out as Michael begins to change clothes. DAX, A 30 YEAR OLD ASIAN MALE, THE BAND LEADER enters, looks at Michael for a moment.

DAX

You okay.

MICHAEL

Going over lyrics in my head.

DAX

The way you inhabit a song, you have nothing to worry about. This is our night.

MICHAEL

I've heard that line before.

DAX

Rehearsal went great.

MICHAEL

So do we have a good crowd?

DAX

Full house, several agents are here.
This is our night!

Dax kisses his on the cheek and walks out. Michael looks at his reflection and sees Tony walk up behind him, still dressed in prison garb. Tony puts his hand on Michael's shoulder.

TONY

I don't share. You'll always be mine.

Anthony walks up and pushes Tony's hand away.

ANTHONY

He's my friend.

THE DOLL

(Looking out from the mirror)

With all this traffic, I'm surprised you have time for me.

INT. NIGHTCLUB. - NIGHT

Michael is performing on stage with the band. Tony is heckling. Michael doesn't realize it's Tony.

TONY

A bitch in heat sounds better than this.

Crowd is getting annoyed. CUSTOMER, 35 YEAR OLD MALE is visible pissed off.

CUSTOMER

Dude, take it down a notch.

TONY

(shouts out)

Sell your soul baby.

CUSTOMER

Man, you're fucking with my nerves.

TONY

(grabs himself)

I got your nerve. (shouts to Michael) Be the minstrel bitch you are.

Dax leaps off the stage and jumps Tony. Pandemonium breaks out. The Bouncer grabs Tony and drags him quickly through the club and throws him out of a side door.

INT. DRESSING ROOM. - NIGHT

Dax and band members walks in unannounced as Michael is regrouping. Club noise is in the background.

BAND MEMBER#1

Now that's the kind of action I'm talking.

MICHAEL

At least we got to finish our set.

BAND MEMBER#2

You're good. You kept your cool

BAND MEMBER#1

You made ever note like it was yours.

DAX (Entering)

Are you okay?

MICHAEL

So much for our night.

DAX

No one will disrespect you.

MICHAEL

I'm sure the agents felt the same way.

DAX

Actually, (Pulls out a business card)
our future is here.

Dax kisses Tony. He looks at him for a moment. Then he kisses his again passionately on the lips. Band member quickly excuse themselves.

MICHAEL

(pushes him away a moment later.)

We shouldn't.

DAX

I want an exclusive.

MICHAEL

Men always wants an exclusive until they
excercise the fine print of the contract.

DAX

I don't need you. I want you.

MICHAEL

I can't do this right now.

DAX

I'm not addicted to you. (Exiting) Got to
check on the guys.

INT. DRESSING ROOM. - NIGHT.

Michael is changing clothes and hears the door open and assume it is Dax.

MICHAEL

Dax, I was thinking.

TONY

You always did think too much.

MICHAEL

Tony!

TONY

Your hounds couldn't keep me out.

MICHAEL

So you're the heckler.

TONY

Gee, I expected more warmth. Aren't
you glad to see me.

MICHAEL

I thought you found a place to be happy.

TONY

Without my minstrel bitch, how can I expect
to be happy.

MICHAEL

You're still a piece of shit.

TONY

My shit fertilized your ass. I help make you bitch.
You owe me.

MICHAEL

You almost fucked up my life once, don't
think you'll get another chance.

TONY

This isn't a walk down memory lane.

MICHAEL

Good then leave. You've already reminded
me how sad you are.

TONY

Our story isn't over.

MICHAEL

Then you learned nothing in jail.

TONY

I'm not through fucking you.

MICHAEL

I don't lay down and play dead anymore.

TONY

You know me, I'll fuck anything with a hole.

MICHAEL

Look, I'm not interested in having a conversation.
Just leave.

TONY

So is he giving it to you the way you like it?

MICHAEL

Is English still your first language? Leave.

TONY

I sat in that jail waiting for this day.

MICHAEL

Guess what, night has fallen. There is no sunrise for us.

Tony takes a menacing step toward Michael.

INT. CAR. – NIGHT

Michael is a passenger. His hands are tied. His face has several bruises. He is sitting in the front seat. Tony is driving fast down the street.

MICHAEL

You are one sick fuck.

TONY

You know what would make me feel better.

MICHAEL

My foot up your ass.

TONY

This is the last ride for both of us.

Michael lays his head against the window, tears are falling.

INT. HOTEL ROOM. – DAY - FLASHBACK

Tony is slightly intoxicated and sitting in the window of a run down Hollywood hotel that looks out over Hollywood Blvd. as Michael is rushing around getting dressed.

TONY

Goddamn City of Angels. Told you, I'd get us here.

MICHAEL

Well, I'm not going to be another casualty.

Tony takes gun from under mattress and pretends he is holding someone up.

TONY

I have us a great insurance plan.

Michael attempts to hide his discomfort as Tony is playing with the gun.

MICHAEL

Playing with yourself is suppose to

impress me?

Tony puts the gun away.

TONY

Problem solve.

MICHAEL

You're making me nervous.

Tony makes sexual advances but Michael turns away and continues dressing.

MICHAEL

I called Anthony yesterday. The phone is disconnected.

TONY

Maybe the bitch is dead!

MICHAEL

He's my friend.

TONY

Friends don't fuck friends.

MICHAEL

Unless their friends with privileges.

TONY

I ain't fucking you! I'm in love. That should account for something.

MICHAEL

Gotta go. I'll be late for my audition. The meter runs out on this room today.

TONY

My uncle will help out again.

Michael kisses Tony and then rushes out. Tony goes and pulls out the gun and aims it at his reflection in the mirror.

TONY (Cont'd)

Whatever I need to do, I'll be your white knight.

INT. LIVING ROOM. - NIGHT

Tony is having a confrontation with his UNCLE, a 50 YEAR OLD WHITE MALE while Michael watches. Uncle's apartment is expensive but messy.

TONY

I know what the fuck I'm doing. Just get off my back. I'll have your money.

UNCLE

This is the third goddamn week you're sponging off me. Do I look like some fucking bank?

The Uncle turns up the volume on the television. Tony takes the remote and turns the volume down.

TONY

My unemployment check didn't come in.

UNCLE

Neither did your brains. Besides, I'm tired of supporting you and your whore.

TONY

Michael has class. Something your fat fucked up ass wouldn't know about.

MICHAEL

I'll wait outside.

TONY

Nobody is going to disrespect you. When was the last time you even found your dick!

UNCLE

At least I can support my dick. You're bitch is running you dry and ragged.

MICHAEL

I don't know what ass made you feel inadequate but I suggest you put your mouth in park.

UNCLE

I ain't the one living on the streets.

TONY

Look, I'll pay you back in a few days. Got some money coming in. Just one more loan.

UNCLE

What am I suppose to do? Your mother, my sister, would turn over in her grave and give up the ass if she saw how fucked up you've become. Tell you what, tell your bitch to suck my dick. Then, we'll be even.

Tony hits his Uncle hard and storms out of the house. Michael rushes over to see how the Uncle is doing.

UNCLE

(Pushing his away) I don't need no whore's goddamn help.

Michael backs away.

MICHAEL

I'm sorry.

UNCLE

My dick ain't hurt.

He kicks him and runs out of the house.

EXT. STREET. - NIGHT

Tony is jumpy like he's high on drugs. Michael is sitting on the stairs. Tony is sitting on the hood of the car.

TONY

I fucked him up real good.

MICHAEL

We're fucked.

TONY

No one's going to disrespect you.

MICHAEL

Pain goes with the color.

TONY

I'll get some money.

MICHAEL

Flipping burgers can't be that bad.

TONY

I ain't like your fucked up friends. I promised you a life. (Tony bangs on the car hood with his fist.) Fuck. Fuck. Fuck!

MICHAEL

So we'll sleep under the stars tonight. You did promise me stars.

Michael hugs Tony tightly as a parent to child and not as a lover.

INT. STREET. - NIGHT

Tony and Michael are sharing a blanket as they sit in the car on a side street.

TONY

This is fucked.

MICHAEL

(Sings) Raindrops are falling on my head.

TONY

So now you're Little Mary Sunshine?

MICHAEL

Have to find humor where you can.

Homeless Vet knocks on the car window and holds out his hand for money.

TONY

(Pulls out gun) You want some of this.

Homeless Vet runs off as Michael grabs for the gun.

MICHAEL

Tony stop!

TONY

Stop.

Tony pushes Michael hard against the door.

TONY (Continued)

Don't ever fucking do that!

MICHAEL

Fuck you, I don't need this shit.

Michael gets out of the car and runs down the street. Tony is pissed off and bangs on the dashboard with fists several times.

INT. BAR. - NIGHT

Michael is standing at a jukebox swaying back and forth to the music, lost in his own world as he singing the last verse of a song while holding a bottle of beer.

DAX, 30 YEAR OLD ASIAN, walks up to him.

DAX

You look like you need a conversation instead of that drink.

MICHAEL

What?

DAX

Some man must have really opened your nose.

MICHAEL

It's closed for repair. I'm not on a manhunt.

DAX

Good, I'm in the mood to be hunted. (offers his hand to shake) My name is Dax.

MICHAEL

(Shakes his hand) Michael.

DAX

Like the Archangel.

MICHAEL

My wings are a bit tattered.

DAX

I don't mind. So why is there no smile on that face?

MICHAEL

Look, don't mean to be rude, but I'm not great company for anyone.

DAX

You don't need to be great, just be real.

MICHAEL

(Laughs) Look my reality seems to be very twilight zone so you'd probably be better off maintaining distance.

DAX

You smiled. I think there's hope for us both yet.

MICHAEL

So, do you go around rescuing lonely hearts?

DAX

Thought you might want to talk.

MICHAEL

So what do you do Dax besides make someone think about things they probably shouldn't.

DAX

I'm a musician. Have a band. Just got out of rehearsal. Heard you singing. We're looking for a new lead singer.

MICHAEL

Had dreams of being an actor. Have performed my poetry. I've sanged in the church choir. Mostly it's the shower these days.

DAX

You have a voice.

MICHAEL

Seems to thin out when my heart gets sidetracked.

DAX

I think some air, some coffee, conversation and
I can convince you to audition.

MICHAEL

No casting couch.

DAX

Couches are uncomfortable.

MICHAEL

I don't know.

DAX

My place is nearby.

THE DOLL (VO)

If this man can get your face out the mud,
I say go for it.

MICHAEL

I'm not about sex tonight.

DAX

(joking)

Coffee, conversation, maybe a few songs.
I'm not that easy so I hope you don't think
this means you can take advantage of the situation.

INT. APARTMENT. - NIGHT

Dax is finishing up an instrumental number.

MICHAEL

You know your instrument.

DAX

Now it's your turn. Show me what you got.

MICHAEL

I think the coffee and alcohol are still at war
with each other.

DAX

I showed you mine, show me yours.

Michael sings a part of a song.

DAX

I knew this night had possibilities.

MICHAEL

Damn, it's past the bitching hour. Got to run.

DAX

Wait. I hope there's a glass slipper involved.

MICHAEL

I need to be somewhere I don't want to be.

DAX

I want you to meet the band.

MICHAEL

Really.

