

AMERICAN STORAGE

Written by

Andrew Jay Cohen & Brendan O'Brien

Directed by

Andrew Jay Cohen

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Production Office:  
Dakota Pictures  
4133 Lankershim Bl.  
North Hollywood, CA 91602  
818.760.0099

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ACT I

1 INT. OFFICE - DAY

1

Elevator doors OPEN and CHARLIE, a sweet, skinny guy in his mid-20's, walks out with a big smile on his face, through "MARTIN & DAVE WHOLESALE CATASTROPHIC INSURANCE," holding a box of donuts. Charlie's coworkers congregate, psyched.

\*  
\*

CHARLIE

Don't touch the bear claw, that's Martha's! Is this cream or custard?  
I don't know, but it's delicious!

Charlie smiles at TALIA, a cute girl in a sleek business suit, hands her a donut. She has Joan Jett hair and a wrist tattoo of a guitar -- corporate with an edge.

CHARLIE (CONT'D)

Sup, Rockstar? You hungry?

TALIA

I am now!

Charlie and Talia kiss, an obvious "office couple."

STEVE (V.O.)

Charlie, you're fired.

2 INT. STEVE'S OFFICE - LATER

2

A shell-shocked Charlie sits with STEVE, his boss.

STEVE

You can't argue with the footage.

Steve plays SECURITY FOOTAGE: Charlie alone in the empty office, late at night. Charlie sings and dances along to a song as he burns a TON OF CDS on a CD burner.

STEVE (CONT'D)

You're clearly stealing office supplies. A lot of them.

CHARLIE

Steve, this is a misunderstanding. You know Talia's a singer-songwriter? She has a big gig coming up. I was making promo CDs.

STEVE

Whoa. Stop right there. I don't care about any of that.

CHARLIE

They're just CDs. We don't even use them anymore, everything's on the cloud. They're not worth anything.

STEVE

Charlie, there's no such thing as a "little stealing." My hands are tied. I gotta fire you.

CHARLIE

I've worked here six years. I've given everything to this company.

STEVE

I know, you're "Charlie Donut." You bring in donuts every Thursday. I always thought that was weird.

Charlie awkwardly gets on his knees, looks up at Steve.

STEVE (CONT'D)

C'mon man. Get up. I'm actually losing respect for you.

Steve helps Charlie to his feet.

STEVE (CONT'D)

Also, I'm gonna need the watch.

Charlie looks down to the new-looking watch on his wrist. It probably costs 90 bucks but Charlie clearly loves it.

CHARLIE

It's my Employee of the Year watch.

STEVE

Well, Employees of the Year don't steal from the company, do they?

Charlie pulls off the watch, slowly hands it to Steve, who puts it in a desk drawer, SLAMS it shut.

3 INT. CHARLIE AND TALIA'S APARTMENT - NIGHT 3

A loft apartment that looks way more like Talia's place than Charlie's. Acoustic guitars, a piano, posters of Joni Mitchell and Carole King. Charlie and TALIA sit on the couch, the box of CDs in front of them. \*

TALIA

It's just, you're always doing stuff for me. It sorta feels like you're smothering me a little. \*

CHARLIE

What, with love and affection? This is crazy. What are you saying?

TALIA

I don't think this is working anymore. I'd like you to move out.

CHARLIE

Don't throw this away, Talia. I remember your first gig, the first time I saw you play. \*

TALIA

Please...don't...do...this.

CHARLIE

I fell in love with you that night. With your words. Your music. "When true love knocks on your door, if you don't answer then what's it all for?" Listen to your own song. \*

4 INT. AMERICAN STORAGE - DAY 4

Charlie walks the hallways of a STORAGE FACILITY, his cart stacked high with stuff. We move slowly along with him as he stares off into space. It is strangely hypnotic. \*

Charlie catches glimpses of people: a HOARDER LADY whose unit is stuffed with garbage bags; a PHARMACEUTICAL REP whose unit is stacked with pills; a BIKE GUY working on Harleys. Charlie passes an office, on which is posted a sign: "HELP WANTED."

