

HIGH FIDELITY

By

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Based on the novel by Nick Hornby

**9/11/98**

London Draft Registered: WGAw

**FADE IN**

**INT. ROB'S APARTMENT - NIGHT**

**STEREO**

audiophile  
a  
nanoseconds

Not a minisystem, not a matching set, but coveted clutter of McIntosh and Nakamichi, each component from different era, bought piece by piece in various of being flush.

**ROB (V.O.)**

What came first? The music or the misery? People worry about kids playing with guns and watching violent videos, we're scared that some sort of culture of violence is taking them over...

**RECORDS**

slowly...  
but  
forever

Big thin LPs. Fields of them. We move across them, they seem to come to rest in an end of a few books... then the CD's start, and go on, faster and faster, then the singles, then the tapes...

**ROB (V.O.)**

But nobody worries about kids listening to thousands -- literally thousands -- of songs about broken hearts and rejection and pain and

misery and loss.

until...  
that  
and  
It seems the records, tapes, and CD's will never end  
we come to ROB -- always a hair out of place, a face  
grows on you. He sits in an oversized beanbag chair  
addresses us, the wall of music behind him.

**ROB**

Did I listen to pop music because I  
was miserable, or was I miserable  
because I listened to pop music?

**INT. APARTMENT - NIGHT**

out  
head  
what he  
time.  
Group of bags huddled next to the door. Not the go-on-  
vacation set, but the clothes-to-coffee-maker moving  
variety. Rob stares at them, his face unreadable, his  
gripped by a big pair Boudokan headphones. We hear  
is hearing, something foreboding and upbeat at the same

immediately  
moment  
to  
to  
LAURA, Rob's girlfriend, enters the room, and he  
pulls the headphones off. She clocks him for a moment,  
catching him in what seems to be an old and repeated  
of nonpresence. She begins to heft the bags, Rob goes  
her, a little tardy for his big goodbye. Laura begins  
cry a bit.

**LAURA**

I don't really know what I'm doing.

He smiles, and she doesn't. He adjusts.

**ROB**

You don't have to go this second.  
You can stay until whenever.

**LAURA**

We've done the hard part now. I  
might as well, you know...

**ROB**

Well stay for tonight, then.

backs  
of  
door  
the  
the  
sound

Laura shakes her head, lifts the last small bag, and out the door. A strap catches on a handle and the two of them wrestle with it a bit, while trying to keep the door open, until Laura awkwardly disappears from view and the door shuts behind Rob. He stays right there staring at the shut door for a long moment, listening to the fading sound of Laura and her dragging bags.

**STEREO**

He

Rob's left hand cranks the volume knob while his right switches the CD changer to something loud and adrenal. He addresses us again.

**ROB**

My desert-island, all-time, top five most memorable break-ups, in chronological order are as follows: Alison Ashworth, Penny Hardwick, Jackie Allen, Charlie Nicholson, Sarah Kendrew.

**INT. APARTMENT STAIRWELL**

Laura drags her bags, banging down the stairs --

**INT. ROB'S APARTMENT**

physically,

Rob moves around the apartment, seeming to expand looking for change as he continues.

**ROB**

Those were the ones that really hurt. Can you see your name in that list, Laura? Maybe you'd sneak into the top ten, but there's no place for you in the top five. Sorry. Those places are reserved for the kind of humiliations and heartbreaks that you're just not capable of delivering.

He adjusts the angle of the TV, stuffs a creepy family portrait into a drawer.

**ROB**

That probably sounds crueler than it's meant to, but the fact is, we're too old to take each other miserable. Unhappiness used to mean something. Now it's just a drag like a cold or having no money.

facing  
emerge  
across

He moves through the living room to an open window the street. Looking down two stories, he sees Laura from the building and drag her bags toward her car the street.

**ROB**

If you really wanted to mess me up, you should have got to me earlier.

**CUT TO:**

**EXT. SUBURBAN PARK - DUSK -**

Rob and Alison sit on the bench, kissing awkwardly.

**ROB (V.O.)**

Which brings us to number one. Alison Ashworth.

**PARK BENCH - DUSK**

make-

The same shot, the next night: new clothes, same clumsy out session.

**ROB (V.O.)**

My relationship with Alison Ashworth lasted six hours.

**PARK BENCH - DUSK**

...Next night...

**ROB (V.O.)**

The two hours after school and before The Rockford Files, three days in a row. On the fourth afternoon.

**SAME PARK BENCH**

...And the fourth night...

**ROB (V.O.)**

Kevin Bannister.

the  
self-  
casual

Alison and another boy, KEVIN BANNISTER. Kissing. In background, Rob approaches and stops. He implodes with consciousness and humiliation and attempts to affect a gait as he mopes away.

**ROB (V.O.)**

It would be nice to think that since I was fourteen, times have changed, relationships have become more sophisticated, females less cruel, skins thicker, but there still seems to be an element of that afternoon in everything that has happened to me since. All my other romantic stories seem to be a scrambled version of that first one.

**INT. ROB'S APARTMENT**

to  
wall

Rob sits in his chair, a cord leading from the stereo headphones draped around his neck. Behind him is the wall of music.

**ROB**

Number two. Penny Hardwick. Penny was great-looking, and her top five recording artists were Carly Simon, Carole King, James Taylor, Cat Stevens, and Elton John...

as

He lets the needle down on the turntable next to him. "Nobody Does It Better" by Carly Simon begins to play

**PRESENCE...**

**EXT. HIGH SCHOOL LAWN - FLASHBACK - MOS**

across  
wholesome  
smiling a

...and continues as SOUNDTRACK. PENNY, 16, is walking  
the grass toward us. She's the clean, sporty, nice  
girl-next-door. She waves to off-camera friends,  
winning smile.

**ROB (V.O.)**

Everybody liked her. She was nice.  
Nice manners. Nice grades. Nice-  
looking.

**INT. PENNY'S BEDROOM - NIGHT**

moves  
to  
into

Penny and Rob sit on the edge of the bed, kissing. Rob  
his hand up toward the breast, but the hand then seems  
have a new idea, and dives south to follow the thigh  
Penny's skirt...

**ROB (V.O.)**

She was so nice, in fact, that she  
wouldn't let me put my hand  
underneath, or even on top of, her  
bra.

away  
balefully.

...when he contacts skin, Penny rolls like a gymnast  
and off of the bed, out of frame. Rob looks away

**EXT. STREET - NIGHT**

her

"Nobody Does It Better" continues as Rob walks Penny to  
front door. She is smiling, he seems distant.

**ROB (V.O.)**

Penny was nice, but I wasn't  
interested in nice, just breasts,  
and therefore she was no good to me.  
And so I was finished with her.

She leans in to kiss him, and he shrugs her off.

**ROB**

What's the point? It never goes  
anywhere.

Without looking at her, Rob turns and walks down the street, getting smaller. Penny watches for a while.

**CUT TO:**

**INT. "EL" TRAIN CAR - MORNING - PRESENT**

Rob sways with the other commuters.

**ROB**

She cried, and I hated her for it, because she made me feel bad. I started dating a girl who everybody said would put out, and Penny went with this asshole Chris Thompson who told me that he had sex with her after something like three dates. How had Penny gone from a girl who wouldn't do anything to a girl who would do everything?

A BUSINESSMAN looks up from his paper at Rob, then back down.

**EXT. CLARK STREET - DAY**

An old Chicago block of local merchants, on a busy street.

Rob makes his way down the street, jangling a set of keys and talking to us.

**ROB**

My store's right up here. It's called The Record Exchange. It's carefully placed to attract the bare minimum of window shoppers.

Rob arrives at a storefront, and begins unlocking a rusty gate with two locks and then a beaten-down door.

**ROB**

I get by because of the people who make a special effort to shop here on Saturday young men, always young men, who spend a disproportionate amount of their time looking for deleted Smiths singles and "original

not rereleased" underline Frank Zappa  
albums.

**INT. RECORD STORE - DAY**

windows  
to  
rug.  
you  
to  
people

In almost darkness. More light might penetrate the  
if there weren't so many record-release posters taped  
them. A dusty narrow corridor clad in burlap and shag  
On the walls are bagged 45's you will never hear unless  
commit your life to the losing proposition of listening  
every noodling of Jah Wobble and Glen Glenn and other  
you've never heard of.

causing  
reverence  
empty  
church.

But as Rob opens the door, enters, and flips a switch  
the fluorescents to sputter, we see in his eyes the  
and earnestness of a football coach gazing across an  
field or a priest drawn at midnight to his empty

**ROB**

The fetish properties are not unlike  
porn. I would feel guilty taking  
their money if I wasn't, kind of,  
well, one of them.

he  
and

As he walks one of the two slim aisles toward the back,  
stops on a dime, steps back and pulls a CD from the sea

replaces it almost the same position, but not quite --  
meticulousness and pride in this gesture...

admitting  
discophile

After a moment the door creaks open behind Rob,  
DICK, a nervous, forlorn but sweet and intelligent  
with long greasy black hair, a Sonic Youth T-shirt, a  
monstrous pair of headphones, and a canvas record bag  
emblazoned with a label logo.

**ROB**

'Morning, Dick.

**DICK**

Oh, hi. Hi, Rob.

**ROB**

Good weekend?

**DICK**

Yeah, OK. I found the first Licorice Comfits album at Vintage Vinyl. The one on Testament of Youth. Never released here. Japanese import only.

**ROB**

Great.

**DICK**

I'll tape it for you.

**ROB**

No, that's okay. Really.

**DICK**

'Cause you like their second one, you said, Pop, Girls. etc. The one with Cheryl Ladd on the cover. You didn't see the cover though.

**ROB**

Yeah, I haven't really absorbed that one.

**DICK**

Well, I'll just make it for you.

**ROB**

(resigned)

Okay.

**CUT TO:**

**INT. RECORD STORE - LATER**

clipboard  
Dick is behind the counter, Rob in the aisles with a  
doing inventory.

**ROB**

(re: music)

What's this?

**DICK**

The new Belle and Sebastian. Like  
it?

punk  
are  
phonetically

The door flies open and BARRY, an acid-tongued post-rock misanthrope without quite enough intelligence to conceptualize his own rebellion, walks in. His teeth clenched in air-guitar concentration and he's cranking a Clash riff:

**BARRY**

**BAA! BA BA DANG!**

mid-step  
His

Dick shrinks back from him instinctively. He stops and cocks his ear at the music playing in the store. His face adopts an exaggerated grimace.

**BARRY**

Holy Shiite! What the fuck's this?

**DICK**

It's the new --

**ROB**

It's the record we've been listening  
to and enjoying, Barry.

Dick

Barry moves in on the stereo behind the counter, and gets out of his way.

**BARRY**

Well that's problematic because it  
sucks ass.

He pops the CD out and frisbees it to Dick.

**BARRY**

(re: the CD)

Yours, I assume...

"How  
through at

Barry pulls a tape out of his jacket and jams it in. "How to Kill a Radio Consultant" by Public Enemy comes through the red levels.

**ROB**  
(over the blare)  
**TURN IT OFF, BARRY.**

**BARRY**  
**IT WON'T GO ANY LOUDER.**

Barry walks in rhythm toward the stockroom and disappears.

Barry's Rob goes behind the counter and stops the tape. head pops out of the stockroom.

**BARRY**  
What are you doing?

**ROB**  
I don't want to hear Public Enemy right now.

**BARRY**  
Public Enemy! All I'm trying to do is cheer us up. Go ahead and put on some old sad bastard music see if I care.

**ROB**  
I don't want old sad bastard music either. I just want something I can ignore.

**BARRY**  
But it's my new tape. My Monday morning tape. I made it last night just for today.

**ROB**  
Yeah, well it's fucking Monday afternoon. You should get out of bed earlier.

**BARRY**  
Don't you want to hear what's next?

**ROB**  
What's next?

**BARRY**  
Play it.

**ROB**

Say it.

**BARRY**

(sighs)

"Little Latin Lupe Lu."

Rob groans.

**DICK**

Mitch Ryder and the Detroit Wheels?

**BARRY**

(defensive)

No. The Righteous Brothers.

**DICK**

Oh well. Nevermind.

Barry bristles and moves slowly in on Dick.

**BARRY**

What?

**DICK**

Nothing.

**BARRY**

No, not nothing. What's wrong with the Righteous Brothers?

**DICK**

Nothing. I just prefer the other one.

**BARRY**

Bullshit.

**ROB**

How can it be bullshit to state a preference?

**BARRY**

Since when did this shop become a fascist regime?

**ROB**

Since you brought that bullshit tape in.

**BARRY**

(sarcastic)

Great. That's the fun of working in

a record store. Playing crappy pap you don't want to listen to. I thought this tape was going to be, you know, a conversation stimulator. I was going to ask you for your top five records to play on a Monday morning and all that, and you just had to ruin it.

**ROB**

We'll do it next Monday.

**BARRY**

Well what's the point in that?

CLACKING  
spot  
Rob  
open to  
punks.  
different  
spots  
move.  
Barry  
their  
CD,  
From outside. HEAR THE SOUND OF SKATEBOARD WHEELS  
AND SCRAPING, GETTING LOUDER. Rob, Dick and Barry stop  
fighting to listen, then each moves purposefully to a  
in the store. Dick to the register, Barry to the back,  
next to the door, as if bracing for a street fight.  
The SOUND gets closer, then stops. The door swings  
admit VINCE and JUSTIN, two fifteen-year-old skate  
Vince's hair is post-apocolyptically hacked to  
lengths, Justin's in uniformly shaven with leopard  
dyed browse. Rob follows them, watching their every  
Dick counters from his perch, getting another angle.  
cracks his knuckles threateningly. Vince and Justin do  
best browser impersonations. Finally Justin plucks a  
and the two move to the counter.