EXT. CAR. - EARLY MORNING

Michael walks up to the car where Tony is sleeping. He taps on the window and Tony is happy to see him.

INT. CONVENIENCE STORE. - DAY.

A STORE CLERK, A 21 YEAR OLD GIRL is assisting a CUSTOMER, 40 YEAR OLD WOMAN as Tony is browsing through the store. Customer leaves. He grabs a couple of items and takes them to the counter.

CLERK

Anything else.

TONY

Hot day. Need something to cool me down.

CLERK

(Ring up items) Wish I was at the beach instead of doing time here. It's always so so boring.

TONY

Should be careful what you wish for. (Pulls

out his gun.) Consider this your first step to unemployment.

INT. COFFEESHOP. - DAY

Tony has been sitting awhile when Michael walks in excited.

TONY
So how did it go?

MICHAEL
I start rehearsing in two days. Gigging in two weeks. We're in the money soon.

TONY
We're into money now.

Tony pulls out some money. Places it in front of him.

MICHAEL
Where? Where did you get this?

TONY
My uncle repented. Felt bad for what he said.

MICHAEL
You didn't.

TONY
Don't worry, I didn't touch him. Uncle and I have an understanding. He's even advancing me money to get an apartment.

MICHAEL
Maybe this is a City of Angels.

TONY
Order whatever. This is only the beginning.

INT. REHEARSAL HALL – EARLY EVENING

Michael is sitting next to Dax who is playing a few notes on the keyboards.

DAX
You did good tonight. The gig next week

will be our ticket to a deal.

MICHAEL

It's all moving so fast. Six weeks ago, I thought I was at the end of the world. You've been a knight in shining armour Dax.

DAX

You made this happen.

MICHAEL

We made it happen.

DAX

Your voice is the key to our sound.

MICHAEL

The applause. The audience.

DAX

(Touches his hand.) Life has other offerings.

Michael pulls back and walks away.

MICHAEL

So is this where I should have read the fine print?

He sighs and walks away.

INT. HOTEL ROOM. - EVENING

A PROSTITUTE, a 40 YEAR OLD WHITE FEMALE, is massaging her breast while standing naked in front of Tony. They do not touch each other. Tony is sitting in a chair, with his pants down around his feet. Tony is masturbating.

TONY

You look pretty mamma. Why don't you stay home? (To himself) I was always in the fucking way..(As little boy) You smell nice mamma. (To Prostitute) Still smell his...that's how the night smells. Ive come to hate the night... bed springs always going up and down...water running...doors locking me in my room... the morning...voices...rushing water...mamma's smell...then the bloody noise, the bruises for

being in the way...pretty momma...like a bird
in a cage with no food.

Tony completes his act. The Prostitute starts dressing, she is unaffected by what Tony has said.

PROSTITUTE

That'll be forty extra. You went past your time limit.

She dresses quickly, grabs money Tony has thrown on the bed. Tony ignores her. He doesn't dress. There is a half full bottle of scotch next to him. He takes a long swig. She leaves without saying anything. He goes and pulls gun from under mattress. He starts laughing.

TONY

My dick is always going off.

He puts the gun to his head and shakes his head no as he aims the gun at his reflection in the mirror.

INT. DAX'S APARTMENT. - NIGHT.

Dax and Michael are sitting on the rooftop drinking wine.

DAX

I've always been a musician. I was born on the roads when my parents were touring with a band. So I live and breathe music 24 7.

MICHAEL

I only sang in the shower. I gave great concerts.

DAX

I'll put a shower on stage if you need it.

MICHAEL

And this is a fringe benefit?

DAX

I use to be in the revolving door life style.

MICHAEL

Well, I'm use to short rides.

DAX

This band means a lot to me.

MICHAEL

The guys are great.

DAX

I know you've been hurt.

MICHAEL

I don't want regrets in the morning.

DAX

How about breakfast in bed?

MICHAEL

So you're good in the kitchen to.

DAX

There's a lot of hurt in your eyes.

MICHAEL

Well, is this where I'm suppose to open up,
tell you how the world has fucked me and
now it's my time to fuck the world.

DAX

I thought you might tell me what inspires you.

MICHAEL

When I look in your eyes, I'm not seeing lots
of strangers who just past through for the night.

DAX

You're special.

MICHAEL

Actually, too sober. You're starting to sound
to good to me.

DAX

I will always be there for you.

MICHAEL

I don't need rescuing.

DAX

Your face says different.

MICHAEL

And when the music stops?

DAX

I will never be the knight in shining armor.
But I will be the man who will love you, and
weather all the storms. But you keep your heart
at a distance. I feel a connection with you that
I haven't felt with anyone else. There is passion
between us. Why not let it happen?

MICHAEL

Passion? Gee, last time I was told to unleash the
passion, I was raped.

DAX

Sorry.

MICHAEL

I'm one of those statistics that's pushed under
the rug. No one cares if a man is raped. It's
something to snicker about, make jokes.

DAX

I don't know what to say.

MICHAEL

Didn't tell friends, or family. The shame almost
killed me. I put my head through a glass door.
Kept banging my head against this door, trying to
knock the shame out, trying to get someone
to hear me, I'm losing my sanity.

DAX

Damn.

MICHAEL

Was in an institution for awhile.

DAX

What happened to the guy?

MICHAEL

He kept helping others to bare their soul.
My Soul fled that day.

DAX

Well, then we'll have to bring it back.

MICHAEL

There was so much blood. A part of me died
that day. It's like it's stuck somewhere, sitting
on a tombstone, watching, waiting for me to
accept, I died that day.

DAX

You're not dead. You're alive. You here.
We'll be making music.

MICHAEL

Fucking doesn't require love.

DAX

I'm not fucking you.

MICHAEL

The difference between a prostitute and me. A
prostitute gets paid.

DAX

Well, that was then. Now, you're out of the business.

MICHAEL

Let's just make music and not complicate things.

INT. HOTEL HALLWAY – NIGHT

Michael sees a YOUNG MAN walk out of his room. They pass each other. YOUNG MAN eyes Michael as a potential client, Michael ignores him.

INT. HOTEL ROOM. - NIGHT

When Michael opens the door, light from the hallway shows Tony asleep. Michael sees several cans of beer and scotch bottle laying on the floor and a used condom.

MICHAEL

You bastard!

He starts hitting him. He wakes up screaming. He fights back.

MICHAEL

I'll see you in hell first. (They wrestle to the floor.) Get off of me.

TONY

Are you crazy?

MICHAEL

Who are you fucking Tony?

TONY

Nobody.

MICHAEL

Oh, so the condom is a candy wrapper.

TONY

I was drunk.

MICHAEL

You don't even know who you fucked. You're sick.

TONY

You and your fucking rehearsals. Bet you fuck the band.

MICHAEL

Why do men have to think with their dicks?
I'm outta here.

TONY

I'm tired of fucking whores.

Tony grabs Michael. Michael slaps Tony's face. Tony punches Michael in the stomach as he begins to fall, Tony grabs him and drags Michael over to an open window. He attempts to shove Michael out the window. Michael bites him hard. Tony screams and releases him.

TONY

You were suppose to be special.

MICHAEL

You're fucked up.

Tony knocks Michael to the floor. He sits there for a moment as Tony towers over him. Michael gets up off the floor. Tony doesn't do anything.

MICHAEL

I don't need your sickness. Get the fuck outta my life Tony.

TONY

I need you.

MICHAEL

You are history. Get your shit and get out.

TONY

This is my place.

MICHAEL

Really.

TONY

And everything and everyone in here is mine.

Michael gets up, leaves and slams the door behind him. Tony doesn't attempt to stop him.

INT. HALLWAY – NIGHT

Michael is wobbly and leaning on the The Doll.

THE DOLL

Why do you get hard of hearing when you're with the wrong man?

MICHAEL

No one is good enough for me according to you.

THE DOLL

I should have put my foot up his ass but I just bought these Joan Crawford come fuck me pumps.

MICHAEL

I need to erase this loser sign off my forehead.

MONTAGE SHOTS:

Michael walking through the city.

Michael sleeping on the bench.

Michael counting money in pocket to buy coffee at a hamburger stand.

Michael sitting in a park.

INT. REHEARSAL HALL. - EARLY EVENING

Dax is playing the keyboards. Michael walks in, carrying shoulder bag and notebook full of papers. He keeps his face turned from Dax who hits a few angry chords.

DAX

You're late. Everyone else left.

MICHAEL

Sorry.

Michael tosses bag on chair and starts thumbing through notebook.

DAX

This isn't the time to be fucking up.

MICHAEL

Said I was sorry.

DAX

Don't make me the bad guy because you're having a bad day. You made a commitment to this band.

MICHAEL

Fuck you and the band!

Dax stops playing, jumps up and walks angrily toward Michael.

DAX

What the fuck is your problem?

Dax sees Michael's bruises.

DAX (Continued)

Damn. What happened?

MICHAEL
My mouth got my face involved again.

DAX
You okay.

MICHAEL
Once again, I'm no where.

DAX
Damn.

Dax puts his arm around Michael.

DAX (Continued)
You've got to stop this.

MICHAEL
That's been the problem. I've been only a thing.

INT. CAR – NIGHT

Tony is driving fast. Michael is leaning against the car window. His hands are tied.

MICHAEL
Is this really necessary?

TONY
You use to like it.

MICHAEL
Fuck you.

TONY
Fucking you is what this about.

MICHAEL
Still trying to be a man. Prison life only
made you somebody's bitch.

Tony strikes Michael.

TONY
That mouth could be put to better use.

MICHAEL

What's the point of this?

TONY

You never wanted to be with me. I was just an escape from your pathetic little life.

THE DOLL

(Sitting in the backseat)

Told you a big dick will make you sing the blues.

INT. BEDROOM. NIGHT. - FLASHBACK

ANTHONY, 30 YEAR OLD BLACK MALE, is in bed eating candy watching a soap opera. J. C., a 30 YEAR OLD WHITE MALE walks in and kisses Anthony on the cheek. He doesn't respond. JC starts changing clothes hurriedly.

ANTHONY

So how many client dinners tonight?

J. C.

Sorry. The meeting ran late. Have to meet a client for drinks.

ANTHONY

I made your favorite, Lemon Chicken with Basil.

J. C.

I grabbed a sandwich on the way home. Save it for tomorrow.

ANTHONY

This is the third time this month. I don't like these men out nights. I'm not your fucking maid.

JC

If I don't work, entertain clients, you will not be able to afford this house or your Lemon Basil Chicken.

ANTHONY

Don't treat me like an overweight housewife saddled down with kids. I've been more than accomodating especially with my trust fund.

J. C.

Why are you the maytr and I'm the oppressor?

ANTHONY

This place only needs so much cleaning.

J. C.

Did you take your pills?

ANTHONY

Thise is nothing wrong with my nerves. I want you home eating the meals I prepared for you.

J. C.

If you want to live in a cardboard box, than fine.

ANTHONY

We can do it tonight if you stay home.

J. C.

You'll only complain, I'm taking too long. It hurts too much.

ANTHONY

You fuck me like your building a house with hammer and nails.

J. C.

I don't have time for this Anthony.

ANTHONY

Who do you have time for J.C.?

J. C.

You love your paranoia.

ANTHONY

What bitch has your nose open. If you're fucking around on me, I'll cut your dick off and serve it to you.