5 EXT. MOM'S APARTMENT COMPLEX - NIGHT 5

Holding a few bags, Charlie knocks on a door. It's answered by Charlie's mom, AUDREY, who gives him a big hug.

6 INT. MOM'S APARTMENT - NIGHT 6

Audrey leads Charlie into her one-bedroom apartment.

CHARLIE

Thanks for letting me stay here, mom. This is very temporary. Just til I get back on my feet.

AUDREY

Don't even worry about it. It will be fun! Like when you were a kid.

Charlie notices a framed photo on the mantel.

CHARLIE

Is that a photo of Dad and his new wife? Why do you have that?

AUDREY

I'm happy for them. What do you want me to do, hate her? Life's too short for that, Charlie. Plus, it kind of makes me laugh.

Charlie carries a suit, opens the hallway closet; it's FILLED TO THE BRIM with tchotchkes: porcelain dolls, snow-globes, Christmas decorations. Audrey looks away, a bit embarrassed.

AUDREY (CONT'D)

What? I had to downsize.

7 INT. MOM'S APARTMENT - LATER 7

Charlie lies under the covers on an air mattress on the floor, crammed in between the coffee table and the fireplace. He can't sleep, stares up at the ceiling.

\*

8 INT. VARIOUS OFFICES - DAY 8

We see a series of interviews, throughout which Charlie goes from energetic to haggard.

-- A guy keeps responding to texts, pretends to be listening.

-- A guy gets up in the middle of the interview to go to the bathroom in his office. "I'm listening!"

-- Charlie is mid-interview with PAUL.

PAUL

Look, you seem like a nice guy, so I'm just going to stop you. You're not going to get the job. Honestly, there are no jobs to give.

CHARLIE

So why are you interviewing me?

PAUL

I work in HR, if I don't interview people, I get fired. Oh do you have any applicants you can send my way?

9 INT. AMERICAN STORAGE - DAY 9

Charlie takes off his interview suit in his small storage unit. He notices one of the jacket's buttons has ripped off, is dangling by a thread. Charlie sighs, hangs up the jacket. The button falls off the jacket and rolls onto the floor.

10 EXT. AMERICAN STORAGE - DAY 10

Charlie walks to his car in the parking lot. A HELP WANTED sign hangs in the window. He stares at it. It stares back.

RICH (V.O.)

WELCOME TO... AMERICAN STORAGE!

11 INT. AMERICAN STORAGE - DAY

11

Charlie walks around with RICH ANDERSON (50s, well-dressed, might self-tan), the magnanimous owner of American Storage.

RICH

I got one in Diamond Bar, South Redondo, Toluca Lake, Eagle Rock, Marina Del Rey, and, well, Downtown Abbey here. It's not the crown jewel of the empire, but it gets the job done. You should see the one in Diamond Bar, it's so clean you could lick the floors.

Charlie looks down a never-ending hall lined with units. The units seem to stretch on forever...

Rich's phone rings. He answers, walks off, speaks in hushed tones. Because of the acoustics, Charlie can hear every word.

RICH (CONT'D)

No, you listen to me, buddy boy! We gave you that money, you put it right up your nose! Of course I want you to be safe. I'll transfer it into your account. But this is the last time! I love you too, bud.

\*

Rich hangs up, pained. Charlie pretends he wasn't listening.

RICH (CONT'D)

I'm not here a lot. So you're my eyes and ears while I'm gone. American Storage is my baby, Charlie. Don't drop the baby. It's a baby. It's a baby.

\*

CHARLIE

Got it, it's a baby.

RICH

Look, you're the most overqualified person I've interviewed. And the first one who graduated from a four-year college. So you want the job?

\*

12

INT. AMERICAN STORAGE - DAY

12

Charlie, wearing a blue American Storage employee collared shirt, sits in "The Cage," a small office with big glass windows that looks out onto the cavernous lobby. Florescent lights HUM as he sits there staring into space.

Through the window, Charlie sees a huge, super loud motorcycle pull up, ridden by a guy with really thick arms. On the back of the bike is NIKKI, a spunky girl in her 20s. She gets off the bike. She and the driver yell at each other. She flips him off, and he peels out and rides away.

Nikki walks in, sits down, puts her feet on the desk.