**ROB**

Hey. Didn't you steal that one already?

**DICK**

Can I help you?

**JUSTIN**

Just this.

**DICK**

That'll be fifteen-twenty-seven.

paper  
help me.  
singles

Vince reaches into his deep pocket and pulls out a cup, with piece of paper attached that says "Please I'm retarded." He pours a mass of change and crumpled onto the counter. Dick begins counting it out.

**VINCE**

Isn't your name Dick?

**DICK**

Yes.

**VINCE**

That sucks. Get it?

and  
stock

Dick cracks a sad smile for a second. He bags the CD Vince and Justin are off. Rob walks back through the room door.

**CUT TO:**

**INT. RECORD STORE - STOCK ROOM - LATER**

He  
talks to us as he works.

**ROB**

I'm sick of the sight of this place,  
to be honest. Some days I'm afraid --

where  
door.  
Rob is looking (camera), and retreats back through the

Rob continues.

**ROB**

I'm afraid I'll go berserk, rip the  
Elvis Costello mobile from the  
ceiling, throw the "Country Artists

Male A-K" rack out onto the streets,  
go off to work in a Virgin Megastore  
and never come back --

and He hears the bell on the front door RING, and he stops  
listens, looks a bit worried.

**CUSTOMER (O.S.)**

I'm looking for a record for my  
daughter. For her birthday. "I  
Just Called To Say I Love You." Do  
you have it?

**BARRY (O.S.)**

Oh yeah. We got it.

Rob relaxes and goes back to work.

**CUSTOMER (O.S.)**

Great. Can I have it then?

**BARRY (O.S.)**

No, you can't.

Rob deflates, shaking his head.

**STORE FLOOR**

Barry leans back, elbows up on the counter behind him,  
talking to the CUSTOMER, a middle-aged graying man in a  
raincoat.

**CUSTOMER**

Why not?

**BARRY**

Because it's sentimental tacky crap,  
that's why not. Do we look like the  
kind of store that sells "I Just  
Called To Say I Loved You?" Go to  
the mall and stop wasting our time.

**CUSTOMER**

What's your problem? What did I...  
Why are you --

**BARRY**

Do you even know your daughter?  
There is no way she likes that song.  
Or is she in a coma?

store. The Customer throws up his hands and starts out of the

**CUSTOMER**

Okay, okay, buddy. I didn't know it was Pick On the Middle-Aged Square Guy Day. My apologies. I'll be on my way.

He steps out of the door.

**BARRY**

B'Bye!

and Outside, anger catches up to the Customer. He turns  
throws up a middle finger --

**CUSTOMER**

**FUCK YOU!**

-- and bolts. Barry smiles and turns to see

**ROB**

standing in the doorway of the stock room. He feigns  
applause.

**ROB**

Nice, Barry.

**BARRY**

Rob. Top five musical crimes perpetrated by Stevie Wonder in the '80's and '90's. Subquestion -- is it in fact unfair to criticize a formerly great artist for his latter-day sins? "Is it better to burn out than to fade away?"

**ROB**

You just drove a fucking customer away, Barry.

**BARRY**

We didn't even really have it. I happen to know for a fact that the only Stevie Wonder single we have is "Don't Drive Drunk." I was just goofing on the straight, and it never cost you a penny.

**ROB**

Not the point.

**BARRY**

Oh, so what's the point then?

**ROB**

I don't want you talking to our customers like that again.

**BARRY**

"Our customers?" You think that Mr. L.L. Bean out there is going to be a regular?

Rob's face begins to redden with anger.

**ROB**

Barry, I'm fucking broke! I know we used to fuck with anyone who asked for anything we didn't like, but it's gotta stop.

**BARRY**

Bullshit. The guy was going to buy one record -- which we didn't even have -- and leave and never come back again anyway. Why not have a little fun? Big fucking deal.

**ROB**

What did he ever do to you?

**BARRY**

He offended me with his terrible taste.

**ROB**

It wasn't even his terrible taste. It was his daughter's.

**BARRY**

Oh, now you're defending that motherfucker? You're going soft in your old age, Rob. There was a time when you would have chased him out of the store and up the street. Now all of a sudden I'm offending your golf buddy.

(sarcastic)

You're right, Rob. I am so sorry.

How are we ever going to make enough money to get you and Laura into the country club?

Rob is red and seething.

**BARRY**

And by the way, I tell you this for your own good: That's the worst sweater I've ever seen. I have never seen a sweater that bad worn by anyone I'm on speaking terms with. It's a disgrace to the human race.

Rob springs on Barry, grabbing him by the lapels and jerking him up against the wall. Rob is so mad he can't say anything.

**DICK**

Hey, guys... Hey.

Rob runs out of steam and drops Barry, who backpedals fast.

**BARRY**

(extremely shaken)

What are you, some kind of fucking maniac? If this jacket's torn you're gonna pay big.

Barry stomps out of the store. Rob turns and goes back to the stockroom, and sits on the stepladder. Dick appears in the doorway, terrified.

**DICK**

Are you all right?

**ROB**

Yeah. I'm sorry... Look Dick, Laura and I broke up. She's gone. And if we ever see Barry again maybe you can tell him that.

**DICK**

'Course I will, Rob. No problem. No problem at all. I'll tell him next time I see him.

Rob nods. Dick sets out into the uncharted  
conversational territory of interpersonal relationships.

**DICK**

I've ah... got some other stuff to  
tell him anyway, so it's no problem.  
I'll just tell him about, you know,  
Laura, when I tell him the other  
stuff.

**ROB**

Fine.

**DICK**

I'll start with your news before I  
tell him mine, obviously. Mine isn't  
much, really, just about Marie LaSalle  
(flashes CD of pretty  
woman)  
playing at Lounge Ax tonight. I  
like her, you know, she's kind of  
Sheryl Crowish... but, you know,  
good. So I'll tell him before that.  
Good news and bad news kind of thing.

Dick laughs nervously.

**DICK**

Or rather, bad news and good news,  
because he likes this person playing  
tonight. I mean, he liked Laura  
too, I didn't mean that. And he  
likes you. It's just that --

**ROB**

I understand, Dick.

**DICK**

Sure. 'Course. Rob, look. Do you  
want to... talk about it, that kind  
of thing?

Rob looks up at Dick, who is so nervous that his brow  
is wet.

**ROB**

No. Thanks though, Dick.

Dick sighs with relief, and smiles his way out of the  
stock

room.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

Number three in the top five break-ups was Charlie Nicholson, sophomore year of college. Some people never got over 'Nam, or the night their band opened for Nirvana. I guess I never really got over Charlie.

**CUT TO:**

**EXT. COLLEGE QUAD - DAY - FLASHBACK**

bleach-  
about twenty feet away we see a tall, thin beauty,  
blonde hair cropped short in darling '80's new-wave  
asymmetry.

her  
She is speaking animatedly to a PAMPHLETEER, driving  
points home with a forefinger.

**ROB (V.O.)**

She looked different. Dramatic.  
Exotic. She talked a lot, about  
remarkably interesting things like  
music, books, film, and politics...

**INT. CAFE - DAY**

engaged  
just  
tousles his  
A younger Rob sits amongst a group of STUDENTS who are  
in a heated conversation. He is smiling, mouth closed,  
happy to be there. Charlie sitting next to him,  
hair as she talks incessantly.

**ROB (V.O.)**

(over her talking)  
...so we didn't have those terrible,  
strained sentences, that seemed to  
characterized most of my

relationships. And she liked me.  
She liked me. She liked me.

Charlie gives Rob a quick kiss and keeps talking...

**EXT. STREET - AFTERNOON**

and  
about  
something.

Rob and Charlie walk arm in arm, Rob in cool clothes  
sunglasses trying to look cool, Charlie making a point

by a  
store window REFLECTION.

Rob checks out how cool he looks with her as they walk

**ROB (V.O.)**

We went out for two years, and for every single minute I felt as though I was standing on a dangerously narrow ledge. I couldn't get comfortable, couldn't ever stretch out and relax. Why would a girl -- no, a woman -- like Charlie go out with someone who only a few years ago sewed a Foghat patch on his jacket? I felt like all those people who suddenly shaved their heads and said they'd always been punks. I felt like a fraud. And I was depressed by the lack of flamboyance in my wardrobe...

**INT. CHARLIE'S APARTMENT - DAY**

apartment:  
Doisneaux  
on his  
She  
back  
on.

The fabulous sophomore design student's studio  
White wood floor, white walls, overvarnished door,  
print on the wall, futon on the floor. Rob lies back  
elbows, watching Charlie in uncomfortable, worried awe.  
stands, her back to him, wearing only her underwear and  
pulling on a T-shirt -- a heartbreaking image to look

**ROB (V.O.)**

...I worried about my abilities as a lover. I was intimidated by the

other men in her design department,  
and became convinced that she was  
going to leave me for one of them.

Charlie turns around and looks at Rob with naked  
ambivalence.

**ROB (V.O.)**

She left me for one of them. The  
dreaded Marco.

**EXT. CHARLIE'S APARTMENT - NIGHT**

lit  
Charlie's  
tall,  
buries

It is RAINING like crazy, and Rob is shouting up at a  
window, maniacally gesturing. The curtains part and  
figure appears, clad only in a sheet. Next to her is a  
built, handsome man, MARCO, also in a sheet.  
Eventually he falls to his knees with a splash and  
his head in his hands. The light goes out.

**ROB (V.O.)**

And I lost it. I lost it all.  
Dignity, faith, fifteen pounds...

**EXT. STREET - NIGHT**

Rob wandering through the rain.

**ROB (V.O.)**

Any small idea of personal identity  
that I had acquired up to that point.

**INT. SOME RECORD STORE - DAY**

stack  
of records.

A younger and catatonic Rob listlessly sorts through a

**ROB (V.O.)**

I came to three months later, and to  
my surprise had flunked out of school  
and started working in a record store.

**INT. ROB'S APARTMENT - NIGHT**

around

Rob stands in front of his wall of music, shifting LPs

to

between the shelves and piles on the floor as he talks  
us.

**ROB**

What I really learned from the Charlie Debacle is that you gotta punch your weight. Charlie was out of my Class: too pretty, too smart, too witty, too much. What am I? Average. A middleweight. Not the smartest guy in the world, but certainly not the dumbest. I've read books like The Unbearable Lightness of Being, Angela's Ashes, and Love in the Time of Cholera, and understood them, I think -- they're about girls, right? -- just kidding -- but I don't like them very much. My all time top five favorite books are Johnny Cash's autobiography, Snow Crash by Neil Stevenson, Zen and the Art of Motorcycle Maintenance, The Trouser Press Guides to Rock, and, I don't know, probably something by Kurt Vonnegut. I look through the New Yorker when my neighbor's done with it, and I'm not averse to going down to the Fine Arts to watch subtitles films, although on the whole I prefer American films. Top five being Blade Runner, Cool Hand Luke, the first two Godfathers which we'll count as one, Taxi Driver, and The Shining. I'm okay looking, average height, not skinny, not fat. My genius, if I can call it that, is to combine a whole load of averageness into one compact frame. You might say there were millions like me, but there aren't, really: Alot of guys have impeccable music taste but don't read, alot of guys read but are really fat, alot of guys are sympathetic to women but have stupid beards, alot of guys have a Woody Allen sense of humor but look like Woody Allen. Some drink too much, some drive like assholes, some get into fights, or show off money, or do drugs. I don't do any of these things, really. If I do okay with women it's not because

of the virtues I have, but because  
of the ugly flaws I don't have...  
So. Charlie and I didn't match.  
After her I was determined to never  
get out of my league again.

**INT. ROB'S APARTMENT - NIGHT**

older  
Rob presses play on the answering machine. A pleasant,  
female voice is heard. It's JANET, Laura's mother.

**JANET**

(on machine)

Hello, you two. Laura, it's your  
mother. Your father's angina is a  
little rough today and I thought  
he'd like to talk to you. No big  
deal. I love you two. Bye.

Beep.

**LIZ**

(on machine)

Rob, it's Liz. Just calling to see,  
well, if you're okay. Give me a  
ring. I'm not taking sides. Yet.  
Lot's of love. Bye.

and  
He pulls an LP from a shelf, puts it on the turntable  
sits back in his chair.

**EXT. LAKE MICHIGAN WATERFRONT - MOS - THE PAST**

Rob  
SARAH,  
complaining  
The MUSIC becomes SOUNDTRACK to the following scenes.  
and SARAH, a thin, modestly attractive young woman,  
walk and talk. They seem to be emphatically  
together.

**ROB (V.O.)**

Charlie and I didn't match. Marco  
and Charlie matched. Me and Sarah,  
number four on the all time break-  
ups list, matched. She wore more or  
less the same clothes as mine, had  
an acceptable working knowledge of  
music, and she had been dumped by  
some asshole named Michael. He was

her moment, Charlie was mine. Sarah had sworn off men. I had sworn off women. It made sense to pool our loathing of the opposite sex, swear them off together, and get to share a bed with someone at the same time.

**INT. SARAH'S APARTMENT - MOS - NIGHT**

Rob and SARAH sit up in bed, staring at the television...