J. C.

My client is waiting.

He leaves without kissing his and closes the door behind him.

ANTHONY

(Yells at him while throwing
a magazine at the door)
Remember who has the bigger dick around here.

INT. CAR. - NIGHT

TONY
If I can't have you, no one can.

Michael looks out the window and sees his reflection, he is crying.

INT. DIRECTOR'S OFFICE – DAY - FLASHBACK -

Michael is pacing about as the Director is making notes in the script. He's not looking directly at Michael.

MICHAEL
Maybe you should replace me.

DIRECTOR
I see potential that's why I cast you.

MICHAEL
There are better actors in the class.

DIRECTOR
You haven't awakened your passion yet.

MICHAEL
Guess I need more caffeine.

DIRECTOR
You mock me.

MICHAEL
So how are we going to do this...more theater
exercises?

DIRECTOR
You're an actor. You must be naked on stage.

MICHAEL
Maybe I'm not an actor.

DIRECTOR

You're afraid of your darkness.

MICHAEL

"Go into the light Carol Ann. Go into the light."

DIRECTOR

What you fear will give life to that dead performance.

MICHAEL

I can't relate to the character. He's dead.
He sits on his tombstone like it's a barstool.

DIRECTOR

There's one way to bring life to your performance.

MICHAEL

I'm not going to pretend to be a tree or a rock.

DIRECTOR

I thought you were comfortable being an
inanimate object.

MICHAEL

Fuck you.

DIRECTOR

Fuck me, if it'll help you with your performance.

MICHAEL

I don't think I'm ready for that much nakedness.

The Director walks up and kisses Michael passionately. Michael pushes him away.

DIRECTOR

You know you want this.

INT. CAR – NIGHT

Tony pulls off the main road and turns onto a dirt road in the Hollywood Hills.

TONY

End of the road bitch.

MICHAEL

I never needed you.

INT. BAR. NIGHT – FLASHBACK

The bar is crowded with high-spirited people. BARTENDER is A 30 YEAR OLD MALE.

BARTENDER

Workin' baby.

MICHAEL

You just work me a drink, that's all I need from you. Where are the men? Person could starve in here.

STRANGER, 40 YEAR OLD MALE, approaches Michael.

STRANGER

(Leans into his space.)

Are we going to have a long conversation or a polite, I'm not interested.

MICHAEL

(Leaning away) Depends?

STRANGER

Depends?

MICHAEL

(Eyeing him up and down.)

How long is your conversation?

INT. HOTEL ROOM. - MORNING.

Michael is putting on his clothes. The stranger is still laying in the bed. His back is to him as he watches his dress.

STRANGER

It's a bad time to ask, what's your name.

Michael grabs his clothes, without saying a word, he leaves.

INT. BEDROOM. – NIGHT - FLASHBACK -

Michael is laying in bed hung over. The Doll enters, clears her throat to get Michael's attention.

MICHAEL

You never knock.

THE DOLL

You got something to hide.

MICHAEL

I'm fresh outta of mysteries.

THE DOLL

How many faces did you sit on tonight?

MICHAEL

I don't need to explain myself.

THE DOLL

When your dick falls off don't complain to me?

MICHAEL

Did I complain when I lost my mind?

THE DOLL

You didn't lose it, you just have a different take on sanity. (Sniffs) Child, you smell of cheap and I mean cheap liquor.

MICHAEL

Can we do this later?

Michael leaps out of bed and rushes to the bathroom.

INT. BATHROOM. – DAY

Michael is on his knees, face in the toilet bowl. He throws up.

THE DOLL

Why do you get hard of hearing when you're with the wrong man?

MICHAEL

No one is good enough for me according to you.

THE DOLL

If you were even sadder, my tears would start crying.

MICHAEL

I'm tired of praying to the porcelain god.

THE DOLL

The damsel in distress routine doesn't work
There are no knights in shining armor only
dogs raising their legs when you're in heat.
So listen to The Doll, stop using your face
as a rest stop for every wandering dick.

MICHAEL

I have needs.

THE DOLL

Get a fucking life!

MICHAEL

Last time I had a life, I fucked that up.

The Doll reaches out and touches Michael's hand.

THE DOLL

How many men are you going to lose
your mind too? No man's dick is that
good to resurrect the dead. Practice living
with the living.

MICHAEL

(Jokingly)

I've fallen and I can't get up. Guess, I better
get it together. Got to earn that paycheck.

INT. BANK. - MORNING

Michael is waiting on Tony who is attempting to cash a check. Several people are standing in line impatient.

MICHAEL

I'm sorry sir. I understand your predicament.

TONY

Do you want to see me stranded in this hell hole?

MICHAEL

We cannot cash personal checks drawn on an out of state bank if the customer doesn't have an account with us.

TONY

If I cash this check, then I could take you out to dinner.

MICHAEL

We're not singing the same song.

TONY

You're breaking my heart.

MICHAEL

Keep living.

TONY

How about a drink after work? Maybe you could help mend what you've broken.

MICHAEL

I don't drink with strangers.

LADY, 60 YEAR OLD FEMALE, standing behind Tony sighs loudly showing her impatience.

OLD LADY

If you don't mind, some of us have things to do.

TONY

(To the old lady) You wish. (To Michael) See you later.

OLD LADY

Sex, sex, sex. That's all you young people think about.

MICHAEL

It's good for the complexion.

OLD LADY

Hmph!

INT. KITCHEN. - NIGHT

CARRIE, Tony's sister, is a 28 YEAR OLD PREGNANT WHITE WOMAN. She is making dinner. Tony is drinking beer.

CARRIE

This isn't easy to say...

TONY

Than don't. We'd probably both be better off.

CARRIE

You can't dismiss me. I'm not a child anymore.

TONY

I'm not the one tip toeing through some fucking tulips.

CARRIE

Why are you always an ass?

TONY

We're family. I don't have to paint a goddamn smile.

CARRIE

Fine. Fuck niceties. We agreed Tony, no drugs.

TONY

Cigarettes are safe.

CARRIE

I'm not bailing you out again.

TONY

Little sister to the rescue.

CARRIE

You're fucked. Everytime I talk to you it's fucked. I have a family to be responsible for so I don't need your shit. Okay.

TONY

I can see old pencil dick ain't making you happy. Your gears are stuck in bitch mode.

CARRIE

(Takes a needle out of a drawer.) I found this in your room. What if the kids had of found this? You said you were clean.

TONY

You're not mom.

CARRIE

No, I'm not and you're not breaking my heart. You may be my brother but that doesn't entitle you to abuse me or my family.

TONY

It was a mistake. Okay. Sorry. You feel better.

CARRIE

No, I don't. I don't want you and your shit out of my house.

TONY

Just like mom all over again.

CARRIE

I didn't carry you nine months so I'm not harboring any guilt.

TONY

Well, fuck you too.

CARRIE

Feel like a big man now. He can say fuck. Grow up Tony. Stop playing the victim. No one owes you. So life toss us some curves. Mom was a drunk. Dad was a drug addict. We don't have destroy ourselves because of them.

TONY

I didn't ask to be born a bastard.

CARRIE

Can't you let him rest in peace.

TONY

You were born legit.

Tony storms out of the kitchen. He shakes his head as he wraps the needle up in old newspaper to throw it away.

INT. BAR. - NIGHT

The bar is quiet. Soft jazz is playing in the background. Tony is fashionably dressed as well as Michael.

MICHAEL

Money ran out so I had to leave school and
come back home. I was going to be a dancer.
Not enough rhythm. Tried the acting thing
but don't like being that naked to myself.
So I've been auditioning for local bands.
I sing. I write my own songs.
The bank just pays the bills. And you?

TONY

You could say I'm a wanderer. My
mood takes me from place to place.

MICHAEL

Hmmm. A cowboy without a western.

TONY

So are you looking for long term or party and play?

MICHAEL

Is this a trick question?

TONY

Just want to know what to expect.

MICHAEL

Having expectations can make you frustrated.

TONY

I can relieve my frustrations.

MICHAEL

And I'm sure you have many applicants.

TONY

You would be all I'd be interested in.

MICHAEL

And what if I'm really not that exciting when the lights are out.

TONY

Than I'll make love to you in the light.
Whatever position will make you call a new name.

MICHAEL

Another man, who wants to be the gatekeeper to my heart.

TONY

You will never want for anything.

MICHAEL

My heart is off limits.

WAITRESS, 23 YEAR OLD FEMALE, arrives with another round of drinks.
Michael pays.

TONY

No. (Returns Michael's money as he pays.) Keep the change.

WAITRESS

Thanks honey. I like your style. (Walks away)

TONY

You need a man to make you feel like a man.

MICHAEL

Men have left me feeling alot of things.

TONY

Why do you dance around from what you want?

MICHAEL

I'm not sure of this moment.

TONY

To our first kiss.

MICHAEL

I'm not a lion tamer.

TONY

Siing me a song. Music soothes the savage beast.

MICHAEL

Look, you're a man passing through a small town. I'm lonely. You're lonely. Let's not make it more than it is.

TONY

I don't fuck lonely dudes looking for Mr. Goodbar. You may want violins always playing tea and sympathy in your head, but I hear music, dance music, rock music. My head is alive with noise. I'm not turning the volume down. I'm turning it up.

MICHAEL

We both know the final scene. A drink. Some laughs. Steam the sheets. We'll part with a smile on our face in the morning.

TONY

Why do you want to drive a stake through my Herat?

MICHAEL

What do you want, an applause for your efforts?

TONY

When your not harboring anger, your waters could be smooth sailing.

MICHAEL

You've had your storm warning.

TONY

I will go deep.

MICHAEL

Yeah? You'll drown like everyone else.

TONY

I can navigate very well.

He moves next to Michael and kisses his passionately. He slowly begins to respond.

INT. BEDROOM. - NIGHT

Anthony is in bed watching a cooking show. He imagines he sees himself as the host.

INT. STUDIO. NIGHT. - DREAM SEQUENCE

Anthony is the host of a cooking show. The audience is applauding. He gestures for them to quiet down as they give him a standing ovation. He speaks with an Indian (India) accent.

ANTHONY

Hello. Welcome to Uptown Cooking with Anthony. Today we make my very very favorite lemon chicken with basil. An average size bird will do for this recipe. I use two fresh lemons and some Dancing Bear Honey. I use a Fine Herb Seasoning, Poultry Seasoning, Black Pepper, Garlic Salt and fresh, fresh Basil. A cup and a half of water. I rub the chicken down in a little olive oil and butter. I think of J. C. Cameron when I...and then I set the oven at broil. Broil the chicken for twenty minutes, then I bake it. Take a knife, make quick jabs in it, then I squeeze the lemon juice on it, then lay lemon slices across it like funeral wreaths. I cover it with aluminum foil. Bake 40 minutes. Then I take another knife, spread Dancing Bear Honey on it. Lick the knife clean. I let it bake a few more minutes. Honey Lemon Chicken with Basil is served on a platter, surrounded by parsley, boiled carrots and cherry tomatoes with a smile. I know my place when it comes to pleasing my man.

INT. HOTEL ROOM. - MORNING.

Tony is talking on the phone. He is naked as he is pacing about. Michael is laying in bed listening.