NIKKI

You must be the new guy.

CHARLIE

Hi, I'm Charlie. I hope you're okay. So I don't really know what I'm supposed to do here. Rich just kind of left.

NIKKI

Oh, do you need me to train you? Sure, let's do it. Ready? You sit right there for the entire day and do nothing. Sometimes people come in and store their stuff. And that's it.

Nikki takes a joint out of her pocket, licks it, is about to walk away.

CHARLIE

Uhh are you supposed to be doing that? Because Rich said--

NIKKI

OK, training session OUT!

A customer, DOUG, enters the office, walks up to Nikki.

DOUG  
Hi, I'd like to rent a unit.

NIKKI  
This guy can help you.

Nikki waves at Charlie, walks out of the office.

CHARLIE  
But I don't know what I'm doing!

DOUG  
I kinda wanted her to help me. It's  
OK, I'll wait.

13 INT. STORAGE UNIT - MOMENTS LATER 13 \*

Charlie stands with Doug in a storage unit. \*

DOUG \*  
So you don't have access to this \*  
unit, right? Like a skeleton key? \*  
Cause I don't want some rando \*  
wiping their dick all over my shit. \*  
I used to work at a crappy motel. \*  
You'd be shocked at what people do \*  
when they think no one's looking. \*

CHARLIE \*  
Why would anyone do that? It's my \*  
first day, but I can assure you \*  
nobody's going to wipe their dick \*  
on your stuff, sir. \*

DOUG \*  
Good. I want it in the contract. \*

14 EXT. AMERICAN STORAGE - NIGHT 14 \*

Charlie and Nikki lock up, when through the window the guy \*  
with really thick arms pulls up on the bike. \*

He revs the bike threateningly. Nikki hops on the back of the bike and they PEEL OFF. Charlie watches, confused. \*

CHARLIE

Bye.

Charlie walks to his car, when he notices an EMERGENCY EXIT is open a crack. He walks around the side to check it out.

15

INT. AMERICAN STORAGE - MOMENTS LATER

15

Charlie enters the facility. He hears sounds of SEX, which he follows down the hall. He turns a corner, FREEZES as a unit door OPENS. Charlie hides behind the door, sees a girl leave the unit and walk away. A GUY steps out, calls after her. \*

GUY (O.S.)

Don't judge me on that last maneuver. That's not really me! That's not who I am!

Charlie steps around the door so he's standing face to face with the guy. This is KURT JONES, wearing a kimono, a long crazy tangle of hair and a look of bemused shock on his face.

KURT

Oh I'm sorry. It's past closing time, isn't it?

CHARLIE

Yes. What are you doing here? I'm going to have to ask you to leave.

KURT

Oh sure, let me just lock up.

Kurt goes back in his unit, closing the door behind him. Charlie opens the door a crack with his foot, sees Kurt running around turning off lights, and turning off...an OVEN?

CHARLIE

What are you doing in there? Did you just turn off an oven?  
(smelling the air)  
Are you baking bread?

KURT

No.

CHARLIE

Smells like bread. Banana nut.

Kurt shrugs, caught. He smiles at Charlie.

KURT

Good nose. Now I owe you a slice.  
I'm Kurt. Kurt Jones.  
(reads Charlie's nametag)  
Come in, Charlie.

16

INT. KURT'S UNIT - MOMENTS LATER

16

Charlie walks into the storage unit, which is set up like a small studio apartment. A loft bed, shag carpet, couch, coffee table, refrigerator. One table is a workstation with multiple computer monitors, showing eBay auctions, Twitter feeds. There's even an antique clawfoot bathtub in the corner. Kurt breaks the bread, takes a whiff, steam rising up in his face. He offers Charlie a piece. Charlie takes a bite. \*

CHARLIE

Mmmmmm. That is good. Uh, so... you live here. \*

KURT

Yeah I do.

CHARLIE

I don't know how to say this, Kurt, but you're not allowed to.

KURT

Really? Why not?

CHARLIE

Because it's against the rules...of American Storage. And, I think, a bunch of zoning laws.