**ROB (V.O.)**

We were frightened of being left alone for the rest of our lives. Only people of a certain disposition are frightened of being alone for the rest of their lives at twenty-six. We were of that disposition. Everything seemed much later than it was.

**INT. SARAH'S KITCHEN - MOS - DAY ROB'S POV**

of Sarah, sitting across the table, mid-confession.

**ROB (V.O.)**

When she told me that she met someone else it made no sense. Her meeting someone else was contrary to the whole spirit of our arrangement. All we really had in common was that we were dumped by people, and that we were against dumping. We were violently anti-dump. So how come I got dumped?

**ROB IN HIS CHAIR**

The MUSIC becomes PRESENCE again, and Rob takes the needle off the record.

**ROB**

You run the risk of losing anyone who is worth spending time with. But I didn't know that at the time. All I saw was that I'd moved down a division and that it still hadn't worked out, and this seemed cause for a great deal of misery and self-pity. And that's when Laura came

along.

**INT. ROB'S APARTMENT - NIGHT**

Rob is surrounded by stacks of records on the floor.  
He looks to camera.

**ROB**

I'm reorganizing my records tonight. It's something I do in times of emotional distress. When Laura was here I had them in alphabetical order, before that, chronologically. Tonight, though, I'm trying to put them in the order in which I bought them. That way I can write my own autobiography without picking up a pen. Pull them all off the shelves, look for Revolver and go from there. I'll be able to see how I got from Deep Purple to The Soft Boys in twenty-five moves. What I really like about my new system is that it makes me more complicated than I am. To find anything you have to be me, or at the very least a doctor in Rob-ology. If you wanna find Landslide by Fleetwood Mac you have to know that I bought it for someone in the fall of 1983 and then didn't give it to them for personal reasons. But you don't know any of that, do you? You would have to ask me to--

The phone rings again. Rob picks it up.

**ROB**

Yeah?

**MOM**

Hi, Rob. It's your mother.

Rob deflates a bit.

**ROB**

Hi, Mom.

**MOM**

Everything all right?

**ROB**

Great. Super-fantastic.

**MOM**

How's the store?

**ROB**

So so. Up and down.

**MOM**

Your lucky Laura's doing so well.  
If it wasn't for her, I don't think  
either of us would ever sleep...

but Rob holds his lips together with thumb and forefinger,  
succumbs --

**ROB**

She left. She's gone.

**MOM**

What do you mean? Where did she go?

**ROB**

How would I know? Gone. Girlfriend.  
Leave. Not say where gone. Laura  
move out.

**MOM**

Well call her mother.

**ROB**

She just called. She doesn't even  
know. It's probably the last time  
I'll ever hear her voice. That's  
weird, isn't it? You spend Christmas  
at somebody's house, you know, and  
you worry about their operations and  
you see them in their bathrobe, and...  
I dunno...

Silence.

**ROB**

There'll be another mom and another  
Christmas. Right?

Silence... More silence.

**ROB**

Hello? Anybody there?

**THE SOUND OF SOFT CRYING**

**ROB**

I'm all right, if that's what's upsetting you.

**MOM**

You know that's not what's upsetting me.

**ROB**

Well it fucking should be, shouldn't it?

**MOM**

I knew this would happen. What are you going to do Rob?

**ROB**

I'm going to drink this bottle of wine watch TV and go to bed. Then tomorrow I'll get up and go to work.

**MOM**

And after that?

**ROB**

Meet a nice girl and have children. I promise the next time we talk I'll have it all sorted out.

**MOM**

I knew this was going to happen.

**ROB**

Then what are you getting so upset about?

**MOM**

What did Laura say? Do you know why she left?

**ROB**

It's got nothing to do with marriage, if that's what you're getting at.

**MOM**

So you say. I'd like to hear her side of it.

**ROB**

Mom! For the last fucking time, I'm

telling you Laura didn't want to get married! She is not that kind of girl! To use a phrase. That's not what happens now.

**MOM**

Well I don't know what happens now, apart from you meet someone, you move in, she goes. You meet someone, you move in, she goes.

Silence. Rob busted.

**ROB**

Shut up, Mom.

takes  
left  
gets to

Rob hangs up the phone. He fills up his glass again, a swig, and slumps into a chair. If there was any wind in Rob, it just got knocked out. After a moment, he his feet, grabs his jacket and heads out the door.

**CUT TO:**

**EXT. LOUNGE AX CLUB - LINCOLN AVE. - NIGHT**

enter  
tune  
a  
what it

Rob comes down the street and gets in the short line to the club. From inside he hears a GUITAR, playing a tune that becomes familiar not only to Rob, but to us. When a strong, lilting female VOICE begins to sing, we hear is: "Baby I Love Your Way," by Peter Frampton.

outside  
is...

Rob smiles at first, but begins to darken as the verse continues. He steps out of line and leans against the wall, listening. Is he beginning to cry? Yes, he

**CUT TO:**

**ROB IN HIS CHAIR**

**ROB**

Peter. Frampton. That perm! "Show

Me the Way"! A phenomenon based on a live album that was actually recorded in a studio! What is happening? I am getting misty, choked up at a song that I had the good sense at twelve to realize was so saccharine and stupid as to be inarticulatable, until Michael Bolton, that is.

**CUT BACK TO:**

**EXT. LOUNGE AX CLUB - LINCOLN AVE.**

He looks around self-consciously, and paces a bit, deciding whether or not to stay. He takes a deep breath, and heads in the door.

**INT. LOUNGE AX - NIGHT**

As Rob enters he looks to the stage, where MARIE LASALLE is standing alone with her acoustic guitar, heading toward the song's finish. Rob's expression begins to shift from the melancholy to something else altogether. Marie is beautiful, and Marie has touched his heart. Rob navigates toward her though the small crowd as if pulled by something unseen. He addresses us over his shoulder.

**ROB**

Sentimental music makes you nostalgic and hopeful at the same time. Marie's the hopeful part. Laura's the nostalgia part. These things happen. They happen to men, at any rate. This is why I shouldn't be listening to pop music.

As he gets closer to the stage --

**DICK**

**ROB!**

Rob looks over to see Dick sitting with Barry, a few feet

away. He shakes it off and sits with them, extending a meaningful hand to Barry, who takes it. They turn back to the stage as Marie finishes the song.

**ROB**

I always hated this song.

**DICK**

Yeah.

**BARRY**

Yeah.

**ROB**

But now I kind of like it.

Dick and Barry nod, then keep watching. All three of them are in their own private fantasies with Marie.

**DICK**

She shouldn't done it on "The Number Four With a Smile."

**BARRY**

Isn't her album called "Number Four With A Smile?"

**DICK**

That's what I said.

**BARRY**

No, no, no, you said "The Number Four With a Smile," and there's no "The" at the front of the title of the album.

**DICK**

It's a reference to a Chinese meal in Toronto and I think that there is a "The." But I could be wrong.

**BARRY**

You can be and are wrong.

They drop it, so that their eyes can drift back to Marie.

**BARRY**

I wanna date a musician...

**ROB**

(nods in agreement)

I wanna live with a musician. She'd write songs at home, ask me what she thought of them, maybe even include one of our private jokes in the liner notes.

**BARRY**

...Maybe a picture of me in the liner notes...

**DICK**

Just in the background somewhere.

**MARIE**

as the song ends, and she smiles out over the room.  
The audience applauds.

**MARIE**

Thanks, you guys, I know I'm not supposed to like that song, but I do. I'm gonna take a break for a second. Anybody wants to buy one of my tapes, they're five bucks up here. One of my other personalities will be selling them.

**ROB, DICK, AND BARRY**

**BARRY**

Let's go get one.

**ROB**

Let's not.

**DICK**

I want a tape.

Barry and Dick stand and begin to move off...

**ROB**

I don't need to go up there right now.

...and they're gone. After a beat, Rob gets up and follows them.

**FOOT OF THE STAGE**

behind  
until  
Dick and Barry wait nervously to buy a tape, Rob just  
them. Marie processes sales with polite monosyllables,  
the three get up front.

**MARIE**

Enjoying yourselves?

They dart eyes to each other, then nod.

**MARIE**

Good. 'Cause I'm enjoying myself.

**ROB**

Good.

bag for  
Rob hands her a ten and she roots around in a duffel  
change...

**ROB**

So you live in Chicago now?

**MARIE**

Yup. Not far from here, actually.

**BARRY**

You like it?

**MARIE**

It's okay. Hey. You guys might be  
the sort to know. Are there any  
good record stores around here or do  
I have to go downtown?

point  
Barry and Dick do not try to control themselves. They  
to Rob.

**DICK**

He's got one!

**BARRY**

On Clark Street!

**DICK**

A couple blocks! About six!

**BARRY**

We work there!

**DICK**

You'd love it!

Marie laughs.

**MARIE**

What do you sell?

**BARRY**

A little of anything that matters.  
Rock, soul, R&B, punk rock, hip-  
hop, ska, new wave...

**MARIE**

Sounds great.

them  
their  
The line behind them is moving in, and Marie smiles at  
and turns to someone else. They scurry back toward  
table.

**ROB**

What did you tell her about the shop  
for?

**BARRY**

I didn't know it was classified  
information. I mean, I know we don't  
have any customers, but I thought  
that was a bad thing, not, like, a  
business strategy.

she  
Rob looks over Barry at Marie. She catches his eye as  
looks over the room. His eyes shoot to the floor.

**CUT TO:**

**INT. RECORD STORE - STOCK ROOM - LATER**

them  
the  
Laura  
Rob is going through a huge stack of used CD's, sorting  
off into different bins, bouncing his head absently to  
music -- the same song of Marie's that Rob had on when  
called last night.

**BARRY (O.S.)**

**ROB! PHONE!**

Rob reaches over and hits the SPEAKER button on the phone, still in the groove of sorting.

**ROB**

Rob here.

**LIZ (O.S.)**

Hey. It's Liz.

**ROB**

What's happenin'.

**LIZ**

You called this morning?

**ROB**

Yeah. I just wanted to thank you for that message last night. It made me feel like... like less of an asshole.

**LIZ**

How're you holding up?

**ROB**

Actually, I'm fine. I'm great. Last night I got to thinking, "you know what? Maybe it is time to move on. Maybe we're just not right for each other. Or maybe we are. But time will tell and at this point I'm going to be fine with whatever's meant to be." You know?

**LIZ**

Yeah. Like I said, I don't want to take sides. And I like Laura with you. She's more fun, more open. You guys are good together. I just wish you two could, I don't know. I don't think much of this Ian guy --

-- Dick bursts in, huge-faced --

**DICK**

Rob.

**ROB**

Liz, hold on a second --

(turns to Dick)  
What?

**DICK**

Marie LaSalle is in the store! Here,  
she's here, and now!

Rob freezes, he and Dick turn to the speaker, which  
cranks Marie's voice. Rob goes to the phone and picks up the  
handset.

**ROB**

Liz, can you hold for a second?

He hits hold.

**ROB**

(to Dick)  
I'll be out there! Go!  
(picks up the phone)  
Hey, Liz, I gotta go... Tomorrow  
night? Great. Green Mill. Fine.  
Seven? Done. Thanks. Right. Bye.

He hangs up fast, spins around to look in a cracked  
one-foot-square cracked mirror bearing the logo of Aerosmith  
that is mounted on the wall, and moves out into the

**FRONT ROOM**

and up the aisle fast toward the stereo where he turns  
Marie's music off. He takes a deep breath and looks up,  
meeting her eyes.

**ROB**

Oh. Hi.

Marie smiles.

**MARIE**

(re: music)  
Don't you like that?

**ROB**

No, no, I love, it's just, thinking  
you're, you must be so sick of it...  
Well.

face  
door.  
He reaches back and puts it back on. He cracks his  
into a smile, then walks fast back to the stock room  
Marie watches him go.

**STOCK ROOM**

clench  
where as soon as he crosses the threshold his fist  
and he grimaces:

**ROB**  
**WHAT FUCKING IAN GUY?!!**

Dick comes in --

**DICK**  
Rob --!

**ROB**  
**-- FUCK OFF!**

enters --  
Dick backs out fast. Rob leans on a wall. Barry

**BARRY**  
We're only on the fucking list for  
Marie's gig at the Pulaski Pub, that's  
all! All three of us.

**ROB**  
That's fucking great, Barry. We can  
spend fifteen bucks on a cab to save  
five each. Fantastic, Barry!

**BARRY**  
We can take your car.

**ROB**  
It's not my car, now is it? It's  
Laura's car, and thus Laura has it.  
So it's an ass-bumping double-  
transferring bus ride through  
bumblefuck or a fat wad on a cab.  
Wow. Fucking great.

door.  
Barry sighs, throws up his hands and heads out the

**BARRY**

Jaggoff...

his Barry exits. Rob seems to be having trouble staying on feet.

**ROB**

Who the fuck is Ian?!

**CUT TO:**

**INT. ROB'S BUILDING'S LOBBY - NIGHT**

shit. Rob enters and walks to the mail table, looking like

He starts sifting through envelopes for his.

**ROB**

Laura doesn't know anybody called Ian. There's no Ian at her office. She has no friends named Ian. She has never met anyone called Ian in her whole life. Although there may have been one in college -- but I am almost certain that since 1989 she has lived in an Ian-less universe.

he He slows... and stops. His face gets a little paler as lifts a letter up to his face.

**CLOSE-UP: LETTER**

A cable service bill to a Mr. I. Raymond.

**ROB**

as he looks at it, divining.