TONY

Listen Carrie, I was out of line okay. But sometimes I just speak without thinking. Sorry. Okay. So what the fuck am I suppose to do, rent a billboard and say I'm sorry. You'll take shit off your husband. (There is the sound of a phone being hung up. He hangs

up the phone.) She needs an attitude adjustment.

MICHAEL

I didn't know you had a sister living here.

TONY

Half sister. I usually only see the fighting half.

MICHAEL

What's the problem?

TONY

Her husband uses her for a punching bag.

MICHAEL

Women always think they're trapped.
There is always a way out.

TONY

She says she has to think of the kids.
Be my boyfriend.

MICHAEL

Not looking for the ball and chains.

TONY

So I'm just a fuck.

MICHAEL

There's my exit line.

TONY

Wait.

MICHAEL

Look, I'm not apologizing for whatever I do
okay. End of discussion. File this away, under
memory, One Night Stands - File in Progress.

INT. BATHROOM - NIGHT

Michael is sitting on the floor in the bathroom. He is wiping his forehead with a cold cloth. The Doll is leaning against the door, sipping champagne.

THE DOLL

So was it good dick, bad dick, or no dick.

MICHAEL

If I promised God, I'd stop drinking if she would take away this headache.

THE DOLL

Why waste her time? Your promises are nothing but lies. Face the fact: Men and alcohol go together.

MICHAEL

Than I need to go cold turkey, be on the wagon.

THE DOLL

We both like the dick too much.

MICHAEL

Every thing I've done with a man, I've learned from you.

THE DOLL

I will not take credit for keeping your face in the mud.

MICHAEL

Last night trick was worth a hangover.

THE DOLL

Isn't there anyone you wouldn't fuck?

MICHAEL

Faces are so blurry these days does it matter. It's not like they want to set up housekeeping.

THE DOLL

One day some man will settle you down.

MICHAEL

No man will stay that long.

THE DOLL

I don't want to be an old whore sitting on barstool with bad lightning, make up, stockings half way down the legs, wondering pathetic piece of shit will offer me a drink and I offer him a snaggle tooth grin.

INT. BEDROOM. - NIGHT

Michael is sitting in semi-darkness. The Doll enters.

THE DOLL

You've been doing this now for five days.
Turns on the light.

MICHAEL

I want the darkness.

THE DOLL

I remember when you were no bigger than
a gnat's behind. You wouldn't sit in a dark room.
Said the boogie man would get you. Had to
get you a night light.

MICHAEL

The dark brings out the ugly before the truth.

THE DOLL

What man do you expect to stop you
from being afraid of the dark?

Michael looks at his as if to answer and turns from his. The Doll sighs, turns the light off and walks out the room leaving the door slightly ajar. The phone rings. He picks it up and gets this surprised look on his face.

INT. CAR. - NIGHT

Several hours have passed. They are speeding down a dark stretch of highway. They pass a sign that says entering Georgia.

TONY

If you're cold, I'll raise the window.

MICHAEL

No, I'm enjoying the breeze.

TONY

Still worried about running away with me.

MICHAEL

Yes.

TONY

I'll take care of you.

MICHAEL

We don't even know each other that well.

TONY

We should be in Atlanta in a few hours.

MICHAEL

I could drive some.

TONY

Just lay back. Get some rest.

MICHAEL

You look tired.

TONY

Couldn't sleep in jail.

MICHAEL

My mother ran away from the South to get to the North. I'm running to the South to get away from the North.

TONY

Wasn't my fault. He hit me first.

MICHAEL

I thought you were going to be on your best behavior with your sister.

TONY

Her husband is a pansy. She's a fool for loving him. He told me he didn't want me calling my own sister. She agreed with him. So I knock the shit out of him; and I slapped that cunt sister of mine for being a fool.

MICHAEL

And family values fall another two points.

TONY

I value family.

MICHAEL

Sorry. Maybe someday you two will work it out.

TONY

I have the love I need. It's good your friends are letting us stay with them until we settle in Atlanta.

MICHAEL

I haven't seen Anthony since college. Him and JC were always an item.

INT. BAR. - NIGHT

JC, 30 YEAR OLD WHITE MALE and COLLIN, A 26 YEAR OLD BLACK MALE, are sitting at a bar drinking heavily.

JC

You're my fall from grace.

COLLIN

That's because you treat my dick like it's your god.

JC

You're not nice to me anymore.

COLLINS

You know when your money runs out, so do I. There's nothing worse than a pathetic alcoholic dinge queen.

INT. BEDROOM. - NIGHT

Anthony is tossing and turning attempting to sleep. He claps his hand and it turns the lights on. He looks over at the alarm clock. It is 1:00 a.m.

ANTHONY

Where is JC? Where is that sonofabitch? I'll kill him this time, I swear before god, if he's fucking someone else. (Reaches for the phone but stops himself.) I can't. I can't! JC you bastard, don't do this to me.

He makes a call. The sound of a busy bar is heard when the phone is answered.

MALE VOICE (Off Screen)

Hello. Mac's Place.

ANTHONY

Hello, this is friend.

MALE VOICE (Off Screen)

What do you want?

ANTHONY

Is there a man in the house?

MALE VOICE (Off Screen)

Why do you keep calling here?

2ND MALE VOICE (Off Screen)

Who's on the phone?

VOICE (Off Screen)

It's that freak again.

2ND MALE VOICE (Off Screen)

Man, tell that bitch to go fuck himself.

MALE VOICE (Off Screen)

I don't know what your problem is dude but you're barking up the wrong tree.

ANTHONY

I'll be good daddy.

INT. CAR. - NIGHT

Car is parked on the side of the road. Michael and Tony are snuggled up together under a blanket.

MICHAEL

Never thought the south was my destiny.

TONY

I hope your friends are as good as you are.

MICHAEL

You'll like them.

TONY

You came through baby. I knew you would.

Michael looks at him for a moment and says nothing and makes himself comfortable and close his eyes.

THE DOLL (VO)

You're letting another man twist you every
which way but right.

INT. KITCHEN. - MORNING

JC makes sexual advances toward Anthony as he is scrambling eggs.

ANTHONY

It's early?

JC

It's Saturday. I don't have to work today.

ANTHONY

(Irritated)

I do. Remember, I have a part time job.

JC

Don't have to be there until one o'clock.

ANTHONY

I wasn't out all night.

JC

I had car trouble. I was stuck on the highway
for hours.

ANTHONY

You could have called.

JC

My cell was dead.

ANTHONY

I expected a better excuse.

JC

You're getting paranoid again, Anthony.

ANTHONY

Nobody is coming between us.

EXT. HOUSE. - DAY

The house is in a very fashionable neighborhood. Anthony and JC are standing outside.

ANTHONY

Good thing Michael call. He never had a sense of direction.

Anthony sees the car turn onto the street.

ANTHONY

There they are.

They pull into the drive way. It's a joyful reunion.

JC

(Gesturing for a hug.) I guess you forgot me.

Michael and Anthony stop embracing as Michael walks into JC's arms.

MICHAEL

JC, you old devil, give me hug.

Tony has been standing by the car watching the proceedings. Feeling rejected, he walks over and interrupts the reunion.

TONY

You shouldn't be so impolite about introducing your friends.

MICHAEL

Tony, this is Anthony and JC. Tony Williams

JC

Welcome.

TONY

Thanks. Great place.

ANTHONY

Welcome. You two must be tired.
Let the men get the bags.

Anthony grabs Michael by the arm before he can say anything and leads him into the house.

ANTHONY

I have so much to tell you.

They are out of hearing distance as JC addresses Tony as they are getting the bags out of the car.

JC

Michael is some kind of a man.
Known each other long.

TONY

Long enough to mine the gold.

INT. LIVING ROOM. - DAY

The room is stylish furnished. Everything is immaculate and in place.

MICHAEL

This is a magazine spread.

ANTHONY

We hope to move to something better
in a few months.

MICHAEL

A person could really be happy here.

ANTHONY

Your bedroom is upstairs.

INT. BEDROOM. - DAY

Anthony is helping Michael unpack. Anthony is meticulous about where things are placed.

ANTHONY

I hope you like this. I've spent months putting
this together. Sometimes I think I am too meticulous.

But, I get bored with the housewife routine. I have a part time job now at a sewing center helping people pick out the right look for them. Amazing what people will condemn themselves into.

MICHAEL

The years haven't changed you.

ANTHONY

He is rough around the edges.

MICHAEL

I still can't believe I did this.

ANTHONY

How long have you known him?

MICHAEL

Do we every really know someone?

ANTHONY

So is this man another escape route?

MICHAEL

I'm not escaping.

ANTHONY

He seems like another four letter word.

MICHAEL

You still can't say fuck.

ANTHONY

Where did you meet him? A bar? The bushes. Sex club. Someone else's boyfriend.

MICHAEL

Still the bitch. He was an irritated bank customer.

ANTHONY

I would get health papers on him before he got on top of me.

MICHAEL

I'm not walking on the edge with this one.

ANTHONY

I don't like him.

MICHAEL

You don't need to like him.

ANTHONY

I don't need a second helping of him.

INT. SEWING CENTER. - DAY

ROGER, A 26 YEAR OLD MALE SALESCLERK, is helping out the 1ST WOMAN, A 30 YEAR OLD WOMAN, a regular customer.

ROGER

Good afternoon. What miracles would we like today?

1ST WOMAN

I need a dress that will wake my husband up from his coma.

ROGER

Miracles cost.

1ST WOMAN

I'm a desperate woman. It's our 20th anniversary.

ROGER

We have this new pattern that will make a blind man see. I know the perfect material. It will cover your body like his hands.

1ST WOMAN

Roger, you're so wicked. I love it.

ROGER

Most men do.

They walk away laughing to the catalogue section of the store. They pass by Anthony and a SALESCLERK, A 26 YEAR OLD WOMAN.

ANTHONY

He's disgusting the way he carries himself.

SALES CLERK

To each his own. Besides, the customers love him and he has had the highest sales record for the last three years.

ANTHONY

They have a conspiracy to mock womanhood.

SALES CLERK

Sounds like we're not getting it at home.

INT. BAR - LATE AFTERNOON

Tony and Michael are the only patrons in the bar. The BARTENDER, A HEAVYSET 50 YEAR OLD WOMAN is watching a soap opera.

TONY

Your friends leave a lot to be desired.

MICHAEL

We have a roof over our head instead of sleeping in the car.

TONY

Well, you be trusting. JC wants to be the bitch. And Anthony needs a serious fuck.

MICHAEL

Are you offering?

TONY

Fuck you.

Tony shoves his drink away and spills it on Michael who jumps up.

MICHAEL

Damn you! (Runs off to the bathroom. Bartendar glances over casually and goes back to watching television.)

TONY

It's not like you're going to melt or something.

EXT. CAR - DAY

Tony is driving fast on the freeway, weaving in and out of traffic.

INT. CAR - DAY

Michael is sitting with his arms folded as if he is going to burst with anger.

MICHAEL

(Strong whisper) Do you fucking mind?

TONY

One car. One driver.

MICHAEL

Is there something you need to prove? If so, then don't use me to do it.

TONY

Stop being afraid of life.

INT. PATIO - HOUR LATER

Tony is laying in the sun getting a tan. Anthony brings him a cool drink.

TONY

Thanks.