KURT

You can't kick me out of here. It's the best place in the entire world. Literally paradise. And it costs me \$350 a month. I got everything I need. A roof over my head, electricity, internet--

\*  
\*

CHARLIE

You get the internet?

KURT

High-speed! From House of Hoagies next door. I figured out their password in two seconds. "Hoagies69." Sick bastards.

Charlie nods, despite himself. It's kind of impressive. Kurt looks around his unit, opens his arms, proudly.

\*

KURT (CONT'D)

I'm living the life! And as you can tell, it doesn't scare away the ladies. Sure, it's a certain type of lady, but it just so happens that's the type of lady I'm into.

Charlie notices a Port-a-Potty in a corner.

CHARLIE

What's the deal with the Port-a-potty?

KURT

No deal. Is what it is.

CHARLIE

But how do you--

KURT

I maintain it myself.

CHARLIE

But where does the--

KURT

I maintain it myself.

An awkward beat, as Kurt looks away. Charlie stands.

CHARLIE

So it was nice meeting you, Kurt.

KURT

Don't do that, Charlie. Don't be all "it was nice to meet you" and next thing you know I'm sleeping under the 101 Freeway.

CHARLIE

My hands are tied. \*

KURT

Untie em then! Who tied em in the first place? You did! In your mind! \*

CHARLIE

Let me think about it. \*

Charlie leaves the unit, walks down the hallway. Kurt pops his head out of the unit.

KURT

We're gonna untie em, Charlie! You and me! Untie those ties! \*

## ACT II

17 INT. THE CAGE - NEXT MORNING

17

Charlie sits with Nikki. He checks Talia's Facebook page. There is a black and white photo of her with a guitar, and her song plays. It's very emotional and well-produced. He checks relationship status ("Single"), frowns. \*

NIKKI

What is that song? It sounds like a CD they sell at Starbucks that no one buys.

Charlie quickly closes the browser, pushes the monitor away.

CHARLIE

So Nikki... what if you find someone living in one of the units? \*

NIKKI

Why? Is someone doing that?

CHARLIE

No, just hypothetically. Would you kick him out?

NIKKI

Uh...yeah. Because that's completely creepy and I'd be afraid he was gonna murder me. Maybe he's cutting people's heads off and putting them in jars and storing them on shelves in his unit.

CHARLIE

But what if, hypothetically, he's just a nice guy going through something?

NIKKI

Yeah, victims! And body parts and rubber gloves. But maybe that kind of stuff excites you. Weirdo.

\*  
\*

Rich's HUMMER pulls into the parking lot. Rich walks in.

RICH

How's my Downtown Cash Cow coming?

\*

NIKKI

(flirty)  
Hey Riich.

Rich looks at Nikki's somewhat revealing shirt.

RICH

Hey, Nikki. I can't help but notice you're not wearing the uniform.

NIKKI

Oh shoot, I know. Laundry mishap. Plus, I just love how this shirt feels on me.

Charlie notices the weird sexual tension between them.

RICH

I love the way it looks on you, but  
you really gotta wear the uniform.  
Do it tomorrow.

NIKKI

Hey Charlie, ask Rich. What do you  
do if you find somebody living in  
one of the units? \*

RICH

You kick him out. Change the locks.  
Call the cops. Possible fumigation.  
Why, did you find a freeloader?

A beat as Charlie considers whether to tell. He looks down at  
a legal pad, on which is scrawled: "Untie your hands,  
Charlie." Charlie laughs, pretending he was joking.

CHARLIE

No. I was just asking if. I like to  
game out all potential situations.  
Keep on top of my responsibilities.

RICH

I like your style, Chuck. Ok team,  
keep it together! Later y'all!

18

INT. AMERICAN STORAGE - MOMENTS LATER

18

Charlie walks down the hallway holding a blender. Kurt opens  
his unit door.

KURT

Hey. What you got there, Charlie?

CHARLIE

Oh nothing.

KURT

Doesn't look like nothing. I can  
tell by the way you're cradling it. \*  
C'mon, unload.

CHARLIE

It's my ex-girlfriend's blender. \*  
(MORE)

CHARLIE (CONT'D)

I packed it up accidentally when I moved out. I'm going to go return it to her.