**ROB**

"I. Raymond." Ray. "I." IAN.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

Mr. I Raymond. "Ray" to his friends, and, more importantly, to his neighbors. The guy who up until about six weeks ago lived upstairs. I knew it was him the moment I saw the letter. I start to remember things now: His stupid clothing, his music -- Latin, Bulgarian, whatever fucking world music was trendy that week--stupid laugh, awful cooking smells. I can't remember anything good about him at all. I never liked him much then, and I fucking hate him now... I manage to block out the worst, most painful, most disturbing memory of him until I go to bed.

**INT. ROB'S APARTMENT - NIGHT**

enter the  
sheets  
ceiling,  
Darkness. We move silently through the rooms, and bedroom... closer to the bed, we see Rob on his back, held clenched up to his chin. He stares at the ceiling, sadly.

**JUMP CUT**

bed,  
is  
at  
shakes  
Someone  
for  
To almost the same shot, but it's Rob and Laura in the semi-tangled. Laura has a book in her lap. A CREAKING heard. Laura's eyes go to the ceiling, and Rob sits up attention. They look up at the light fixture, which a little faster, with the rhythm of the creaking. is definitely having sex upstairs, and they are going it.

**ROB**

Jeez. He goes on long enough.

**LAURA**

I should be so lucky.

They turn to each other and laugh.

**JUMP CUT BACK**

to Rob lying still in bed, staring at the ceiling.

**ROB**

You are as abandoned and as noisy as any character in a porn film, Laura. You are Ian's plaything, responding to his touch with shrieks of orgasmic delight. No woman in the history of the world is having better sex than the sex you are having with Ian in my head.

**ROB'S IAN-LAURA SEX NIGHTMARE - QUICK CUTS**

above,  
Ian mercilessly savages Laura from behind, below, and champagne showers, toe-sucking, and animal screams --

**BACK TO ROB IN BED,**

cheeks  
imploding with disgust and sorrow. Tears run down his into his ears.

**ROB**

Number five -- Jackie Allen. My break up with Jackie Allen had no effect on my life whatsoever. I just slotted her in to bump you out of position, Laura. Yes, you do in fact make it into the top five. Welcome. And just to remind you, the list is in chronological order, not in the order of pain and suffering.

**INT. RECORD STORE - DAY**

the  
to  
Dick and Barry are stocking the racks. Rob stands at register, rocking back and forth sort of like an idiot, "Always and Forever" by the Commodores. He is a mess.

**FEMALE VOICE**

Hey.

Rob looks up to see a nineteen or twenty-year-old GIRL standing in front of him.

**GIRL**

Do you have soul?

Rob smiles bitterly at her, clearly having a different meaning in mind.

**ROB**

That all depends.

She kind of backs away and goes back to browsing. The phone rings and Rob picks it up.

**ROB**

Record Exchange... How many records...

Right, well if you could bring them --

okay, well, where do you live?

Right... how about now? I can come

right over...

(Rob scribbles)

Okay.

He hangs up and grabs his jacket. Dick emerges from the back.

**ROB**

(to Dick)

Some lady's got some singles to sell.

I'll be back in a half-hour.

Rob walks out.

**EXT./INT. FANCY LINCOLN PARK TOWNHOUSE - DAY**

Rob mounts the stairs and rings the doorbell. The door opens, revealing a too-tan WOMAN in her late forties, in designer jeans and a T-shirt bearing a rhinestone peace sign. She says nothing.

**ROB**

Hi. You called about the records?

She turns and walks into the house, leaving the door open for him. He follows her in and through a fabulous first floor, packed with big-bucks bourgeois: Rugs, art, and antiques:

on.  
cases  
components, a  
thousands  
She  
of

She ushers Rob into a large study, and turns the light  
He misses a breath. The walls are lined with mahogany  
custom-built for CDs, albums, epicurean stereo  
couple priceless vintage guitars -- every one of the  
of items bear a little numbered sticker, like a museum.  
points to several boxes on the floor, full of hundreds  
singles.

**WOMAN**

Those.

carefully  
pristine in  
the Sex  
Browns,  
lode.  
to

Rob steps into the room like an Undeserving, and  
drops to his knees to examine the singles, each  
a plastic sleeve: the original God Save the Queen by  
Pistols, original Otis Reddings, Elvis Presleys, James  
Jerry Lee Lewises, Beatles... on and on. The mother  
Rob is doing the best to control the onset of  
hyperventilation. He dares a glance over his shoulder  
her to see if this is a joke.

**WOMAN**

What do you think?

**ROB**

It's the best collection I've ever  
seen.

**WOMAN**

Give me fifty bucks and they're all  
yours.

camera.

Rob's face goes funny. He looks around for a hidden

**ROB**

These are worth at least, I don't  
know --

**WOMAN**

I know what they're worth. Give me fifty and get them out.

**ROB**

But you must have --

**WOMAN**

I must have nothing. Their my husband's.

**ROB**

And you must not be getting along too well right now, huh?

**WOMAN**

He's in Jamaica with a twenty-three-year-old. A friend of my daughter's. He had the fucking nerve to call me and ask me to borrow some money and I told him to fuck off, so he asked me to sell his singles collection and send him a check for whatever I go, minus a ten percent commission. Which reminds me. Can you make sure you give me a five? I want to frame it and put it on the wall.

**ROB**

It must have taken him a long time to get them together.

**WOMAN**

Years. This collection is as close as he's ever come to an achievement.

Rob looks back at the records but avoids the trance.

**ROB**

Look. Can I pay you properly? You don't have to tell him what you got. Send him forty-five bucks and blow the rest. Give it to charity. Or something.

**WOMAN**

That wasn't part of the deal. I want to be poisonous but fair.

**ROB**

(looking back at the records)

Look... I... I'm sorry. I don't

want to be any part of this.

**WOMAN**

Suit yourself. There are plenty of others who will.

**ROB**

That's why I'm trying to compromise. What about fifteen-hundred? They're worth five times that.

**WOMAN**

Sixty.

**ROB**

Thirteen hundred.

**WOMAN**

Seventy-five.

**ROB**

Eleven-hundred. That's my lowest offer.

**WOMAN**

And I won't take a penny over ninety.

They start smiling at each other.

**WOMAN**

With eleven hundred he could come home, and that's the last thing I want.

**ROB**

I'm sorry but I think you better talk to someone else.

**WOMAN**

Fine.

lingering Rob half stands, then drops again for one last look.

**ROB**

Can I buy this Otis Redding single off you?

**WOMAN**

Sure. Ten cents.

**ROB**

Oh, come on! Let me give you ten dollars for this, and you can give the rest away for all I care.

**WOMAN**

Okay. Because you took the trouble to come up here. And because you've got principles. But that's it. I'm not selling them to you one by one.

**CUT TO:**

**EXT. FANCY LINCOLN PARK TOWNHOUSE - DAY**

Rob comes down the stairs holding his single, and walks down the street talking to camera.

**ROB**

How come I end up siding with the bad guy, the man who ran off to Jamaica with some nymphette? I just got left for someone else, so why can't I bring myself to feel whatever it is his wife is feeling? All I can see is that guy's face when he gets that pathetic check in the mail for those records, and I can't help but feel desperately, painfully sorry for him.

**CUT TO:**

**INT. GREEN MILL - NIGHT**

The bar where Al Capone used to party, and it looks about the same: colored lightbulbs, shadowboxes, deep plush booths and a stage for jazz. Rob slumps back in a booth, stirring a drink with his finger. After a beat, we hear a DOOR SLAM off camera, and Rob looks up with a bit of fear. Heavy footsteps get louder and closer, until a shadow shrouds Rob -- LIZ stands in front of him.

**LIZ**  
**MOTHERFUCKER.**

reflexively She is enormous, and she is mad as hell. Rob  
shrinks.

**ROB**  
What's the -- hey, Liz --

**LIZ**  
-- No, no, no, don't even. I talked  
to Laura, Rob. I talked to her and  
she gave me a little background.  
And you're a fucking ASSHOLE.

She turns and stomps toward the door. Rob gets up and  
follows.

**EXT. STREET - NIGHT**

him Rob comes out of the club and follows Liz. She hears  
and turns on him, punctuating with a finger in his  
chest.

**LIZ**  
To think I sympathized with you for  
two seconds! Poor Rob! Laura left  
him out of nowhere for the schmuck  
upstairs. You let me believe that!

**ROB**  
It's true!

**LIZ**  
Rob! Two years ago you got Laura  
pregnant; you then proceeded to cheat  
on her! You borrowed money from her  
and never paid a dime back! And  
then, just a few weeks ago, you told  
her you were unhappy with her and  
were "kind of looking around for  
somebody else!"

**ROB**  
Well she --

middle She turns again and keeps walking, holding a defiant  
finger over her shoulder as she fades down the street.

**INT. SUBWAY CAR - NIGHT**

Rob sits, rocking slightly with the movement of the train.

He stares at an OLD COUPLE who do not speak to each other.

**ROB**

She's right, of course. I am a fucking asshole. I did and said those things. But before you judge, although you've probably already done so, go off for a minute and write down the top five worst things that you have done to your partner, even if -- especially if -- your partner doesn't know about them. Don't dress things up or try to explain them. Just write them down in the plainest language possible...

A LONG BEAT, even five or ten seconds.

**ROB**

Pencils down. Okay, so who's the asshole now?

**CUT TO:**

**INT. RECORD STORE - DAY**

Saturday. For the first time we see the place kind of busy.

Rob watches the room. Barry is toward the back, talking to a CUSTOMER. "Cruel to Be Kind" by Nick Lowe plays.

**BARRY**

It's almost impossible to find, especially on CD. Yet another cruel trick on all of the dumbasses who got rid of their turntables. But every other Echo and the Bunnymen album --

**CUSTOMER**

I have all of the others.

**BARRY**

Oh really. Well what about the first

Jesus and Mary Chain?

**CUSTOMER**

They always seemed...

**BARRY**

They always seemed what? They always seemed really great, is what they always seemed. They picked up where your precious Echo left off, and you're sitting here complaining about no more Echo albums. I can't believe that you don't own that record. That's insane.

Customer's

He plucks it from the rack, and sticks it in the hand, who regards it with a bit a of shame.

**CUSTOMER**

Well what about the new Echo --

**BARRY**

Do not get ahead of yourself.

**DICK**

her

is listening to a female customer, but he doesn't hear voice.

**CUSTOMER - DICK'S POV**

tattoo

The army bag with a red cross on it. The ring-of-ivy around the wrist. The monkey boots. The eye shadow.

**DICK**

thinking, calculating...

**DICK**

The interesting thing about Green Day is that so much of their music is in truth directly influenced by, in my opinion, two bands.

**FEMALE CUSTOMER**

The Clash.

**DICK**

Correct. The Clash. But also the

Stranglers.

**FEMALE CUSTOMER**

Who?

**DICK**

I think you would love the  
Stranglers...

Dick pulls a Stranglers record and puts it on the  
stereo.

Her brow furrows, and then she smiles.

**FEMALE CUSTOMER**

This sounds great.

Dick smiles humbly. Two people in the store turn and  
approach.

**CUSTOMER**

Is this the new Green Day?

BARRY still talking to his Customer, who now has  
several  
CD's in his hand. He looks at Barry with a mixture of  
hate  
and adoration.

**BARRY**

That is perverse. Do not tell anyone  
you don't own fucking Blonde on  
Blonde. What about Television?

**CUSTOMER**

I have a television.

**BARRY**

**NO--!**

Barry adds more records to the Customer's stack.

**A FEW MINUTES LATER - ROB AND DICK**

stand behind the counter. Rob holds a CD in his hand,  
and  
surveys the roaming customers with a semi-serious air  
of  
authority.

**ROB**

I will now sell four copies of Cats  
and Dogs by the Royal Trux.

**DICK**

Do it. Do it.

there  
Customer  
Rob pops the CD in and it begins to play... He stands with his arms folded, waiting. After a moment, a approaches.

**CUSTOMER**

(re: music)

What is this?

**ROB**

It's the Royal Trux.

**CUSTOMER**

It's great.

**ROB**

I know.

**ROB'S POV**

head  
like  
of the room. Something has caught his eye: a cropped with a leopard skin pattern surfaces and disappears, Nessie.

the  
Rob's face gets hot and mad. He jumps out from behind the counter.

**ROB**

Dick, ring the man up...

coming  
door.  
He moves like a cat through the crowd. Justin sees him and counters around the middle island and heads for the Vince appears next to him, fiddling with his belt.

Rob  
He sees Rob now, and he and Justin bolt for the door. doubles back.

**ROB**

**DICK! THE DOOR!**

behind  
comes

Dick sees Vince and Justin too late. Rob is right  
them and as they get out the door, he reaches... and  
up with the back half of a skateboard.

**EXT. RECORD STORE - DAY**

They  
board

Rob emerges behind them, Vince's skateboard in hand.  
have enough distance to bolt, but they can't leave that  
behind.

**ROB**

Okay, fuckos. How much is this deck  
worth to you, and how many CD's did  
you rip off? Can you do the math?

Justin pulls two CD's out and slides them over to Rob.

**ROB**

(to Vince)

And what about you, dork?

spot.

Vince pulls about six, and puts them down in a neutral

them.

Rob picks all of them up and starts looking through

Dicks pokes his head out of the door.

**ROB**

Dick, call the police, please.

Vince and Justin look at each other.