ANTHONY

Sometimes this heat isn't so generous.

TONY

Where's Michael?

ANTHONY

Parked in front of the air conditioner. I'm use to the heat. So I take we didn't enjoy our tour of the city.

TONY

So have you finished evaluating me?

ANTHONY

You're not subtle.

TONY

Wonder which one of us will do the most damage?

ANTHONY

He's my friend remember that.

TONY

Maybe your eyes wander like your hands.

Anthony throws a drink in Tony's face. He laughs at Anthony who walks away angry.

INT. BEDROOM. - DAY

Michael is watching the proceedings from the window and steps away so that he isn't seen.

INT. BEDROOM. NIGHT

J.C., who is wearing bikini briefs, is doing push ups while Anthony is reading a magazine.

ANTHONY

Am I more attractive than Michael?

J.C.

Why would you ask that?

ANTHONY

Michael's okay but he's not all that.

J.C.

(Stops exercising. He goes over to Anthony and kisses his on the neck until he starts to surrendering to his advances. He stops.) I'm not playing this game with you.

He returns back to his exercising upsetting Anthony even more. Anthony says nothing as he stares at his reflection in the mirror.

INT. BATHROOM. - NIGHT

Michael is stepping out of the shower as Tony walks in slightly intoxicated. He is also naked and is carrying a drink as he prepares to take a shower but admires himself in the mirror while talking to Michael.

TONY

You weren't into it.

MICHAEL
Huffing and puffing to blow down a
house doesn't impress me.

INT. LIVING ROOM. - AFTERNOON

Anthony is arranging flowers. Tony is standing in the doorway, sipping a drink,
watching him for a few moments.

TONY
Everything has to be so exact.

ANTHONY
I like things to be where I place them.

TONY
You seem to go out of your way to have
a problem with me.

ANTHONY
I have a solution for my problems.

TONY
We both can't fuck Michael.

Tony walks away as Anthony is visible upset.

EXT. BACKYARD. - AFTERNOON

They are having a barbecue. Michael's music is playing on a cassette player.
Anthony and Michael are listening to it. JC walks by with an empty glass and kisses
Anthony on the cheek. As he walks in, he looks back at Tony who follows. .

MICHAEL
I think those two have found something in common.

ANTHONY
Our liquor bill has gone up. I like your music.

MICHAEL
Tony thinks we should go to LA

ANTHONY
Wish I had talent.

MICHAEL

You use to sketch. I thought you'd get into fashion.

ANTHONY

I made JC my career.

MICHAEL

What four letters can do to your life.

ANTHONY

Love and fuck don't go hand in hand.

Anthony picks up his drink and takes a long sip as he gets a strange look in his eyes as Michael sits back uncomfortably in his lounge chair.

INT. LIVING ROOM. - NIGHT

Tony is drinking excessively. JC is drinking moderately. The sound of news is in the background.

JC

Glad Michael's here. Anthony's been going through a long depression. Never know which way his anger will fly next.

TONY

Some bitches are on a constant period.

JC

Care for a beer.

TONY

Everything has a price.

JC

I can afford whatever I need to afford.

TONY

I'm looking for a payday.

JC

Maybe we need a beer run.

EXT. CAR. - NIGHT

The car is parked on the side of a dark road. The windows are steamed.

INT. KITCHEN. - NIGHT

Anthony is cleaning up after the barbecue. Michael is making himself a drink.

MICHAEL

Knowing Tony, he's ideal of a liquor run is going from bar to bar.

ANTHONY

JC will never be like him.

MICHAEL

Right.

ANTHONY

Wish you hadn't dropped out of college.

MICHAEL

College was a night at the bar.

ANTHONY

It was lonesome after you left. Arent' you tired of Tony yet? He has no class. He's common.

MICHAEL

You're still a quart low in the heart department.

ANTHONY

I'm concerned. Can you ever be satisfied with one man?

MICHAEL

I'm not ready to surrender my independence.

ANTHONY

You always went to bed with anyone. I couldn't do it.

MICHAEL

When you live in a small town that is getting smaller, you do what you can do.

ANTHONY

Remember Sam Larson. He followed you all over campus.

MICHAEL

He even camped out at my job a few times.

ANTHONY

Did you...did you ever...you know?

MICHAEL

Fuck him?

ANTHONY

I guess when you do it with all those men, it's easier to say it.

MICHAEL

Sam use to try and run me down with his wheelchair after he got it motorized. I didn't think he could do anything since he was confined to a wheelchair.

ANTHONY

So...how was it?

MICHAEL

Don't let him and that chair fool you. He had enough for you, me and then some. We even tried it once in his chair while it was going around and around.

ANTHONY

Isn't there anyone you wouldn't sleep with it?

MICHAEL

Look Anthony, I know you think your shit is sacred and holier than thou but I'd rather experience pleasure then become wrinkled, crazy and frustrated.

ANTHONY

Well, maybe I don't think it's that exciting.

MICHAEL

Then you haven't truly made love.

ANTHONY

JC and I make love.

MICHAEL

You don't need to defend your sex life.

ANTHONY

JC is the only man I have ever been with.

MICHAEL

Now I know why you're frustrated.

ANTHONY

I have respect for myself. Look where it got me.

MICHAEL

Perfect worlds crumble. Chaos is always just around the corner. Something in your world isn't perfect Anthony. You are just in denial.

ANTHONY

So you'd rather fuck Tony than deal with your problem.

MICHAEL

If you have such a low opinion of me, why are we friends? (Pause) My problem has been resolved.

Michael walks out angry. Anthony sits dumbfounded for a few moments. He looks around and goes to a pantry.

INT. PANTRY – NIGHT

Anthony pulls a box from a small cabinet. He sits on the floor, pulls out some baby clothes and smells them.

INT. BEDROOM. - NIGHT

Tony is sitting up in bed watching Michael undress.

MICHAEL

So how was the liquor run?

TONY

We figured we stopped and have a drink and give

you two a chance to compare notes.

MICHAEL

Right.

TONY

You missed me.

MICHAEL

Maybe I'll cook tomorrow. You haven't tasted my cooking yet. Did you and JC have anything interesting to talk about?

TONY

He's a man who can afford his life.

MICHAEL

Meaning?

TONY

You know, he gets what he wants. Look at the way he lives.

MICHAEL

At least he's productive.

TONY

So....how many men have you slept with?

MICHAEL

Is this a comparison test?

TONY

I want to know the kind of guy I have.

MICHAEL

I've had enough men to start a small army. Satisfied.

Tony throws book at Michael.

MICHAEL

What the hell is wrong with you?

TONY

I don't like whores.

MICHAEL

This caveman routine is passe. We both have a past.

TONY

(Grabs Michael's arm and twist it sharply.)
So do you want to fuck JC?

MICHAEL

Let me go!

TONY

Answer me dammit!

MICHAEL

Fuck off!

TONY

(Twist his arm again.) Tell me!

MICHAEL

Stop it, you're hurting me!

TONY

I see the way he looks at you. He wants you.
You want him. Don't you?

He shoves him.

MICHAEL

What's gotten into you?

TONY

They are not your friends.

MICHAEL

You two must of have had some conversation.

TONY

We got to get out of here or we don't stand
a chance of making it. We should go to LA

MICHAEL

We're broke if you don't remember. They didn't

have to let us stay with them.

TONY

I know they're helping us but we don't have to get suckered into their games.

He attempts to reconcile.

MICHAEL

Don't touch me!

TONY

I love you. I just don't want to see anybody hurt you.

MICHAEL

They'd have to get behind you. (He walks out.)

INT. BEDROOM. - NIGHT

Anthony is rearranging clothes in the drawers as JC is in bed watching television.

JC

Why don't you come to bed Anthony?

ANTHONY

I'm not sleepy.

JC

Even men get headaches you know.

ANTHONY

I bet you don't get headaches from that bitch.

JC

You're still dreaming.

ANTHONY

Lie if you want to. I'll prove it.

JC turns up the volume slightly on the television.

INT. KITCHEN. - MORNING

Michael is fixing himself some coffee while JC is sitting at the kitchen table watching his while he is reading the paper.

JC

I like the way you pour coffee, slow and easy.
Are you that way with everything?

MICHAEL

Only with important things.

JC

I'm important.

Anthony and Tony walk in from opposite directions into the kitchen.

MICHAEL

About time. Breakfast is getting cold.

Tony sits at the table. Anthony goes to the refrigerator to get orange juice and then glasses.

TONY

Michael, I want some coffee.

MICHAEL

I'm stirring the eggs.

TONY

I want it now.

MICHAEL

My hands are occupied. Not like I have a spare.

ANTHONY

Get your own damn coffee.

JC

It's too early for this.

TONY

Mind your own damn business. I'm talking
to Michael.

JC

I think we all got out of the wrong side of the
bed.

TONY
Check out Dudly Do Right.

ANTHONY
At least some of us are civilized?

JC
Anthony.

ANTHONY
Down here folks would consider you trailer trash.

TONY
Fuck you.

MICHAEL
Stop it.

JC
Enough. I think we all need to cool off.

TONY
(Exiting) Than I suggest you keep your bitch on a leash.

MICHAEL
(To JC and Anthony) I'm sorry. (following) Tony.

ANTHONY
That's it. He is out of here.

JC
That was between them not us.

ANTHONY
Is this male bonding?

JC
They have their issues to work out. Just because you two don't like each other, we don't have to declare war. (Walking out angrily)

ANTHONY

So does my leash have rhinestones in it?

JC

Don't tempt me Anthony.

INT. BEDROOM. - DAY

Tony takes a drink from a bottle sitting on the dresser as Michael walks in.

MICHAEL

Are you crazy or what?

TONY

I will not be disrespected.

MICHAEL

Excuse me!

TONY

I asked you.

MICHAEL

You ordered me.

TONY

You never listen.

MICHAEL

Reality check: Lincoln freed the slaves.

Tony approaches him angrily.

MICHAEL

And when you raise your hand, you better
be ready to meet your maker.

INT. KITCHEN. - DAY

Michael is alone in the kitchen. He makes a phone call. He doesn't see Tony walking in and standing behind his listening quietly.

THE DOLL'S VOICE

Hello.

MICHAEL

This is Michael.

THE DOLL (OS)
Where are you honey?

MICHAEL
I'm in Atlanta.

THE DOLL (OS)
So what man is fucking with you this time?

MICHAEL
I made another mistake. I think I'll be home soon.

THE DOLL (OS)
Don't let anyone put a steering wheel in your mind
and drive you crazy.

MICHAEL
I didn't take out the trash soon enough.

Michael turns around to find Tony standing there.

EXT. PATIO. - DAY

JC and Anthony are talking on the porch. Their conversation is not heard as they hear Michael screaming.

INT. LIVING ROOM. - DAY

Michael and Tony are fighting. JC pulls Tony off of Michael and they begin fighting. Anthony hits Tony over the head with a lamp. Tony is knocked unconscious. Michael is sitting on the floor watching the proceedings.

INT. BEDROOM. - DAY

Michael is lying in bed. Anthony walks in with sleeping pills and a glass of water.

ANTHONY
These will help you to sleep. Don't worry.
The police will keep Tony away.

MICHAEL
Sorry.

ANTHONY

Your safe now.