KURT

Kind of sounds like you took the blender on purpose and you're just using it as an excuse to talk to her. It's pretty obvious. And maaaybe a little sad.

CHARLIE

I was distraught, I didn't notice when I put the blender in one of my boxes when I moved out.

KURT

You're one of the worst liars I've ever met. How could you not notice? Don't bring it to her, man.

\*

19 INT. AMERICAN STORAGE - HALLWAY

19

Charlie puts the blender back in his unit, turns to Kurt.

CHARLIE

I'm glad I ran into you. That could have been really embarrassing.

\*

KURT

And thanks for not ratting me out to your boss. I think?

CHARLIE

I didn't. I liked your note.

KURT

(feigns confusion)  
What note? I don't know what you're talking about. But it was real solid of you. Lemme buy you a taco.

CHARLIE

That's OK.

KURT

I'm not just talking about any taco. I'm talking the best fish taco in LA, if not the world.

CHARLIE

I'll have one of those.

20 INT. TACO SHACK - NIGHT

20

Kurt and Charlie sit at a hole-in-the-wall taco shack.

CHARLIE

God damn, you were not kidding.  
What is that in the salsa? Mango?

KURT

Papaya. The sweetness and the  
spice, oh man! They slow-roast the  
chipotle for 18 hours.

The owner Emilia, a sweet Mexican woman (70s), walks over,  
takes SPECIAL SAUCE out and squirts it on Kurt and Charlie's  
tacos. Kurt smiles real big, gives her a huge hug.

\*  
\*  
\*

KURT (CONT'D)

Emilia! You are a taste-bud miracle  
worker.

(then, to Charlie)

So you want to tell me what's wrong  
now, or go have some fun?

\*  
\*  
\*  
\*

21 MONTAGE OF CHARLIE AND KURT HAVING FUN:

21

They throw bottles against a wall; join a high school street  
hockey game; watch a street performer juggle knives; play  
video games at an arcade - "Typing of the Dead"; hit golf  
balls in a 2nd-story driving range in Koreatown.

22 EXT. PARK - MORNING

22

Charlie and Kurt watch the sunrise. Charlie is unloading.

CHARLIE

--and then Talia says I'm too giving. Is that a thing? Maybe I should have been more of a dick.

KURT

Oh no. Never feel guilty about giving. You're bringing the donuts, you're burning CDs. Don't blame yourself just because you worked for a company that didn't appreciate you and went out with a woman who can't accept love.

CHARLIE

I feel like she could accept love, just not my particular brand of it.

KURT

Don't you say that, Charlie. I love your brand. I would pick your brand over all the other leading brands. If I could buy stock in your brand, I'd load up and never sell.

CHARLIE

Well, thanks man. Other than my mom, you might be the only one.

KURT

You got hurt. Broken. But you know what the best thing about being broken is? You can put the pieces back together any way you want.

\*

Charlie considers, nods.

\*

\*

23 INT. AMERICAN STORAGE - NEXT DAY 23 \*

Charlie walks down the hall, whistling, in a good mood. \*

24 INT. CHARLIE'S STORAGE UNIT - DAY 24

In his unit, Charlie's phone rings. It's Talia. He answers.

TALIA (O.S.)

Hey, do you have my blender?

CHARLIE

Talia, hey. No, I don't think so.  
What's it look like?

TALIA

A blender? It looks like a blender.

Charlie stares at the blender on a shelf in the unit.

CHARLIE

Nope, not ringing any bells. But I'll keep an eye out. Hey, I gotta go though. Got a big day. See ya.

Charlie hangs up, giddy. He can't believe he just did that.

25

INT. KURT'S UNIT - LATER

25

Kurt and Charlie play videogames on a bigscreen TV.

CHARLIE

So when did you move in here?

KURT

A long time ago. It's no big deal.

CHARLIE

But it's such a bold choice. What prompted it?

KURT

Well, let me ask you. Are you my friend, Charlie?

CHARLIE

I think so. If you're my friend.

KURT

I'm your friend. And I'm glad you asked. I remember it so vividly.