**ROB**

(looking through the  
CD's)

Eno import. Sigue Sigue Sputnik.  
Break beats. Serge Gainsbourg.  
Ryuchi Sakamoto, Syd Barrett...  
What's going on here? Are you guys  
stealing for other people now?

**VINCE**

Naw. Those are for us.

**ROB**

Oh really. You two are slamming to

Nico now?

**JUSTIN**

You're, like, so bigoted to look at us and, like, think you know what we listen to.

**VINCE**

You got the CD's so can I have my board back?

**ROB**

I think you have more.

**VINCE**

Well we don't.

**ROB**

I can't frisk you but the cops can.

Justin reaches down again into his baggy shorts and  
comes up  
with a tattered old book, "How To Make A Record." He  
tosses  
it over.

**ROB**

Jesus. That thing's been in the bargain bin for six months! Was it just your criminal nature or what? Hell, I would've given it to you for free.

**VINCE**

No, we...

**JUSTIN**

We don't know how it works. Nobody even knows, so we wanted to check it out in that mag.

Rob snorts.

**JUSTIN**

Like, do you know how to actually make a CD?

Rob can't resist edifying them -- the curse of the underappreciated expert.

**ROB**

Uh, yes I, like, do... It's simple.

You make the tracks -- recording studio -- deliver them to the pressing plant where a master is cut, the master is then dubbed to submasters, which are the "mothers," as their called, for each press in the plant. You press the CD's or records, put in your cover art, and that's it.

**VINCE**

Records are those big round black things, right?

**ROB**

Fuck off.

Rob turns to go back in the store.

**VINCE**

Hey, can I have my board?

Rob drops it and enters the store.

**CUT TO:**

**INT. RECORD STORE - NIGHT - QUICK CUTS:**

Barry emerges from the back with three opened bottles of beer as the last customer goes out the door... The three lean against the bins, tired and smiling.

**BARRY**

(to Rob)

What?

**ROB**

What do you mean, "what?"

**BARRY**

What are you snickering about?

**ROB**

I'm not snickering. I'm smiling. Because I'm happy.

**BARRY**

What am I missing? What do you have to be happy about?

**DICK**

Well we rang \$900 today.

**ROB**

Yeah but more than that. I'm happy because I'm proud of us. Because although our talents are small and peculiar, we use them to their best advantage.

how to  
Dick and Barry look at each other. They almost know  
take a compliment.

**EXT. RECORD STORE - NIGHT**

shuts  
appears  
Rob, now alone, turns the sign from "open" to "closed"  
the door behind him, and pulls the gate across. Laura  
from the next doorway. He jumps.

**ROB**

Shit!

**LAURA**

Hi.

**ROB**

Hi.

**LAURA**

I thought I could give you a lift  
back.

**ROB**

Are you coming home?

**LAURA**

Yes. Well, I'm coming over to your  
house to get some things.

**ROB**

My house?

Laura turns and begins walking. Rob looks at camera.

**ROB**

First of all: The money. The money  
is easy to explain: She had it and I  
didn't, and she wanted to give it to  
me. If she hadn't, I would have

gone under. I've never paid her back because I've never been able to, and just because she's took off and moved in with some Supertramp fan doesn't make me five grand richer. So that's the money --

Laura's CAR HORN is heard. He heads off.

**CUT TO:**

**INT. LAURA'S CAR - NIGHT**

Laura  
Eyes"  
face,  
They move down the street, and it's a little tense.  
pushes a tape into the stereo. Art Garfunkel's "Bright  
begins to play. Rob turns away from her and makes a  
face,  
but she knows he's making it.

**LAURA**

You can make all the faces you want.  
My car. My car stereo. My  
compilation tape.

Rob tries not to speak, but --

**ROB**

How can you like Art Garfunkel and  
Marvin Gaye? It's like saying you  
support the Israelis and the  
Palestinians.

**LAURA**

It's not like saying that at all,  
actually, Rob. Art Garfunkel and  
Marvin Gaye make pop records --

**ROB**

-- Made. Made. Marvin Gaye is dead,  
his father shot him in --

**LAURA**

-- whatever, and the Israelis and  
the Palestinians don't. Art Garfunkel  
and Marvin Gaye are not engaged in a  
bitter territorial dispute, and the  
Israelis and the Palestinians are.  
Art Garfunkel and Marvin Gaye --

**ROB**

-- Alright, alright but --

**LAURA**

-- and who says I like Marvin Gaye, anyway?

He reels on her.

**ROB**

Hey! Marvin Gaye! "Got to Give It Up!" That's our song! Marvin Gaye is responsible for our entire relationship!

**LAURA**

Is that right? I'd like a word with him.

**ROB**

But don't you remember?

**LAURA**

I remember the song. I just couldn't remember who sang it.

Rob shakes his head in disbelief.

**LAURA**

I can see why you prefer Gaye to Garfunkel. I get it, really. But there are so many other things to worry about. They're only records, and if one is better than the other, well, who cares, besides you and Barry and Dick? I mean really, who gives a flying fuck?

Silence.

**ROB**

You used to care more about things like Marvin Gaye than you do now. When I first met you, and I made you that tape, you loved it. You said -- and I quote -- "It was so good it made you ashamed of your record collection."

**LAURA**

Well, I liked you. You were a deejay, and I thought you were hot, and I

didn't have a boyfriend, and I wanted one.

**ROB**

So you weren't interested in music at all?

**LAURA**

Yeah, sure. More so then than I am now. That's life though, isn't it?

The car slows, and Laura parks.

**ROB**

But Laura... that's me. That's all there is to me. There isn't anything else. If you've lost interest in that, you've lost interest in everything.

**LAURA**

You really believe that?

Laura turns the engine off and unbuckles her seat belt.

**ROB**

Yes. Look at me. Look at our -- the apartment. What else do I have, other than records and CDs?

**LAURA**

And do you like it that way?

**ROB**

Not really.

She half smiles.

**LAURA**

Let's go in.

She gets out of the car. Rob turns to camera, speaking quietly and urgently.

**ROB**

Okay, Number two: The stuff I told her about being unhappy in the relationship, about half looking around for someone else: She tricked me into saying it. We were having this state of the union type conversation and she said, quite

matter-of-factly, that we were pretty unhappy at the moment, and did I agree, and I said yes, and she asked whether I ever thought about meeting someone else. So I asked her if she ever thought about it, and she said of course, so I admitted that I daydream about it from time to time. Now I see that what we were really talking about was her and Ian, and she suckered me into absolving her. It was a sneaky lawyer's trick, and I fell for it, because she's much smarter than me.

He scrambles out of the car.

**INT. APARTMENT - NIGHT**

Laura  
at

The lock turns and Rob enters, holding the door for who slips by, her coat in her hands. She glances down at the table by the door and sees Ian's envelope.

**ROB**

You can take it with you if you want.

a  
it on  
laundry

She slips it into her purse. He stands facing her for moment, then crosses to her, takes her coat and tosses a chair. She opens the closet and takes out a big sack.

**LAURA**

Have you tackled the Great Reorganization yet?

**ROB**

Don't you think there are more important things to talk about than my record collection?

bag...

She begins putting books and other things into the

**LAURA**

You bet. I've been saying that for years.

Having no comeback, Rob goes for the moral high ground.

**ROB**

So. Where have you been staying for the last week?

**LAURA**

I think you know that.

**ROB**

Had to work it out for myself, though, didn't I?

Laura looks suddenly tired and sad, and looks away.

**LAURA**

I'm sorry. I haven't been very fair to you. That's why I came here to the store this evening. I feel terrible, Rob. This is really hard, you know.

**ROB**

Good.

(beat)

So. Is it my job?

**LAURA**

What? Gimme a fucking break. Is that what you think? That your not big enough a deal for me? Jesus, gimme a little credit, Rob.

**ROB**

I don't know. It's one of the things I thought of.

**LAURA**

What were the others?

**ROB**

Just the obvious stuff.

**LAURA**

What's the obvious stuff?

**ROB**

I don't know.

She stands and walks toward the bathroom.

**LAURA**

I guess it's not that obvious, then.

**ROB**

No.

As soon as she shuts the door behind her, he turns to camera.

**ROB**

And number three: The Pregnancy. I didn't know she was pregnant. Of course I didn't. She hadn't told me because I had told her I was... sort of... seeing somebody else. We thought we were being very grown-up, but we were being preposterously naive, childish even, to think that one of us could fuck around and then own up to it while we were living together. So -- I didn't find out about it 'til way later. We were going through a good period and I made a crack about having kids and she burst into tears. I made her tell me what it was all about, and she did. I felt guilty and so I got angry. She told me that at the time I didn't look like a very good long-term bet. That it was a hard decision and she didn't see any point in consulting me about it... When the whole sorry tale comes out in a great big --

We hear the bathroom door open.

**LAURA (O.S.)**

What?

**ROB**

(covering)

What, what?

Laura comes out with a toiletry bag and places it by the door.

**LAURA**

Did you say something?

**ROB**

No. So. Is it working out with

Ian?

**LAURA**

Rob. Don't be childish.

**ROB**

Why is that childish? Your living with the guy! I'm just asking how it's going.

**LAURA**

I am not living with him. I've just been staying with him for a few days until I work out what I'm doing. Look, this has nothing to do with anyone else. You know that, don't you? I left because we weren't exactly getting along, and we weren't talking about it. And I suddenly realized that I like my job, and I like what my life is could be turning into, and that I'm getting to a point where I want to get my shit together and I can't really see that ever happening with you, and yeah, yeah, I sort of get interested in someone else, and that went further than it should have, so it seemed like a good time to go. But I have no idea what will happen with Ian in the long run. Probably nothing.

**ROB**

Well then why don't you quit it while you seem to not be ahead?

the  
Laura rolls her eyes and head off into the bedroom with  
laundry bag. Rob turns back to camera.

**ROB**

-- When the whole sorry tale comes out in a great big lump like that, even the most shortsighted jerk, even the most self-deluding and self pitying of jilted, wounded lovers can see that there is some cause and effect going on here, that abortions and Ian and money and affairs all belong to, all deserve each other.

goes  
topping

Laura reappears, her bag half-filled with clothes, and to the book shelves next to the records. She starts off the bag with books.

**LAURA**

Look. Maybe you'll grow up and we'll get it together, you and me. Maybe I'll never see either of you again. I don't know. All I know is that it's not a good time to be living here.

**ROB**

So, what, you haven't definitely decide to dump me? There's still a chance we'll get back together?

**LAURA**

I don't know.

**ROB**

Well, if you don't know, there's a chance, right? It's like, if someone was in the hospital and he was seriously ill and the doctor said, I don't know if he's got a chance of survival or not, then that doesn't mean the patient's definitely going to die, now does it? It means he might live. Even if it's only a remote possibility.

**LAURA**

I suppose so.

**ROB**

So we have a chance of getting back together again.

**LAURA**

Oh, Rob, shut up.

**ROB**

Hey, I just want to know where I stand. What chance --

**LAURA**

-- I don't fucking know what chance you fucking have!

She abandons her attempt at packing.

**ROB**

Well if you could tell me roughly it would help.

**LAURA**

Okay, okay, we have a nine percent chance of getting back together. Does that clarify the situation?

**ROB**

Yeah. Great.

**LAURA**

(shaking her head)

I'm too tired for this now. I know I'm asking a lot, but will you take off for a while so I can get my stuff packed up? I need to be able to think while I do it and I can't think while you're here.

**ROB**

No problem. If I can ask one question.

**LAURA**

Fine. One.

**ROB**

It sounds stupid.

**LAURA**

Nevermind.

**ROB**

You won't like it.

**LAURA**

Just ask it!

**ROB**

Is it better?

**LAURA**

Is what better? Better than what?

**ROB**

Well. Sex, I guess. Is sex with him better?

**LAURA**

Jesus Christ, Rob. Is that really what's bothering you?

**ROB**

Of course it is.

**LAURA**

You really think it would make a difference either way?

**ROB**

I don't know.

**LAURA**

Well the answer is that I don't know either. We haven't done it yet.

**ROB**

Never?

**LAURA**

I haven't felt like it.

**ROB**

But not even before, when he was living upstairs?

**LAURA**

No. I was living with you, remember? We've slept together but we haven't made love. Not yet. But I'll tell you one thing. The sleeping together is better.

**ROB**

(trying not to smile)

The sleeping together is better but not the sex because you haven't done it was him yet.

**LAURA**

Will you please just go?

**INT. APARTMENT HALLWAY - NIGHT**

Rob shuts the door behind him and does a crazy Charleston/Cabbage-Patch/Boxstep/Touchdown dance of elation, then bounces down the stairs.

pure

**CUT TO:**

**EXT. STREET - NIGHT**

Rob bounces along, a smile wider than we have seen yet.  
Maybe even jumping to touch an awning. He lands and  
tells us:

**ROB**

I feel good! I feel great! I feel  
like a new man. I feel so much  
better, in fact --

**INT. WEEDS BAR - NIGHT**

Rob moves through the room, still grinning a bit like a  
proud new father, toward the table where Barry, Dick, Marie  
and T-Bone sit, listening to a story T-Bone is telling.  
Marie turns to him.

**ROB**

Hi, Marie.

**MARIE**

Everything go alright?

Rob glances at Barry, who averts his gaze.

**ROB**

She just wanted to pick up some stuff.  
No big thing. A relief, actually.

**MARIE**

God, I hate that time. That pick up  
stuff time. I just went through  
that before I came here. You know  
that song "Patsy Cline Times Two" I  
play? That's about me and my ex  
dividing up our record collections.