INT. HALLWAY. - NIGHT

Anthony steps into the hallway and closes the door behind his gently. He smiles to himself.

ANTHONY

One down. One to go. You'll see daddy, I'm not going to be your little girl anymore.

INT. DINING ROOM. - NIGHT

JC, Anthony and Michael are having dinner. Anthony is watching Michael pick at his food.

ANTHONY

You hardly touched your food. You need to eat. It's been three days since you've been free of him.

JC

Give him time.

ANTHONY

You'll need your strength. We're going to have so much fun now.

JC smiles weakly. He seems to be into his own thoughts as Michael doesn't say a word as Anthony continues talking but the conversation is not heard.

INT. BEDROOM. - DAY

JC is sitting naked on the bed. Collins walks in naked from the bathroom.

JC

Want another beer?

COLLIN

Need something more serious.

JC

I don't do drugs.

COLLIN

You want to fly. Everybody does. (JC offers him a beer.)
Fuck a beer.

JC
I'd rather fuck you.

COLLIN
(Pulls condoms out of his pocket.) Pick a color.

JC
Well do it my way.

JC opens a small canvas bag sitting on a chair and starts taking out some ties and arranging them methodically on the bed.

JC
(Carresing the ties.) Consider these feathers
from a fallen angel.

COLLIN
(Taking a tie off the bed.) Hurt me or I'll hurt you.

INT. LIVING ROOM. - NIGHT

Anthony is sitting in the semi-darkness watching television when he hears the key turning in the door. He turns the television off. Michael enters and attempts to hide his nervousness.

ANTHONY
You're late. It's almost ten o'clock.

MICHAEL
Is this house under marshall law?

Anthony turns on light.

ANTHONY
I was worried. JC is having dinner with
a client. I thought it be nice just the
two of us. You didn't call.

MICHAEL
Sorry.

ANTHONY

I don't like being here by myself.

MICHAEL

No one is going to crawl out the woodwork.
Turn on some lights. These shadows would
scare anyone.

ANTHONY

I had to eat dinner alone.

MICHAEL

(Pause) I put a deposit on an apartment.

ANTHONY

What?

MICHAEL

It will be ready in a week.

ANTHONY

You're deserting me.

MICHAEL

I'm not deserting you.

ANTHONY

JC leaves me alone. Now, you're leaving me alone.

MICHAEL

Get a hobby.

ANTHONY

I followed him several days ago. His trade lives on the
other side of town. I want you to go over there with me.

MICHAEL

It's late. I'm tired. Besides you need to talk
with JC about this.

ANTHONY

If you don't come with me, I'll do something
drastic.

Anthony, grabs a nearby shoulder bag and exits slamming the front door behind him.
Michael lets out a scream of anger and follows him

EXT. APARTMENT BUILDING. - NIGHT

Michael and Anthony are standing in the vestibule of a building looking at the names on the board.

MICHAEL

What if you're wrong?

ANTHONY

What if I'm not?

MICHAEL

Find another man.

ANTHONY

I'm not like you.

MICHAEL

I don't have to be here.

ANTHONY

You haven't said anything to convince me
I shouldn't kill the both of them.

A ROBERT, A 30 YEAR OLD MALE walks up.

ROBERT

Evening.

Anthony smiles at him. The man uses his key to enter the building. He lets them in.

MICHAEL

I love the kindness of strangers.

ROBERT

I'm Robert. I'm no stranger. Apartment 12C.

MICHAEL

I think opportunity just knocked.

Anthony grabs Michael and leads him away. Robert smiles as he walks the opposite direction.

ANTHONY

You're embarrassing yourself.

MICHAEL

I'm not the one who undressed him with my eyes.

EXT. HALLWAY. - NIGHT

Michael and Anthony are standing in front of the apartment door of C. Connors.

MICHAEL

I've changed my mind. Don't knock.

ANTHONY

I know he is in there. I'll kill them both.

MICHAEL

Think of yourself at least. Do you want to spend the rest of your life in jail? I can see it now, you'll be Bubba's bitch.

ANTHONY

Focus. JC is not community property. Ring the bell.

MICHAEL

You will feel like a fool if he's not there?

ANTHONY

He'll feel like a fool if he is. Ring the bell.

MICHAEL

No. If you're going crazy, (walks away) do it by yourself.

ANTHONY

I thought you were my friend. You got to help me.

MICHAEL

(leaves) No man is worth jail time.

ANTHONY

(Follows) You don't understand the level of commitment.

INT. LIVING ROOM. - NIGHT

Anthony and Michael enter the house.

ANTHONY

Why are you trying to cover up for him?

MICHAEL

I'm not.

ANTHONY

I should have knocked.

MICHAEL

We were both being stupid.

ANTHONY

(Pulling a butcher knife out of his bag.)

I would have been prepared.

MICHAEL

Give that to me.

ANTHONY

No. I want to talk to him when he comes in.

INT. BEDROOM. - NIGHT

Michael is awakened by loud voices. JC rushes into his room.

JC

Michael stop him.

ANTHONY

(Following and carrying a butcher knife)

I know you were with that bitch. Admit it.

MICHAEL

(Restraining his fear.) Anthony give me the knife.
It's not going to solve anything.

ANTHONY

He betrayed me.

JC

You're wrong Anthony. I love you.

MICHAEL

He says he loves you Anthony. That's more than most men will tell you. Now give me the knife. (He hesitates for a moment. Anthony hands him the knife.) Thank god.

JC

Let's talk about this sensibly.

MICHAEL

Now that's better. How about coffee?

ANTHONY

I'll make it. You make it to weak for my taste. (Exits)

MICHAEL

Someday, I'm going to tell him what he can do for himself.

JC

He's going to far this time. I can't take his craziness.

MICHAEL

You need to tell him whatever you need to tell him.

INT. APARTMENT. DAY.

Anthony is cooking breakfast. Michael is fixing himself a cup of coffee. Phone rings.

ANTHONY

Would you get that?

MICHAEL

(Answers phone) Hello.

TONY (Offscreen)

Hello Michael.

MICHAEL

I have nothing to say to you.

TONY (Offscreen)

Give me a chance. Let's talk.

MICHAEL

With your hands or your mouth?

TONY (Offscreen)
I don't want to lose you.

EXT. PARK. - DAY

Michael approaches the bench cautiously where Tony is sitting. Children are playing nearby. An elderly couple are sitting on a bench a few feet away quietly watching them. Michael nods hello to them. They smile back at him.

TONY
It's good to see you.

MICHAEL
I'm not feeling you.

TONY
I'm really sorry.

MICHAEL
I wasn't raised to be a man's punching bag.

TONY
I won't hurt you. I just want to talk.

MICHAEL
When a man hits you, best believe, he will hit you again.

TONY
I'm not a statistic.

MICHAEL
And I like breathing.

TONY
Things got out of hand.

MICHAEL
Your handprint on my face is not a fashion statement I want to make.

TONY
I love you.

MICHAEL

We're not wild animals fighting for survival.
I'm not territory to be staked and claimed.

TONY

Get off the goddamn soapbox. I'm sorry.
You're just going on and on. How many
times must I say I'm sorry?

MICHAEL

(Gets up and walks away) You hit me.

DREAM SEQUENCE – EXT. GRAVEYARD – EVENING

Michael and Anthony are sitting on a tombstone getting drunk.

MICHAEL

Is this the life we became sane for?

ANTHONY

I don't think about it.

MICHAEL

How is it really going?

ANTHONY

I like being a houseperson. My sister thought
it was a worthy occupation just like any 9 to 5 job.

MICHAEL

There's more to life than living to serve some man.

ANTHONY

Does it ever bother you all the men you fuck?
Think of all the showers you have to take.

MICHAEL

Well, when you take off the dog collar, you
might discover a whole new life.

ANTHONY

We both are fucked up but you made your
madness into an art.

MICHAEL

I wasn't mad, my head was just on vacation.

ANTHONY

We both were taking so many pills, being high,
drowsy I thought it was reality.

MICHAEL

And now?

ANTHONY

They wouldn't even let me go to my sister's funeral.
She was the only one that believed in me.

MICHAEL

There are other places to be crazy in. So how's the
war with the family?

ANTHONY

My family gave me my trust fund and sent me
packing. (Imitates his father) Never darken our
door again and keep that white trash where it belongs.

MICHAEL

Sorry.

ANTHONY

I don't really have to work. Have a part time job.
JC insisted I do more than stay home. I like taking
care of him. This is my life. I'm happy with it.

MICHAEL

I'm glad you're okay. Domestic bliss is not
my prison sentence.

ANTHONY

(Gets off the tombstone, and picks up a shoebox that
is sitting on the grave.) My father had his way with
her, that's what killed her. My sister died carrying
my father's child. She will always live through me.
(Exits) Dam all of them.

THE DOLL

(enters)

That child is a piece of work.

MICHAEL

So am I?

THE DOLL

Am I not the best thing since slice bread?

MICHAEL

You know one day, I'm going to look in the mirror and like what I see.

THE DOLL

I'll drink to that.

MICHAEL

I haven't stopped repeating the rape.

THE DOLL

I will protect you as long as you need me.

MICHAEL

I'm getting use to this split personality thing.

INT. COFFEESHOP. - DAY

JC is eating when Michael ruhes in. A waitress hands his a menu and points to JC.

JC

Got hungry.

MICHAEL

Sorry. Little Napoleon wanted a last minute memo.

JC

Welcome to paradise.

MICHAEL

(Looking around the diner) I see how your taste runs.

JC

It's reasonable distance between both our jobs. Plus Anthony wouldn't think of looking here.

MICHAEL

Are we suppose to be hiding?

JC

Just me.

MICHAEL

Who did you kill?

JC

I'm seeing someone Michael.

MICHAEL

You said there was no one.

JC

The truth wasn't convenient then.

MICHAEL

What you do with your dick is your business.

Waitress approach. Michael points to two items on the menu while talking to JC. She takes the order and leaves quickly without disturbing their conversation.

JC

I need a real life. I can't be part of Anthony's nightmare.

MICHAEL

I'm not going to referee this okay.

JC

I left him.

MICHAEL

Wait. Let's put on the brakes here.

JC

I never meant for things to happen.

MICHAEL

You need to keep your zipper up.

JC

I'm not in love. The sex is great though.

MICHAEL

Your full of sheep shit in shallow water.

JC

This last year, he's been a board short of a floor.

MICHAEL

Don't assassinate his character with me.

JC

Haven't you noticed how edgy he is?

MICHAEL

My visit hasn't been a bed of roses.

JC

It's more than that.

MICHAEL

Look I'm not the counsler type.

JC

When he gets home tonight, he is going to need a friend.

MICHAEL

How convenient? And now playing the part of a substitute husband.

JC

I suggest hiding the knives.

MICHAEL

Your dick has led you into madness.

JC

If I remember, you sanked a few ships in your day.

MICHAEL

I take what passes through the night. Difference dear - I don't give them a *perfect* life.

JC

I can't live a lie.

MICHAEL

You should have thought of that years ago.

JC

No relationships come with a written guarantee.

MICHAEL

Why do guys always look for another hole to crawl into?

JC

I expected understanding, at least from you.

MICHAEL

I refuse to be the eye of this storm.

JC

Shit happens.

INT. BEDROOM. NIGHT.