26

INT. BODGEA - FLASHBACK

26

Kurt waits in line at a bodega holding a carton of milk.  
NOTE: we see FLASHBACK from Kurt's perspective. Everything is shot like NATURAL BORN KILLERS and FEAR AND LOATHING IN LAS VEGAS - weird handheld close-ups, super wide-angle lens, etc.

KURT (V.O.)

I was on line at a store waiting to buy a two gallon jug of milk. Two percent. You buy two percent, right? It's the best milk.

Kurt grows impatient on the long line, bobbing up and down, looking over the customers in front of him.

KURT (V.O.)

There's only one check-out stand open but I see this guy, an employee, doing nothing. I tried to be patient, really I did. But I felt it rising up in me.

We see in the flashback Kurt LOSE HIS MIND. He screams:

KURT

OPEN THE FREAKING LANE!

\*

KURT (V.O.) (CONT'D)

That's what I yelled at the guy. And then the milk's open, it's pouring all over his head. Some lady yells, "What are you doing?" Bam! Now she's covered in milk too.

Kurt DOUSES the customers with milk. People back up, slipping. One guy crashes into hot chicken. A woman with a baby in a stroller skids into the aisle. Another guy's chest explodes like he's hit with bullets, spilling milk blood.

KURT (V.O.)

Everyone's staring at me. So I just poured the rest of it on myself.

Kurt POURS the rest of the milk on himself, way more than could be in the carton. The customers look terrified.

\*

KURT (V.O.)

I didn't even drink it, Charlie. The milk just dripped down my face. All over my suit.

CHARLIE (V.O.)

A suit? You were wearing a suit?

KURT (V.O.)

Yeah, who cares? Then I said...

\*

Kurt, NOW WEARING A SUIT COVERED IN MILK, stares at everyone in the store, points at them emphatically.

KURT

I'm getting off this train! Have fun being brainwashed, losers! I'm doing it real.

Kurt throws the milk carton down, walks out with purpose.

27 INT. KURT'S UNIT - BACK TO SCENE 27

CLOSE ON: Kurt's face. We PULL BACK to see Kurt is REALLY CLOSE to Charlie. Charlie backs away, a little freaked out.

KURT

Yeah, so I moved in here that night and never looked back.

\*

An awkward beat. Charlie stands.

CHARLIE

I should probably get back to work.

KURT

Did I say something wrong? Do I smell? I'm trying this new natural deodorant. There's no aluminum in it but I think that's the stuff that makes you not smell.

CHARLIE

No. I'm just... tired.

KURT

But we're gonna hang out later, right? I heard a hot tip about some illegal fireworks popping off in El Segundo tonight.

CHARLIE

I think I made a mistake.

28 INT. TALIA'S APARTMENT - DAY 28

Charlie sits in front of Talia, the blender on the table.

CHARLIE

Turns out I packed this up in the "office supplies" box. Who am I, Don Draper, making myself a daquiri in the middle of the afternoon?

TALIA

I feel like you purposefully took the blender and then pretended not to have it and now you're using it as an excuse to talk to me.

\*

\*

\*

CHARLIE

Why would I do that? I just came here to return the blender that I accidentally packed. But now that I'm here, I should tell you: I miss you. A lot. Do you think about me?

\*  
\*  
\*  
\*

TALIA

Sometimes. But not a lot and less and less as time has gone on.

Charlie face falls, crushed. The bathroom door opens and STEVE, Charlie's old boss, walks out wrapped in a towel, having just taken a shower. Charlie can't believe his eyes.

STEVE

Oh, sorry, babe. I didn't know someone was here. Hey, Charlie.

CHARLIE

Steve? What is he doing here? And why did he call you "babe?"

\*

TALIA

It's complicated. I think you should go, Charlie.

STEVE

Sorry, I'll let you two talk.

Steve gives Talia a squeeze on the shoulder. Charlie sees: STEVE IS WEARING CHARLIE'S WATCH. The one he took back and was going to give to corporate. Charlie's eyes narrow.

29

INT. AMERICAN STORAGE - DAY

29

Charlie stands on a box, struggles to pull a suitcase off the top shelf in his unit. Charlie finally RIPS the suitcase off. It falls, taking the whole top shelf with it. Charlie wails like a wounded animal, PUNCHES his stuff, losing it.