**ROB**

It's a great song.

**MARIE**

Thank you.

info. Rob glances at T-Bone, his mind calculating the new

**ROB**

Is that why you came to Chicago in the first place? Because of, you know, dividing up your record collection and stuff?

**MARIE**

Yup.

The Marie slides closer, turning her back on the others.  
loop is closed.

**ROB**

You share a place with T-Bone?

**MARIE**

No way! I'd cramp his style. And I wouldn't want to listen to all that stuff happening on the other side of the bedroom wall. I'm way to unattached for that.

**ROB**

I understand completely.

**SERIES OF CUTS - ELAPSED TIME**

of Rob and Marie lean in to each other, everyone else out focus.

**ROB (V.O.)**

Awhile back, Dick and Barry and I agreed that what really matters is what you like, not what you are like...

**ROB AND MARIE - LATER**

**MARIE**

Yeah, but if you heard this band called the Crumblers, you'd --

**ROB**

What do you mean, the Crumblers? You know the Crumblers? Nobody's heard the Crumblers. Except me.

**MARIE**

Yeah, I know the Crumblers! I bought a used Blasters album in New York about ten years ago and somebody left a Crumblers single in it. My everything changed for a couple of weeks.

Rob glows --

**ROB (V.O.)**

Books, records, films -- these things matter. Call me shallow but it's the damn truth, and by this measure I was having one of the best dates of my life.

**ROB AND MARIE**

**ROB**

Yeah, but you know what's his best film and nobody's even seen it?

**MARIE**

The Conformist.

**ROB**

Exactly! Fucking ex-actly!

**MARIE**

(laughs)  
You haven't even seen it!

**ROB**

Nor have you!

They just laugh and laugh --

**ROB (V.O.)**

References, titles, lyrics, flew and met each other in mid-air embraces. The evening goes with breathtaking precision.

**INT. MARIE'S APARTMENT - NIGHT**

Rob and Marie are kissing standing up.

**MARIE**

Are you okay?

**ROB**

(nodding)  
Yes. You?

**MARIE**

For now. But I wouldn't be if I thought this was the end of the evening.

**ROB**

I'm sure it isn't.

**MARIE**

Good. In that case, I'll fix us something else to drink. You sticking to the whiskey or you want coffee?

**ROB**

Whiskey.

around Marie goes into the kitchen, and they keep talking the corner.

**MARIE**

Tops off two whiskeys and starts into the other room where she sees Rob, standing and holding his jacket.

**ROB**

I'd better go. I gotta get up early. Go over to my parents'.

**MARIE**

When I said before that I hoped it wasn't the end of the evening, I was, you know... talking about breakfast and stuff.

She plants the whiskeys firmly on the coffee table.

**MARIE**

I'd like it if you could stay the night.

**ROB**

(as if it is dawning  
on him)  
Oh, right. Alright.

**MARIE**

Jesus, so much for delicacy. I pegged you for a master of understatement,

beating around the bush and all that buzz.

**ROB**

I use it but I don't understand it when other people use it.

**MARIE**

So you'll stay?

**ROB**

Yeah.

**MARIE**

Good.

Marie picks up the drinks again and exits to the bedroom.

Rob just stands there... and the LIGHTING CHANGES.

**ROB**

(to camera)

Over nine million men in this country have slept with ten or more women. And do they all look like Richard Gere? Are they all as rich as Bill Gates? Charming as Oscar Wilde? Hell no. Nothing to do with any of that. Maybe fifty or so have one or more of these attributes, but that still leaves... well, about nine million, give or take fifty. And they're just men. Regular guys. We're just guys, because I, even I, am a member of this exclusive, nine million member club. In fact, Marie is my seventeenth lover. "How does he do it?" you ask. "He wears bad sweaters, he's grumpy, he's broke, he hangs out with the Musical Moron Twins, and he gets to go to bed with a recording artist who looks like Susan Dey-slash-Meg Ryan. What's going on? Listen up, because I think I can explain, with all modesty aside: I ask questions. That's it. That's my secret. It works precisely because that isn't how you're supposed to do it, if you listen to the collective male wisdom. There are still enough old-style, big-mouthed, egomaniacs

running around to make someone like me appear to be refreshingly different. If you can't hack this simple strategy, there are some women out there, of course, who want to get pushed around, ignored and mowed over, but do you really want to be with them anyway?

taking ...he goes through a door into the bedroom. Marie is off her earrings.

**ROB**

Would you like me to turn the lights out? Or would you like them on?

**MARIE**

God, you ask a lot of questions.

**INT. MARIE'S BEDROOM - MORNING**

him. Rob stares at the ceiling as Marie sleeps on next to

**ROB (V.O.)**

But in the morning we were just two people, slightly hung-over, who were not in love, sharing the same space. And I feel...

Rob looks to the camera.

**ROB**

Sex is about the only grown-up thing that I know how to do; It's weird, then, that it's the only thing that can make me feel like a ten-year-old.

**CUT BACK TO:**

**EXT. MARIE'S APARTMENT - MORNING**

street. The two of them come out of the building and into the

**ROB**

Which way are you going?

**MARIE**

(points left)

That way. You?

**ROB**

(points right)

That way.

**MARIE**

And so it is. I'll talk to you later.

**ROB**

I'll call you.

**MARIE**

(smiles)

Right.

**INT. RECORD STORE - DAY**

leans  
him.

Empty. Dick prices records out on the floor. Rob  
against the register. Barry sits on a stool next to

They're top-fiving it. Rob's heart isn't in it.

**ROB**

Okay. Top five side one track ones.  
Number one... "Janie Jones," the  
Clash, from The Clash.

**BARRY**

Ehh.

**ROB**

"Thunder Road," Bruce Springsteen,  
from Born to Run. "Smells Like Teen  
Spirit," Nirvana, Nevermind.

**BARRY**

Oh no, Rob, that's not obvious enough.  
Not at all. Dick, did you hear that?

**ROB**

Shut up. "Let's Get It On," Marvin  
Gaye, from Let's Get It On. "Airbag,"  
Radiohead, from OK Computer.

**BARRY**

(sarcastic)

Ooh! A kind of recent record! Rob's  
sly declaration of new classic-status  
slipped into a list of old classics!

Nice! "Let's Get It On?" Couldn't you make it more obvious than that?

**DICK**

Rob. Phone.  
(whispers)  
It's Laura.

the Rob springs to his feet, takes the phone and walks to end of the cord. Deep breath.

**ROB**

Hi.

**LAURA - INTERCUT**

**LAURA**

Hi. I've been looking for an envelope of my receipts from last month and I'm thinking I didn't take them with me. Have you seen them around?

**ROB**

I'll look for 'em. How you doing?

**LAURA**

I'm sorry to call, but I need that stuff...

**ROB**

Fine, I'm sure it's in the file at home. I'll call you when I find it, and then we'll talk.

**LAURA**

We'll talk some other time.

**ROB**

Great... That's great.

Rob comes back to the counter and hangs up the phone.

**BARRY**

Rob! What about the Beatles? What about the fucking Rolling Stones? What about fucking... fucking... Beethoven? Track one side one of the Fifth Symphony? You shouldn't be allowed to run a record shop. You shouldn't be allowed to --

he

SFX: BARRY'S VOICE FADES OUT. Rob's mouth slacks and  
stares off.

**ROB (V.O.)**

There's something different about  
the sound of her voice... And what  
did she mean last night, she hasn't  
slept with him yet. Yet. What does  
"yet" mean, anyway? "I haven't  
seen... Evil Dead II yet." What does  
that mean? It means you're going to  
go, doesn't it?

**SFX: BACK TO THE ROOM.**

**BARRY**

-- You're like a little squirrel of  
music, storing away dead little nuts  
of old garbage music, musical lint,  
old shit, shit, shit --

**ROB**

-- Barry, if I were to say to you I  
haven't seen Evil Dead II yet, what  
would that mean?

begins

Barry just looks at Rob. He pulls out a Game Boy and  
playing.

**ROB**

Just... come on, what would it mean  
to you? That sentence? "I haven't  
seen Evil Dead II yet?"

**BARRY**

To me, it would mean that you're a  
liar. You saw it twice. Once with  
Laura -- oops -- once with me and  
Dick. We had that conversation about  
the possibilities of the guy making  
ammo off-screen in the Fourteenth  
Century.

**ROB**

Yeah, yeah, I know. But say I hadn't  
seen it and I said to you, "I haven't  
seen Evil Dead II yet," what would  
you think?

Barry shuts off the Game Boy.

**BARRY**

I'd think you were a cinematic idiot.  
And I'd feel sorry for you.

**ROB**

No, but would you think, from that  
one sentence. That I was going to  
see it?

**BARRY**

I'm sorry, Rob, but I'm struggling  
here. I don't understand any part  
of this conversation. You're asking  
me what I would think if you told me  
that you hadn't seen a film that  
you've seen. What am I supposed to  
say?

**ROB**

Just listen to me. If I said to you --

**BARRY**

"-- I haven't seen Evil Dead II yet,"  
yeah, yeah, I hear you --

**ROB**

Would you... would you get the  
impression that I wanted to see it?

**BARRY**

Well... you couldn't have been  
desperate to see it, otherwise you'd  
have already gone...

Rob brightens. Barry finally considers.

**BARRY**

...But the word "yet..." Yeah, you  
know what, I'd get the impression  
that you wanted to see it. Otherwise  
you'd say you didn't really want to.

**ROB**

But in your opinion, would I  
definitely go?

**BARRY**

How the fuck am I supposed to know  
that? You might get sick of people  
telling you you've really gotta go  
see the movie.

Rob darkens.

**ROB**

Why would they care?

**BARRY**

Because it's a brilliant film. It's funny, violent, and the soundtrack kicks fucking ass.

They look at each other for a strange moment.

**BARRY**

I never thought I would say this, but can I go work now?

**ROB**

Let's pack it up. We haven't had a customer in four hours.

Barry stands.

**BARRY**

Fine by me. I still want pay to 7 o'clock.

**ROB**

Ha.

**DICK**

I can't go to the club tonight, guys.

**BARRY**

Why?

Dick smiles sheepishly.

**BARRY**

Who are you going to see?

**DICK**

Nobody.

Barry's eyes widen.

**BARRY**

Rob, looky looky. Dick! Are you getting some?!

Silence.

**BARRY**

Un-fucking-believable. Dick's out on a hot date, Rob's boning Marie LaSalle, and the best-looking and most intelligent of all of us isn't getting anything at all.

**ROB**

How do you know about that?

**BARRY**

Oh come on, Rob. What am I, an idiot? I'm more bothered by Dick's thing. How did this happen, Dick? What rational explanation can there possibly be? What's her name?

Barry is going a little hard. Dick shrinks back.

**DICK**

Anna.

**BARRY**

Anna who? Anna Green Gables? Anna Conda?

**DICK**

Anna Moss.

**BARRY**

Anna Moss. Mossy. The Mossy Thing. The Swamp Thing. Is she all green and furry?

**ROB**

Shut the fuck up, Barry.

**BARRY**

Yeah, you would say that, wouldn't you? You two have to stick together now. Boners United. United in getting some.

Barry picks up his bag and heads for the door.

**ROB**

Don't be sad, Barry. You'll find true love someday.

**BARRY**

Suck my ass.

**ROB**

Terrific.

Rob looks to Dick, who looks guilty.

**ROB**

Don't worry about it, Dick. Barry's an asshole.

**DICK**

Yeah... Well... I'll see you tomorrow, Rob.

Dick exits. Rob watches the door close behind him, and looks out over the empty store. He TALKS TO CAMERA as he goes to the light switches and begins shutting them off, one by one...

**ROB**

Why does it bother Barry that much that Dick is seeing someone? He's worried about how his life is turning out, and he's lonely, and lonely people are the bitterest of them all.

...until all the lights are out. Rob's silhouette slips out the door.

**EXT. STREET - NIGHT**

A downpour is on. Rob has himself wedged into a phone booth, the little kind.

**ROB**

(into phone)

Hi. It's me... I'm right outside... I know... I know... I figured I could just walk you to the train and you could go... home. Or whatever it is... No! Of course not -- okay. I'll be right here.

**EXT. OFFICE BUILDING**

Rob stands under the overhang, watching Laura walk the long hallway from the elevators to the door.

**ROB (V.O.)**

Laura looks different. Less stress-out, more in control. Something has happened, maybe something real, or maybe something in her head. Whatever it is, you can see that she thinks she's started out on some new stage in her life. She hasn't. I'm not going to let her.

start She emerges from doors, says something to him and they walking, sharing her umbrella.

**INT. OLDE TOWNE ALE HOUSE - NIGHT**

Rob and Laura have just sat down in a booth.

**LAURA**

So, how are you?

**ROB**

Have you slept with him yet?

**LAURA**

I told you I slept with him.

**ROB**

No, not -- I mean have you, you know --

**LAURA**

Is that why you wanted to see me?

**ROB**

I guess.

**LAURA**

Oh, Rob. What do you want me to say?

**ROB**

I want you to say that you haven't, and I want it to be the truth.

She looks past him.

**LAURA**

I can't do that.

She starts to say something else but Rob is up and out.

**EXT. STREET - NIGHT**

Rob pushes through the rush hour raincoats, seeming to be the only one going his way.

**INT. ROB'S APARTMENT - NIGHT**

Rob is soaking, slumped in his chair, his headphones on and the stereo lit up behind him. He talks a little loud, due to the headphones.