Anthony looks at the clock. It is 11 p.m. He picks up a letter off the night stand and looks at it again. He drops it and lets out a scream, grabs the clock and throws it against the wall. He reaches for the phone. Dials. Several rings. A male voice answers.

VOICE (Offscreen)

Mac's Place.

ANTHONY

Hello, this Friend.

VOICE (Offscreen)

Dude you got problems.

ANTHONY

Are you a man?

VOICE (Offscreen)

You need a doctor.

ANTHONY

I'll be a good girl daddy.

VOICE (Offscreen)

Only one way to find out.

He slams the phone down.

ANTHONY

I don't need you or any man.

INT. LIVING ROOM. - NIGHT

Michael enters and finds the room in shambles. Anthony is laying on the floor holding a letter.

MICHAEL

My god, what happened here. Anthony! Anthony!

MICHAEL

Anthony, what happened?

ANTHONY

He left me.

MICHAEL

Anthony.

ANTHONY

Till death do we part J.C., till death do we part.

INT. – BEDROOM – NIGHT

Michael is pulling the covers up over Anthony. Anthony is quiet and emotionally drained.

MICHAEL

I'm going out for awhile. I have to meet a co-worker.
Promised her we have a quick drink.

ANTHONY

You're leaving me to.

MICHAEL

Enough of the drama queen. There are no spotlights here.

ANTHONY

You would understand what it's like to be with a real man.
You're always too busy with your face in the pillow. Must

be nice that your ass is like a revolving door.

MICHAEL

I will not be gone long. I'll be back. Try to get some sleep.

ANTHONY

Till death do we part J.C.

MICHAEL

Maybe I should stay.

ANTHONY

No. I need to get use to being abandoned.

INT. BEDROOM. - NIGHT

Tony is walking out of the bathroom. He is naked. Michael gets out of bed and is getting dressed.

TONY

You can stay.

MICHAEL

This doesn't settle everything between us.

TONY

It's a start. We're good for each other.

MICHAEL

Anthony needs me since JC left his.

TONY

What about what I...we need?

MICHAEL

I can't turn my back on Anthony now.

TONY

So then I'm just a fuck?

MICHAEL

This is where I exit.

INT. BEDROOM. - NIGHT

Michael is asleep. Anthony walks in wrapped in a blanket. He lays down at the foot of the bed and goes to sleep. Michael wakes up, looks at him and lays back down and stares at the ceiling.

INT. APARTMENT. NIGHT.

JC answers the doorbell that is being rung persistently. He is half dressed. He opens the door and finds Anthony is standing there. He doesn't wait to be asked in but walks past him.

JC

You've made a mistake coming here Anthony.

ANTHONY

Where's your friend?

JC

Out.

ANTHONY

I still love you. I want you back. I know you've been under stress with work and this is just a stress thing.

JC

It's over.

ANTHONY

You can't tell me all those years didn't mean something.

JC

I need more.

ANTHONY

I'm what you wanted me to be.

JC

Don't do this to yourself?

ANTHONY

I'm not going to lose you.

JC

You need professional help. You're losing it.

ANTHONY

If I have a problem, you're the problem.

JC

Every time we have sex you act like it's the end of the world. You're face gets all twisted.

ANTHONY

You treat me like I'm a dumping ground.

JC

Anthony, get help. Get a life. And leave me alone!

ANTHONY

How much money do you need to stay with me?

JC

Don't be pathetic.

ANTHONY

It's always about money with you. What's your price?

JC

I've seen you talking to yourself at night.
I see you pretending to be your sister.
I've found the box under the bed.

Anthony is shocked. He regains composure and walks to the door. He opens it and looks back.

ANTHONY

You can't leave us.

JC

Us.

ANTHONY

My sister and I, always thought you were the perfect man.

JC

You have become so sad.

Anthony slams the door. Collin walks out of the bedroom half dressed.

COLLIN

That bitch is a piece of work.

JC

He's put me in a mood.

COLLIN

(Drops his pants)

Let me put you in another mood.

EXT. HIGHWAY - NIGHT

Anthony is crying and driving fast. He glances at the speedometer and goes faster and faster.

ANTHONY

Till death do we part.

He screams as he drives the car off the road.

INT. HOSPITAL ROOM NIGHT

Michael is standing by the window looking out holding back tears. Anthony is laying in bed asleep, wrapped in bandages.

INT. HOSPITAL ROOM DAY

Anthony is watching television when JC walks in.

JC

Hi.

ANTHONY

Come to make a victory speech.

JC

Sorry.

ANTHONY

My ass will no longer be a graveyard for your failures.

JC walks out.

INT. LIVING ROOM - EVENING

Collin is doing exercise as JC is fixing a drink.

COLLIN

I found a new apartment, with a security guard.

JC

Yeah.

COLLIN

The sooner we give Anthony distance the better.

JC

It's not easy for him.

COLLIN

It's not easy for me either.

JC

Have a heart.

COLLIN

It's not my heart you want.

INT. HOTEL ROOM - AFTERNOON

Tony is sitting on the floor with his back against the bed. Michael is stretched across the bed.

TONY

Sometimes, I think if I'm sober the weight of the world is heavier.

MICHAEL

Relationship are too complicated. We don't have to take whatever from anyone. We can be our own person.

TONY

I didn't matter in anyone's life until now.

They both stare off into space and the sound of glass breaking is heard.

THE DOLL

I think we are both to sober for this heartbreak moment.

MICHAEL

Do you mind? We are trying to connect.

TONY

What?

MICHAEL

I said I think we are connecting.

TONY

I hope so. I want us to be forever.

THE DOLL

I can smell the trouble he'll get you into.
Dump his ass. Okay, have one more fuck
for the road. Then dump him. I tell you
child, not every man will rape you.

MICHAEL

I understand his hurt.

DOLL

Do you understand your hurt?

TONY

I'll never hurt you again.

INT. LIVING ROOM – DAY - FLASHBACK

Director walks into living room, Michael follows.

MICHAEL

Nice place.

DIRECTOR

My wife has an eclectic taste.

MICHAEL

I really appreciate this.

DIRECTOR

We will work here. More room. We don't have to worry
About the noise level. We can be as loud and crazy as we

need to be.

MICHAEL

I hope your wife won't mind.

DIRECTOR

She's out for the evening. It's just us.

MICHAEL

Okay. I really appreciate you give me the extra direction.

DIRECTOR

We will all benefit.

MICHAEL

So what are we going to work on first.

DIRECTOR

When I finish with you, you will inhabit this part.

Director starts to undress.

MICHAEL

I can't.

DIRECTOR

You can turn back now.

INT. BATHROOM. - NIGHT

Michael is in the bathroom washing up when Anthony enters unannounced. Michael motions for his to come in. Anthony is a bit embarrassed but comes in.

ANTHONY

You should lock the door.

MICHAEL

Opportunity might knock.

ANTHONY

I'll come back. I wanted to take a shower.

MICHAEL

We were roommates Anthony.

Anthony heads to the shower but stops.

ANTHONY

I think I'll wait. You go first.

MICHAEL

We could share.

ANTHONY

You're crazy.

MICHAEL

Let's be conservative. Save the water.

ANTHONY

When do you take life seriously?

MICHAEL

When my eyes open in the morning and
I think another day, another dollar.

They get in the shower.

ANTHONY

I feel like I'm at a pajama party.

MICHAEL

I'll do your back.

ANTHONY

Do you ever regret?

MICHAEL

Regret what?

ANTHONY

Your life.

MICHAEL

Missed smelling a few roses.

ANTHONY

You know what I mean.

MICHAEL

Sex is natural Anthony. It's not something
to be nailed on a cross.

ANTHONY

I'll do you your back.

MICHAEL

We have to face our fears.

ANTHONY

I respect myself.

MICHAEL

So do I.

ANTHONY

Sometimes I don't want to respect myself.

MICHAEL

The bad boy surfaces.

ANTHONY

You want to announce it to the world.

MICHAEL

Sometimes we have to answer the call.

ANTHONY

I can't.

MICHAEL

Tony liked to freak.

ANTHONY

He look like he knows what he's doing.
Bet he can be rough.

MICHAEL

Sometimes you have to take things in hand
and show a man what to do.

ANTHONY

JC is polite.

MICHAEL

Men think jumping up and down on you as if you are a trampoline is suppose to make it all happen.

ANTHONY

Maybe I just don't know enough.

MICHAEL

Don't start giving yourself head trips.

ANTHONY

How am I suppose to have a life without JC?

MICHAEL

Somehow, we find the strength to just go on.

ANTHONY

I can't be you.

MICHAEL

And I wouldn't be you.

Anthony kisses Michael. Michael doesn't respond.

ANTHONY

I can't be you.

INT. BEDROOM. - NIGHT

Michael is asleep. Anthony enters carrying a blanket. He lays at the foot of the bed curled up in a fetal position.

MICHAEL

You okay?

ANTHONY

Couldn't sleep. Is this what I have to look forward to?

MICHAEL

You have choices.

ANTHONY

Miss his feet rubbing against mine.

MICHAEL

Get a hot water bottle.

ANTHONY

Humour isn't the blanket I need.

MICHAEL

You can sleep up here.

ANTHONY

Here is fine.

EXT. PARK. - DAY

Michael and Tony are walking through a park. Michael is observing some lovers.

MICHAEL

I don't have much time. So what is it?

TONY

So much for tenderness.

MICHAEL

Some of us are doing the 9 to 6 prison sentence.

TONY

I came for you.

MICHAEL

I'm not a damsel in distress.

TONY

I got a job waiting for me in LA. I'm leaving this afternoon. Best place to do your music.

MICHAEL

I'm not making another road movie with you.

TONY

Where's your spirit of adventure?

MICHAEL

I'm starting to make a life here.

TONY

That job isn't you. You need to do your music.

MICHAEL

Lines of communication are down Tony.

TONY

LA is the best place for both of us.

MICHAEL

I've given up on the music.

TONY

I didn't give up on you. Don't give up on your music.

MICHAEL

I've got a good job here. Anthony is having issues.
It's not a good time.

TONY

Anthony doesn't need your help to go crazy.

MICHAEL

A friend helps a friend.

TONY

His mind is going to hell. Don't let him take
you with him.

MICHAEL

I got to go.

TONY

We let them interfere.

MICHAEL

Leaving now.

TONY

He's not your man.

INT. TELEPHONE BOOTH. - NIGHT

Michael and Tony are standing in a telephone booth together. They are at a truck stop.
The phone has been ringing several times.

TONY
What's taking him so long?

MICHAEL
I don't know.

ANTHONY (Offscreen)
Hello.

MICHAEL
Anthony. Sorry for not calling.

ANTHONY (Offscreen)
Where the hell are you? Thought you were raped,
dead or something. I called the hospital, police. They
said you left work with some man. Are you with Tony?

MICHAEL
I'm not attached to you, okay.

ANTHONY (Offscreen)
I have a right to be concerned. I noticed your
clothes were gone.

TONY
Tell him.

MICHAEL
Anthony, I.

ANTHONY (Offscreen)
J.C. left me. Now, you've left me.

MICHAEL
Sorry. I should have called. I wasn't
sure about what I was doing. I'm on my way to LA
with Tony. I'm sorry.