\*

KURT (O.S.)

Charlie!

Kurt opens the unit door, poking his head in.

KURT (CONT'D)

What's up, man? You OK?

CHARLIE

Leave me alone, Kurt.

Kurt brushes the debris off Charlie, helps him to his feet.

KURT

No, sir. I will not leave. Not till you tell me what's going on.

CHARLIE

You want to know what's going on? My life is shit! I'm 27 years old, I live with my mom, I work at a freaking storage facility. No offense.

KURT

None taken. I'd never work here. Hey, I got the best beef jerky! I traded a guy Garbage Pail Kids for it. Want to eat some on the roof?

\*  
\*  
\*

30

EXT. ROOF - NIGHT

30

Kurt eats beef jerky. Charlie paces, worked up.

CHARLIE

That dick! He fires me, steals my girlfriend and then has the gall to steal my watch too?

KURT

Yes! Let it out! Feel the fire!

CHARLIE

I'm gonna wait for that guy in the parking lot. Just wait for a long time. And when he comes out, I'm gonna straight up murder that fool! I'll strangle him till he dies. Last thing I'll do is take my watch off his cold, dead wrist.

KURT

It's bad enough he stole your girl. But you do not steal a man's watch. You earned that watch. That's your watch. We gotta get that watch!

CHARLIE

That's crazy. It's just a watch. My cell phone does what this watch does, plus a thousand other things.

\*

KURT

No, it's more than that. Cause if you sit around waiting for the world to give you what you deserve, you're going to be waiting forever.

Kurt hops to his feet, excited.

KURT (CONT'D)

See, everybody keeps stuff in storage. You've got unlimited potential locked away in a dusty unit. What's inside? Oooh, a bike with training wheels. Take that bike out, take those training wheels off, and learn to ride.

CHARLIE

You're speaking metaphorically.

\*

KURT

Take out the boxes. Written on one is "fear." Another, "insecurity." A third: "Mommy issues." Take an Exacto knife and rip through the packing tape and FREE YOURSELF!

CHARLIE

I get the metaphor. I just think it's a stupid idea.

Kurt gets in Charlie's face, an intense look in his eye.

KURT

Are you gonna be a guy who just gives and gives and never gets anything back? Or are you gonna take what's yours?

CHARLIE

It is mine. I earned that watch.

KURT

LET'S GO GET THAT WATCH!

Charlie smiles wide, a glimmer in his eye.

CHARLIE

Yeah. Let's go get that watch.

ACT III

31 EXT. NIGHTCLUB - NIGHT 31

A small music club in Hollywood. Outside a poster says:  
"Industry Showcase Tonight: Talia!" Kurt and Charlie walk up.  
Kurt is air-punching all over the place, getting psyched up.

32 INT. NIGHTCLUB - NIGHT 32

Kurt and Charlie enter the club, filled with hiply dressed \*  
music industry types. Talia performs on stage. She's actually \*  
really good, if you're into Pop/Folk. Charlie and Kurt watch \*  
from the back. They spot Steve by the bar, who listens to  
Talia along with coworkers from work.

CHARLIE

There's Steve. Wearing the watch. \*

KURT

Oh yeah. We're gonna show this \*  
prick what time it is. Once he  
makes a move, we follow him and \*  
take the watch.

CHARLIE

(not listening)  
Yeah...good plan.

Charlie can't help but watch Talia, clearly still attracted.

KURT

Hey. Snap out of it. We're here for \*  
the watch. Get your head in the  
game. Now slap me.

CHARLIE

What? I don't want--

KURT

Slap me, Charlie! I need to rev up.

Charlie slaps Kurt. Kurt very quickly slaps him right back.

KURT (CONT'D)

Now we're even.

They watch Steve. He doesn't look that into the music, but he \*  
claps really big after the song is over. Steve finishes his  
beer, then walks into the men's bathroom. Kurt motions to  
Charlie, "Move out."

33

INT. CLUB BATHROOM - MOMENTS LATER

33

Kurt and Charlie enter the bathroom, where Steve is peeing at  
a urinal. Kurt quickly LOCKS the bathroom door.