**ROB**

Tonight we're gonna figure out the five best angry songs about women. Let's go...

He holds up a stack of records and CDs.

**ROB**

You kind of have to start with Elvis Costello, but where? "Motel Matches?" "I Want You?" "I Hope You're Happy Now?" "Green Shirt?" His records should be sealed in cases that say "in case of vicious betrayal, smash glass." "Where Did You Sleep Last Night," sure, but by Robert Johnson or by Nirvana? Maybe a Liz Phair track. There are a couple to get angry at instead of being angry with. Some devil's advocate stuff. The Silver Jews could be good when you're ready to start putting it all behind you... But I think we're getting ahead of ourselves there. Ah. Dylan. Bob fucking Dylan. Now Bob Dylan would --The phone rings. He pulls off his headphones and picks it up but says nothing.

**LAURA (O.S.)**

You must have known it would happen. You couldn't have been entirely unprepared. Like you said, I've been living with the guy. We were bound to get around to it sometime.

She laughs a bit nervously.

**LAURA (O.S.)**

(machine)

And anyway, I keep trying to tell you, that's not really the point, is it? The point is we got ourselves into an awful mess, Rob... Are you there? What are you thinking?

**ROB**

(barely a whisper)

Nothing.

**LAURA (O.S.)**

We can meet for another drink if you want. So I can explain it better. I owe you that much.

**ROB**

Look, I gotta go. I work too, you know.

**LAURA (O.S.)**

Will you call me?

**ROB**

I don't have your number.

**LAURA (O.S.)**

Call me at work. We can arrange to meet properly. I don't want this to be the last conversation we have. I know what you're like.

**ROB**

You do, huh.

a  
the  
He hangs up and stares at the wall for awhile. He gets  
beer from the fridge and sits back down. He picks up  
phone and dials.

**ROB**

Yes, a residence, a Mr. Ian Raymond,  
North Side... thank you.

camera.  
He writes down a number and hangs up, then looks to

**ROB**

You know the worst thing about being  
rejected? The complete lack of

control due to loss of control.

talk to  
He picks up the phone and dials, while continuing to  
us --

**ROB**

If I could only control the when and  
how of being dumped by somebody then  
it wouldn't seem as bad. But then,  
of course --

He hangs up quickly --

**ROB**

-- it wouldn't be rejection, would  
it? It would be mutual consent. It  
would be musical differences. I  
would be pursuing a solo career.

**CUT TO:**

**EXT. IAN'S APARTMENT - NIGHT**

can  
picks  
hard as  
hangs  
-  
Rob is tucked into a phone booth across the street. He  
see the silhouettes of Laura and Ian in the window. He  
up the phone, drops a quarter, and hits the numbers  
he dials... a muffled male "hello?" is heard and Rob  
up. He does it again. And again. And again. Until -

**INT. IAN'S APARTMENT - INTERCUT**

a  
Laura,  
Sayer/Steve  
exasperation.  
Still an unpacked box or two, but it's set up: a framed  
"Woodstock - The Movie" poster, stacks of new fiction,  
bread maker -- you get the idea. Ian is shorter than  
scruffier than Rob, and looks not unlike Leo  
Guttenberg. He stares at Laura with amused

She picks up the phone --

**LAURA**

Hello.

**ROB**

It's me.

**LAURA**

I figured it was.

(re: traffic noise)

Where are you?

**ROB**

I think the big question here is where are you, if you don't mind my saying so, and I think I know where you are. You're running. On the run. You're running from a point that everyone hits in any relationship, and you're just going to hit it again with Ian but it's going to be with a World Music bunny-rabbit-looking earth-shoe-wearing "Doctor Who"-watching twit who doesn't really understand you, not the way that I do and will more in the future, and you'll have just wasted more time and arrive in the exact same place that you're in now, only later. And with... him.

**LAURA**

I'm not -- hold on...

her. She walks into another room, shutting the door behind

tunic, On a bookshelf is a picture of a younger Ian in a emoting on some college stage. She turns it face down.

**LAURA**

I'm not in love with Ian, okay?

She wanders over to the window, looking out absently. She sees Rob down there at the phone booth.

**ROB**

Are you still in love with me?

**LAURA**

Jesus. I do not know. I'll talk to you later.

**ROB**

Think about what I said. I mean, if you want to experiment, or whatever --

**LAURA**

(indignant)  
I'm not experimenting. Why don't you go experiment.

**ROB**

I don't want to. Don't need to. I love you.

**LAURA**

You don't ever think about other people?

**ROB**

No... not really... I mean, I think about it... but no, I don't really think about it.

**IAN (O.S.)**

(through the door)  
Laura? Are you okay?

**LAURA**

(covering the  
mouthpiece, to Ian)  
I am fine...  
(to Rob)  
I gotta go. Goodbye.

sticks

She clicks the phone off. The door cracks and Ian his head in.

**IAN**

Are you sure you're okay?

She moves past him back into the apartment.

**LAURA**

Yeah, I'm fine. I'm off the phone.

**IAN**

You look upset.

**LAURA**

I'm upset, but I'm fine.

**IAN**

Maybe I should talk to him.

**LAURA**

Mmmm, no. Not a good idea.

**IAN**

Conflict resolution is my job, Laura.

**LAURA**

Nothing to resolve, Ian. Let's get a drink.

She grabs her coat and opens the door. The phone  
begins to ring.

**LAURA**

(waving toward the door)

C'mon, c'mon.

**EXT. IAN'S APARTMENT**

Rob stands on the sidewalk in the rain, Ian's building  
behind him and down a few doors.

**ROB**

I wish I could be one of those guys who doesn't call, the kind of guy that gets broken up with and appears not to give a shit. He doesn't make an ass out of himself, or frighten anybody, and this week I've done both of those things. One day Laura's sorry and guilty, and the next she's scared and angry, and I'm entirely responsible for the transformation, and it doesn't do my case any good at all. I'd stop if I could but I --

His head turns at the sharp SOUND of a door opening --  
Ian and Laura are coming out of the building. He jumps  
behind a tree, peering around it as they fade down the street.

**INT. GREEN MILL - NIGHT**

Rob sits alone, nursing a scotch. Rob looks up into  
the

ASHWORTH,

mirror behind the bar and sees an older woman, MRS.  
sitting alone a few stools down.

**ROB**

Do I know you?

**ALISON'S MOM**

I don't know.

Rob remembers, and his gaze has a new found  
seriousness.

**ROB**

You're Mrs. Ashworth. I'm Rob. An  
old boyfriend of you're daughter's.

Alison's Mom's brow furrows and her face darkens.

**ROB**

Alison's.

**ALISON'S MOM**

Really.

**ROB**

Long time ago. I was just thinking  
about her. I was her first boyfriend.

ALISON'S MOM What did you say your name was?

**ROB**

Rob. Rob Gordon. Circa junior  
high...

**ALISON'S MOM**

I hate to quibble with you Rob, but  
she married her first boyfriend.  
Kevin Bannister.

**ROB**

You gotta be kidding me.

**ALISON'S MOM**

That's right. Kevin. She's Mrs.  
Kevin Bannister. She lives in  
Australia.

She doesn't seem too happy that Alison lives in  
Australia.

Rob is thrilled.

**ROB**

Really? Married Kevin? Her junior high sweetheart... What chance would I have had against that? None, no chance. That's just fate.

**ALISON'S MOM**

I beg your pardon?

**ROB**

Technically, I'm number one. I went out with her a week before Kevin did. Her first boyfriend. Me.

She stands.

**ALISON'S MOM**

Well Rob, I'll tell her you said hello. If she remembers you.

Alison's Mom strolls out.

**ROB**

(calling after her)

I think she will. But it's okay if she doesn't. I'm fine now.

Rob turns to the bartender, smiling giddily.

**EXT. STREET - NIGHT**

Rob walks through Uptown toward the train.

**ROB**

And suddenly I am fine. For the moment there is not one extra pound on my chest. This is fate. Alison married Kevin. You get it? That's fate. That's got nothing to do with me, that is beyond my control, beyond my fault...

**CUT TO:**

**ROB IN HIS CHAIR**

Rob into camera, digging through a box, fishing through pictures and letters, concert tickets and other mementos.

women.  
He begins to assemble a small pile of pictures of

**ROB**

I want to see the others on the Big Top Five. Penny, who wouldn't let me touch her and then went and had sex with that bastard Chris Thompson. Sarah, my partner in rejection who rejected me, and Charlie, who I have to thank for everything: my great job, my sexual self-confidence, the works. There's this Springsteen song, "Bobby Jean," off Born in the USA. About a girl who's left town years before and he's pissed off because he didn't know about it, and he wanted to say goodbye, tell her that he missed her, and wish her good luck. Well, I'd like my life to be like a Springsteen song. Just once. I know I'm not born to run, and it's clear that Halsted Street is nothing like Thunder Road, but feelings can't be that different, can they? I'd like to call up all those people and ask them how they are and whether they've forgiven me, and tell them that I have forgiven them. And say good luck, goodbye. No hard feelings. And then they'd feel good and I'd feel good. We'd all feel good. I'd feel clean, and calm, and ready to start again. That'd be good. Great even.

**CUT BACK TO:**

**INT. ROB'S APARTMENT - NIGHT**

the  
Rob holds an old crumpled address book in one hand and  
phone in the other.

**ROB**

Penny Hardwick? This is Rob Gordon...  
From High school... Yeah.

**EXT. MOVIE THEATER - NIGHT**

Rob and Penny walk out of the theater mid-conversation.

They look happy as they walk down the street.

**ROB (V.O.)**

Penny is as beautiful as she was in high school when I broke it off with her because she wouldn't sleep with me. In fact she's even more beautiful, and really grown into herself.

**INT. RESTAURANT - NIGHT**

laughing  
there

A mid-scale trattoria. Rob and Penny sit at table and talking. If we didn't know better we might think is chemistry.

**ROB (V.O.)**

She tells me about her life, and I get it. And I tell about mine, and she's interested.

**CLOSE-UP -- ROB TALKING**

**ROB (V.O.)**

And then, with no real explanation, I just launch into it: I tell her about Laura and Ian, and Charlie and Marco, and about Alison Ashworth and Kevin Bannister...

**ROB**

...and you wanted to sleep with Chris Thompson instead of me, and... and I thought you could help me understand why it keeps happening, why I'm doomed to be left, doomed to be rejected and...

happy to

He slows to a stop. We see Penny as she goes from livid.

**PENNY**

Rob. I was crazy about you. I wanted to sleep with you, one day, but not when I was sixteen. When you broke up with me -- when you broke up with me -- because I was, to use your charming expression, tight, I cried and cried and I hated you. And then

that little shitbag asked me out,  
and I was too tired to fight him  
off, and it wasn't rape because I  
said okay, but it wasn't far off.  
And I didn't have sex with anyone  
else until after college because I  
hated it so much. And now you want  
to have a chat about rejection?  
Well, fuck you, Rob.

Penny stands and leaves. Rob just sits.

**ROB**

(cheerful)

So that's another one I don't have  
to worry about. I should have done  
this years ago.

Rob indicates to an off-screen waiter.

**ROB**

Check...

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

Sarah's easy to find. She still  
sends me Christmas cards with her  
address and phone number on them.  
They never say anything else, except  
for "Merry Christmas, Love Sarah." I  
send her equally blank ones back.

**INT. APARTMENT BUILDING HALLWAY - NIGHT - ROB'S POV**

but  
a bit  
of a door opening, revealing Sarah, a few years older  
still pretty in her mousey way. She looks at Rob with  
too much in her eyes.

**INT. CARMEN'S PIZZA - NIGHT**

Rob and Sarah face each other over a half-eaten pizza.

**SARAH**

I can't believe I left you for him...  
Crazy.

blushing.

Sarah looks down at her plate, shaking her head,

looking

Rob looks uncomfortable. This is more than he was  
for.

**ROB**

Well... probably seemed like a good  
idea at the time.

She looks up again...

**SARAH**

Probably. I can't remember why,  
though.

...and back down again.

**ROB (V.O.)**

I haven't got the heart for the  
rejection conversation. There are  
no hard feelings here, and I am glad  
that she ditched me, and not the  
other way around.

**INT./EXT. APARTMENT BUILDING HALLWAY - NIGHT**

she  
and  
talks

Sarah, in the doorway, smiles painfully. It's clear  
doesn't want to shut the door, but she does. Rob turns  
walks down the hall toward the door to the street as he  
**TO CAMERA.**

**ROB**

I could've ended up having sex back  
there. And what better way to  
exorcize rejection demons than to  
screw the person who rejected you,  
right? But you wouldn't be sleeping  
with a person. You'd be sleeping  
with a whole sad single-person  
culture. It'd be like sleeping with  
Talia Shire in "Rocky" if you weren't  
Rocky.

**INT. ROB'S APARTMENT - NIGHT**

**CLOSE-UP: PHONE BOOK**

as Rob's finger moves down the column, then stops.  
Rob looks up with a little shock, almost recoiling from  
the  
phone book.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

Charlie's in the fucking phone book.  
She has come to assume such an  
importance, I feel she should be  
living on Mars. She's an  
extraterrestrial, a ghost, a myth,  
not a person with an answering  
machine, in the phone book... I call  
and hang up on her voice mail a couple  
of times, then I leave my name and  
number and throw in a "long time-no-  
see..." I don't hear anything back  
from her for a few days. Now that's  
more like it, if you're talking about  
rejection: someone who won't even  
return your phone messages a decade  
after she rejected you.