Anthony hangs up the phone. Dial tone is heard.

INT. BEDROOM. - NIGHT

Anthony is drinking wine. He takes baby clothes from a box hidden in a closet. He holds the clothes and rocks back and forth.

ANTHONY

He loves me. He loves me not. He loves me.
He loves me not. He loves me. He loves me not.
He loves me not.

INT. KITCHEN. - NIGHT

Anthony is dressed very sexy. He is making a call and gets a busy signal. Slams the phone down.

ANTHONY

Till death do we part.

Gets a butcher knife from a kitchen draw.

INT. CAR. - NIGHT

Tony is driving. Michael is wrapped in a blanket, laying against the car door.

MICHAEL

I'm an ass for leaving.

TONY

You got to do for yourself.

MICHAEL

His life is so fucked up.

TONY

I need you.

MICHAEL

Once again, I'm walking the edge.

TONY

I will not let you fall.

MICHAEL

Just hope he'll be okay.

TONY

He's trying to build his life on top of you.
Forget him. It's about us now.

MICHAEL

You don't get it. I can't be that empty.

TONY

He's not your man. I am.

Tony angrily pulls the car to the side of the road. Michael jumps out before it comes to a complete stop and starts running. Tony runs after him. He catches him. They struggle for a moment. He lets his go.

TONY

You're not going anywhere.

MICHAEL

No one died and made you God.

TONY

He is disconnecting you and you don't see it. He's crazy. He'll make you crazy if you stay with him. I'm the one that loves you. Your friends would prefer to treat you like shit and you take it because you think they are your friends. Would you rather fuck your friendo?

MICHAEL

Get off me.

TONY

I support you and whatever you want. You want to go back. (Takes out his wallet. Throws money at him) Go. Let Anthony warm your bed at night. I hear your music.

Michael picks up the money and heads back to the car.

EXT. APARTMENT BUILDING - DAY

Anthony is parked across the street from JC's building. JC and Collin are walking into the apartment complex. Anthony gets hysterical.

EXT. PARKING LOT - DAY

JC pulls into the parking lot of an engineering company. He parks the car and goes in. He is unaware that Anthony has followed him. He parks nearby.

EXT. PARKING LOT - MORNING

JC is approaching his car. Someone calls out to him. He waves good-bye, gets into the car and starts the engine. Anthony springs up from the backseat and stabs him repeatedly.

ANTHONY

Till death do we part JC. Till death do we part.

DREAM SEQUENCE - INT. APARTMENT - DAY

Anthony thinks he is in a 1940's movie. He is dressed as femme fatale and is sitting on the couch holding a drink. He is wearing a lounging outfit. A POLICE DETECTIVE, A 30 YEAR OLD MALE is pacing about. There is a strong sexual current between the both of them.

DETECTIVE

I'm really sorry about all these questions. We want to catch your husband's killer. Do you have any ideas?

ANTHONY

My husband and I have been divorced for about a month. He's been living with a friend. He hasn't stayed in contact with me.

DETECTIVE

Well, we know your husband was stabbed but we haven't been able to locate the murder weapon. Someone did say they thought they saw a man in the car with your husband.

ANTHONY

Well, you might as well know, my husband has been having an affair with another man.

DETECTIVE

I see.

ANTHONY

I wasn't surprised. We both had discussed it before we got married. He thought he could change. He finally realized he couldn't. We had planned a quiet divorce.

DETECTIVE

It must have been rough on you.

ANTHONY

I thought I could make him happy. Some men just don't know how to appreciate a real woman. Do you think it could have been his boyfriend?

DETECTIVE

We're considering all possibilities.

ANTHONY

I'm not accusing anyone you understand.

DETECTIVE

We'll check.

ANTHONY

Including me?

DETECTIVE

Could be a case of the jealous wife.

ANTHONY

Do I look like the jealous type of woman?

DETECTIVE

That's not for me to say.

ANTHONY

I like men too much to be jealous of one man. My husband and I had what you would call an open marriage.

DETECTIVE

Maybe it was too open.

ANTHONY

I'm tired. Can we continue this another time? This has been a trying day. I'd like to get some rest.

DETECTIVE

Sure. I'm sorry. We'll talk later. I'm sorry this happened to you.

ANTHONY

I'm a survivor.

DETECTIVE

I bet you are.

INT. APARTMENT - NIGHT

Anthony is nude. He is watching porn and masturbating but doesn't finish. He is frustrated. He turns off the porn. He stares at the phone for a moment. He grabs the receiver, is hesitant and starts dialing. Phone rings several times. A male voice answers.

VOICE (Offscreen)

Hello. Mac's Place.

ANTHONY

Hello, this is friend.

VOICE (Offscreen)

You haven't been calling. You find a man yet.

ANTHONY

Maybe. It depends on you. Are you a man?

VOICE (Offscreen)

I'm all man.

ANTHONY

How much do you have?

VOICE (Offscreen)

Enough.

ANTHONY

I don't like to be tickled.

VOICE (Offscreen)

I'm hanging to my ankles.

ANTHONY

Do you know how to use it?

VOICE (Offscreen)

Only one way to find out.

ANTHONY

I hate false advertising.

VOICE (Offscreen)

Let me come over.

ANTHONY

What will you do if I let you.

VOICE (Offscreen)

I'm gonna fuck you real good.

ANTHONY

What if I don't let you?

VOICE (Offscreen)

You will when you see what I got for you.

ANTHONY

You might be too big.

VOICE (Offscreen)

Let me come over. I'll be your daddy.

ANTHONY

Hmm, I need a daddy.

VOICE (Offscreen)

I have a wicked tongue.

ANTHONY

I'd like that.

VOICE (Offscreen)

I'll fuck you senseless.

ANTHONY

I need a huge piece of meta.

VOICE (Offscreen)

Then let Daddy come over.

ANTHONY

Are you going to hurt me daddy?

VOICE (Offscreen)

Daddy has some candy. Candy that grows.

ANTHONY

Is there a surprise center?

VOICE (OS)

Tell your daddy where you live.

ANTHONY

I'll be a good daddy. I'll be good.

INT. CAR. - NIGHT

Michael and Tony are sitting in the car. They are viewing LA from the Hollywood Hills.

TONY

All those lights could be fallen angels.

MICHAEL

Thank you for the fucking poetic observation.

TONY

It's not attractive when you cuss.

MICHAEL

Stop fucking with me Tony. We are history.

TONY

Once you said, you liked adventure.

MICHAEL

Yeah, and I thought every man in my life was a white knight. I don't need you to be a ticket for me to like myself. This is a solo performance and there is no standing room in my life for you. Your contract is cancelled.

TONY

You never visited. You never wrote. Too busy fucking the band. I did all those things for us.

MICHAEL

How nice of you! You think I wanted a life with a crook. You were doing armed robbery. What the hell were you thinking? I don't need That kind of shit in my life. You choose to be shit. I don't.

TONY

You were suppose to be in my heart forever.

MICHAEL

The only thing my heart will deal with is what I can take to the bank. Your love has no value in my account.

TONY

You're so empty.

MICHAEL

I am empty of your madness.

TONY

Don't do this. (Holding back tears)

MICHAEL

It's over.

TONY

I love you goddammit.

MICHAEL

I don't want you, need you. I have my own life. (Tony slaps him hard.)

TONY

(Cries out) Michael.

MICHAEL

Always the answer. Violence. One day the world will slap you back. It will not be as forgiving as I am.

TONY

I just wanted you to love me.

MICHAEL

And they want water in hell.

Tony pulls car to a stop.

TONY

Get out.

MICHAEL

Did you think all that huffing and puffing made you a man? My hand had more passion than you could ever imagine.

They stare at each other with intense hatred. Michael reaches for the car door and there is a moment hesitation to see what Tony is going to do. Tony just stares at him with intense anger and he quickly gets out. He follows.

TONY

You don't understand the depth of my love, nor what it's like to be with a real man. Those boys in your band can't give you what I've given you. Only a man who can take your shit, can handle someone like you. I know you like rough play, I know you like a man who can tame that wild streak of yours. You talk a good game when it comes to fucking but you purr just like the rest of them. You know I know how to make you purr.

MICHAEL

Love is suppose to be given freely. You can't own a person or make them love you. We had a moment. That's all it was. We both were two lonely people, afraid to see ourselves for what we were. But I'm not running from myself. I can look in the mirror without thinking "I'm shit." What you're doing to me, what you expect from me, this is shit Tony. You are shit. I don't want shit in my life.

TONY

I will kill you.

MICHAEL

You will still be shit.

TONY

I'm still your man.

MICHAEL
You're not even your own man.

TONY
I love you.

MICHAEL
So sad the way a four letter word has been
made foul.

TONY
Till death do we part.

MICHAEL
Even in death, I don't want you. You know
what, I have songs to sing. (Walks away)
Your shit is over.

TONY
You're all I have left.

Tony lunges for Michael. They fight. Tony is attempting to rape Michael.

EXT. GRAVEYARD - NIGHT

Michael and the Doll are sitting on a tombstone drinking wine.

MICHAEL
Rape just doesn't put me in a great fucking mood.

THE DOLL
Dax really loves you.

MICHAEL
I'm still to dead inside.

THE DOLL
Only you can resurrect the dead. And I suggest
you do it soon. The scenery is clashing with my outfit.

MICHAEL
And what if it doesn't work, than I'm back here again.

THE DOLL
Who in life gets guarantees?

Dax enters.

MICHAEL
How did you get here?

DAX
I'm not going to let you stay here. You still
have a life.

MICHAEL
I've gotten so use to dark places.

DAX
(Stretches out hand to Michael)
I love you. Come. Leave the dead to the dead.

TONY
(Sitting on a nearby gravestone)
No. Don't leave me.

MICHAEL
I don't play with the dead anymore.

EXT. ROAD / HOLLYWOOD HILLS. - NIGHT

Tony is half way sitting up on the ground. His nose is bleeding. His clothes are
ripped. He is holding a gun.

TONY
...The dick will get you speaking in tongues
while scrambling your mind like eggs. When
you're fucking him like it's the last piece of ass on
Earth, the bitch is putting a steering wheel in your mind
and driving you off the road. (He picks up the gun
that is laying next to him)

EXT. ROAD / HOLLYWOOD HILLS. - NIGHT

Michael is walking down the road singing to himself. He hears a gunshot. He stops
singing. Tears roll down his face. He wipes them away. He changes to another song
that is more uplifting.

INT. HOSPITAL MENTAL WARD. – DAY - FLASH FORWARD -

Anthony is sitting in a chair staring out the window. He is in restraints.

ANTHONY

Told him it was snapping. Wouldn't believe it.
(Gyrates his body.) Put his hand there. I bit it off.
Put his thang there. My stuff swallowed it. Told
him, I'd take him all the way and spit out the bones.
I ain't delicate. My stuff snaps back. Had to.
Got tired of men fishing in the swimming hole.
Taking everything out until there was no life
swimming in my waters. Stop cracking my mind.
I ain't crazy. I'm just a man made woman.

(Singing) Me and my shadow. (Stops and
smiles wickedly.) I'll be back JC.

INT. STAGE / ROCK CLUB - NIGHT

Michael is finishing the song he was singing on the road. There is a thunderous
applause as he acknowledges the audience.

FADE TO BLACK