CHARLIE

What are you doing?

KURT

What does it look like? It's a  
takedown. And Remember, in a  
bathroom, there's no such thing as  
fighting dirty.

Steve turns, still peeing. Reveal there is a music industry  
type washing his hands at the sink, watching disinterestedly.

STEVE

What's going on here? Charlie?

Kurt circles around the bathroom, lowers his head like an  
animal. It's scary and strange. Steve points at him.

STEVE (CONT'D)

What's this guy doing? You have a  
very threatening posture right now.

Steve finishes peeing, buttons up, turns to them.

CHARLIE

We need to talk. You said you were  
going to give the watch back to  
corporate, but you're wearing it.

Steve looks at his watch, lamely tries to cover it up.

STEVE

My other watch broke, this is just  
a temporary solution.

\*

KURT

WRONG ANSWER!

Kurt bum-rushes Steve, arms flailing. He grabs a hold of him.

KURT (CONT'D)

Come on, Charlie! What are you  
waiting for? Bring the ruckus!

Charlie watches Kurt struggle with Steve, who fights his way  
out of Kurt's hold. Suddenly Charlie erupts:

CHARLIE

GIVE ME BACK MY WATCH! AH!!!!

Charlie rushes Steve, joins Kurt as they WRESTLE Steve. They  
toss him across the bathroom, KNOCKING HIM into the industry-  
type who dries his hand in a Dyson Hand Dryer. His hands are  
knocked into water from an automatic faucet, wetting his  
hands again. He screams in anger.

Kurt and Charlie PIN Steve to the ground, STEP on his wrist.

STEVE

Owwwwwww! Let go of me! This floor  
is covered in urine! Oh god, that's  
a pube! It's so close to my face!

Charlie unbuckles the watch, rips it off. He puts the watch  
on, leaves Steve on the ground.

STEVE (CONT'D)

You would have done the same thing  
in my position! Don't judge me!

34

INT. NIGHTCLUB - MOMENTS LATER

34

Charlie and Kurt walk out of the bathroom. Charlie sees Talia  
talking to music industry folk by the merchandise booth, the  
show over. Charlie walks right up to Talia.

TALIA

Charlie. Look, I don't want to do  
this right now. This is a really  
important night for me.

\*  
\*  
\*

CHARLIE

You sounded great up there. And you don't have to worry about me calling you anymore. Thanks for breaking up with me. I needed it.

Charlie walks away, leaving a stunned Talia.

TALIA

Charlie! Wait! I'm sorry!

Kurt follows him, shaking his head in amazement.

KURT

Holy shit! That was badass! I cannot believe you walked away from that because she is a...ttractive.

Charlie and Kurt walk out of the club together, triumphant.

TAG

35

EXT. LA RIVER - EVENING

35

Kurt and Charlie arrive at the LA river.

CHARLIE

Thanks a lot, Kurt. You were right. I needed to do that.

KURT

It was a pleasure to witness.

Kurt takes the watch and THROWS it into the river.

CHARLIE

What the hell, man?

KURT

It's not about the watch. It was never about the watch.

Charlie shakes his head.

CHARLIE

What? It was always about the watch. Literally before we left you said, "It's all about the watch."

KURT

But can't you see symbolically it  
makes sense to let go of the watch?  
You don't really need a watch.

\*

Charlie shrugs. They walk down the street, into the sunset.

\*

CHARLIE

You know, I didn't even like that  
watch. I just felt bad not wearing  
it. Hey Kurt, what time is it? I  
don't have a watch.

\*

\*

\*

\*

KURT

No you don't. You know why? Cause  
you emptied your unit today,  
Charlie. You rented the truck,  
backed it up to the loading dock  
and cleaned house.

\*

CHARLIE

That's right. I even lined the  
truck with moving blankets, dropped  
it off at Goodwill, and now I feel  
a thousand pounds lighter.

\*

KURT

There you go. You're getting it.  
Hey, you feel like getting a  
milkshake? I know this great place  
in Santa Barbara.

\*

CHARLIE (V.O.)

Why not?

FADE OUT.

THE END.