**INT. RECORD STORE - DAY**

Rob hears the door open as he stocks shelves, and  
turns.

It's Ian. Rob reacts, gunfighter eyes.

**ROB**

Can I help you?

**IAN**

Hello, Rob. Remember me? I'm Ray.  
Ian.

Rob says nothing.

**IAN**

I thought maybe we should talk.  
Sort a few things out?

Barry's

Rob is disoriented on the way to angry. Dick and ears perk up.

**ROB**

What needs sorting out?

**IAN**

Come on, Rob. My relationship with Laura has obviously disturbed you a great deal.

**ROB**

Funnily enough I haven't been too thrilled about it.

**IAN**

We are not talking jokey understatement here, Rob. We're talking actionable harassment. Ten phone calls a night, hanging around outside my house...

**ROB**

Yeah, well, I've stopped all that now.

**IAN**

We've noticed and we're glad. But, you know... how are we going to make peace here? We want to make things easier for you. What can we do? Obviously I know how special Laura is, and I know things can't be good for you at the moment. I'd hate it if I lost her. But I'd like to think that if she decided she didn't want to see me anymore, I'd respect that decision. Do you see what I'm saying?

**ROB**

Yeah.

**IAN**

Good. So shall we leave it at that then?

**ROB**

I dunno.

**IAN**

Think about it, Rob.

**CUT TO FANTASY #1:**

Rob looking sure of himself, righteous.

**IAN**

Good. So shall we leave it at that then?

**ROB**

I've already left it, you pathetic rebound fuck! Now get your patchouli stink out of my store.

Ian leaves, rattled.

**CUT TO FANTASY #2:**

Same thing.

**IAN**

Good. So shall we leave it at that then?

**ROB**

We won't leave it, Ian. Not ever.

Rob springs toward Ian, but Barry blocks his way. Dick helps hold Rob back.

**DICK**

Don't do it, Rob!

**BARRY**

He's not worth it!

Rob reaches a pointed finger over Barry's shoulder.

**ROB**

Leave town. Leave the country, you little bitch, because you're gonna look back on walks by the house and ten phone calls a night as a golden age. Get ready, mutherfucker.

Ian trips backward and scurries out the door.

**CUT TO FANTASY #3:**

Rob, Dick, and Barry just beating the living shit out of

to  
from the  
hefts

Ian, Rodney King style. Ian lies on the floor trying  
cover himself. Dick, already out of breath, breaks  
pack and jerks the air conditioner from the wall and  
it over his head, preparing for the death blow.

**CUT BACK TO REALITY**

**IAN**

So shall we leave it at that then?

**ROB**

I dunno.

**IAN**

Think about it, Rob.

the

Ian walks out. Rob looks spent. He shuffles toward  
back of the store.

**INT. RECORD STORE - BACK ROOM - DAY**

Dick

Rob is laying on his back, staring at the ceiling.  
sticks his head in the door.

**DICK**

Phone, Rob. Somebody named Charlie.

door.

Rob pulls the phone into the bathroom and shuts the

**BATHROOM**

Rob curls up with the phone.

**ROB**

Hello?

**INT. CHARLIE'S HOUSE - INTERCUT**

college.

Charlie looks even better than when we saw her in

**CHARLIE**

Rob, hi, so sorry I missed your call.  
In LA on business. You know how it  
gets.

**ROB**

Yeah, sure...

**CHARLIE**

Good. Great. Yeah... Wow. Rob Gordon. Seems like a 100 million years ago now.

**ROB**

Yeah. A billion. Right... How are you?

**CHARLIE**

Fantastic but I'm a little busy right now. Listen. Do you want to come to dinner Saturday? I'm having some friends over and I need a spare man. Are you a spare man?

**ROB**

Uh...yes, at the moment.

**CHARLIE**

Great. Gotta go. See you then.

**INT. CHARLIE'S DINING ROOM**

**SERIES OF SHOTS OVER THE COURSE OF DINNER**

thirties  
table  
central  
many  
anyone's  
he

Sexy version of a hip wine commercial: a small mid-crowd of successful, beautiful people. Rob sits at the table silently as the other guests talk and eat. Rob's central activities are working his way through maybe a few too many wines making sure his cigarette smoke doesn't get in anyone's face. His eyes occasionally dart around the table, but he says nothing to anyone.

**CUT TO:**

**INT. CHARLIE'S LIVING ROOM - LATER**

bleary.

Rob is a little too settled into the couch, somewhat

into a

Everyone gone but the two of them, Charlie plops down

chair across from Rob.

**ROB**

Hey Charlie.

**CHARLIE**

Hey Rob.

**ROB**

Why did you break up with me for Marco?

**CHARLIE**

(on her feet)

Fuck! I knew it! You're going through one of those what-does-it-all-mean things.

**ROB**

Huh?

**CHARLIE**

There's been a rash of them, recently. I find it a little unnerving. In fact Marco called a few months back, and he wanted to see me, and rehash the past as they say, and I wasn't really up for it. Do all men go through this?

**ROB**

C'mon, just answer the question. You can say what you like. What the hell?

look

Charlie looks off at a corner of the ceiling, musters a  
of "contemplation."

**CHARLIE**

It's all kind of lost in the... in the dense mists of time now... It wasn't that I really liked Marco more. In fact I thought you were more, shall we say, attractive than him. It was just that he knew he was good-looking and you didn't, and that made a difference somehow. You used to act as if I was weird for wanting to spend time with you, and that got kind of beat, if you know what I mean. Your self-image started

to rub off on me and I ended up thinking that I was strange. And I knew that you were kind and thoughtful... you made me laugh, and I dug the way you got consumed by things you loved... and Marco seemed a bit more, I don't know, glamorous? More sure of himself?

(pause)

Less hard work, because I felt like I was dragging you around, sort of.

(pause)

A little sunnier. Sparkier.

(pause)

I don't know. You know what people are like at that age. They make very superficial judgements. Do you think that's superficial? He was a clown, if it's any consolation.

**ROB**

Did you tell that to Marco when he did his what-does-it-all-mean thing with you?

**CHARLIE**

Oh God, no. I didn't want to hurt his feelings.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

I wanted the works and I got it. None of Alison Ashworth's fate, none of Sarah's rewriting of history, and no reminder that I'd got all the rejection stuff a little backward, like I did about Penny. Just a perfectly clear explanation of why some people have it and some don't. All I've learned from Charlie is that maybe my one talent, my genius for being normal, is a little overrated.

**CUT TO:**

**INT. RECORD STORE - DAY**

find

Rob enters the already open store, in a bad mood, to Barry putting up a poster. It reads:

"BARRYTOWN/appearing Saturday night/Bucktown Pub"

**BARRY**

Hey.

**ROB**

What the fuck is that?

**BARRY**

My band.

**ROB**

What band?

**BARRY**

The band that found me and asked me to join.

**ROB**

You are not in a band, Barry. You are not a musician. And no posters.

**BARRY**

Thanks for your support, Rob. Really appreciate it.

**ROB**

Barrytown. Barrytown? Is there no end to your arrogance?

**BARRY**

I didn't make up the name. It's the Steely Dan song. And it was in The Commitments.

**ROB**

You can't be called Barry and sing in a group called Barrytown.

**BARRY**

They were fucking called that before I was in it, okay? It wasn't my idea.

**ROB**

That's why you got the gig, isn't it?

Barry says nothing.

**ROB**

Isn't it?

**BARRY**

That was one of the reasons they asked me to join originally, yes. But --

**ROB**

Great! That's fucking great! They only asked you to sing because of your name! You can stick it above the browser racks over there.

**BARRY**

How many tickets can I put you down for?

**ROB**

None. Christ!

**BARRY**

You're not even coming?

**ROB**

Of course I'm not coming. Do I look like I'd want to listen to some terrible experimental racket played in some hideous cave? Where is it?  
(looks at the poster)  
The fucking Bucktown Pub? Ha!

**BARRY**

So much for friends, then. You're a bitter bastard, Rob, you know that?

**ROB**

Bitter? Because I'm not in Barrytown? You should be shot like a lame horse, you jerk.  
(re: the poster)  
Just keep that out of my window.

**INT. ROB'S APARTMENT - NIGHT**

Rob opens the door to find Laura filling a duffel bag  
in the

living room.

**LAURA**

I called and called but you were out. I thought I'd be gone before you got back.

**ROB**

Is that the last of it?

**LAURA**

Yep. I might have missed some stuff. I'm so used to some things being here that I don't even notice them.

**ROB**

Those look heavy. Where's Ian?

**LAURA**

He's at home. Listen, I can't believe he went to the store. I'm mortified, actually. I'm really sorry. He had no right to do that, and I told him so.

**ROB**

It was kind of funny.

They smile.

**LAURA**

I'm sure.

**ROB**

You still together? Going all right?

**LAURA**

I don't really want to talk about it, to be honest.

**ROB**

That bad, eh?

**LAURA**

You know what I mean.

Rob flops onto the couch and surveys the room.

**ROB**

It's a dump, isn't it?

Laura sits down, on the other side of the couch.

**LAURA**

Fix it up. It'll make you feel better.

**ROB**

I'll bet you can't remember what you were doing here, can you? I mean, how much are you making now? Sixty? Seventy? And you were living in this shitty place.

**LAURA**

You know I didn't mind. And it's not as if Ray's place is any better.

**ROB**

I'm sorry, but can we get this straight? What is his fucking name, Ian or Ray? What do you call him?

**LAURA**

Ray. I hate Ian.

**ROB**

I hate him too. So I just call him "Mavis." Or "Sissyboy." Or "Mavis the Sissyboy."

very  
her  
Laura starts laughing, laying on the couch on her back,  
close to Rob. Rob leans in, sort of looking down into  
eyes.

**ROB**

This is where you're supposed to say that you haven't laughed this much in ages, and then you see the error of your ways.

**LAURA**

You make me laugh much more than Ray does, if that's what you're getting at. But I already knew you could make me laugh. It's everything else I don't know about.

**ROB**

You know I'm a good person.

**LAURA**

Mmm hmm.

**ROB**

You know that I can cook my ass off  
when I feel like it.

**LAURA**

Oh ho, so very infrequently.

He moves a little closer.

**ROB**

You know my favorite beverage is  
your bath water.

but  
it, but  
She laughs. He moves in, not really trying to kiss her  
leaving the door open for her... She almost goes for  
instead gets to her feet.

**LAURA**

Time to go.

She goes to her bags. Rob points to a pile of CDs.

**ROB**

Don't forget your CDs.

**LAURA**

Those aren't mine.

**ROB**

Sure they are.

**LAURA**

They're not really, though, are they?  
I know you bought them for me, and  
that was really sweet of you, but  
that was when you were trying to  
turn me into you. I can't take them,  
I know they'd just sit around staring  
at me, and I'd feel embarrassed by  
them and... they don't fit in with  
the rest of what's mine, do you  
understand? That Sting record you  
bought for me... that was a present  
for me. I like Sting and you hate  
him. But the rest of this stuff...  
(bending down to the  
pile)

Who the hell is Nick Lowe? Or Gram

Parsons? Or the Boredoms? I don't know these people. I...

**ROB**

Okay, okay. I get the picture.

**LAURA**

I'm sorry to go on about it. But, I don't know, there's a lesson here somewhere, and I want to make sure you get it.

**ROB**

I got it. You like Sting but you don't like Gram Parsons, because you've never heard of him.

**LAURA**

You're being deliberately obtuse.

**ROB**

I guess I am.

**LAURA**

Well, think about it.

She hefts the duffel bag, opens the door and exits.

**ROB**

Fuck.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to the camera.

**ROB**

What's the point in thinking about it? If I ever have another relationship, I'll buy her, whoever she is, stuff that she oughta like but doesn't know about -- that's what new boyfriends are for. And hopefully I won't borrow money from her, or have an affair, and she won't need to have an abortion or run away with the neighborhood, and then there won't be anything to think about. Laura didn't run off with Ian because I bought her CDs she wasn't that

keen on, and to pretend otherwise is just... just... psychowank. If she thinks that, then she's missing the Brazilian rainforest for the twigs. If I can't buy the Plastic People of the Universe's first album for new girlfriends, then I might as well give up, because I'm not sure I know how to do anything else.

**CUT TO:**

**EXT. STREET - MORNING**

Starbuck's  
the  
Rob

Rob walks toward the record store, and looks into a window he passes. He stops for a second, seeing Ian at counter, chatting merrily with the espresso jockey. Rob keeps walking.

**INT. RECORD STORE - BACK ROOM - DAY**

dials...  
Rob tosses his coat down and picks up the phone and

**LAURA (O.S.)**

(muffled, almost a  
whisper)

Hello.

**ROB**

Hey, how ya doin'?

No answer.

**ROB**

Guess who I just saw, right by my store? Ian. In Starbuck's. Neat, huh?

**LAURA (O.S.)**

I can't talk right now.

**ROB**

God, that's a cold and a half. Maybe you should bet back in bed.

No response.

**ROB**

Are you alright?

**LAURA (O.S.)**

Pigsty.

**ROB**

Don't worry about it. Just get into bed. Worry about that when you're better.

**LAURA (O.S.)**

Pig died.

**ROB**

Who the fuck's Pig?

**LAURA (O.S.)**

(louder)

My dad died. My dad, my dad.

She hangs up.

**FRONT ROOM**

Rob comes out of the back, in a daze. Dick and Barry notice.

**BARRY**

What's up?

**ROB**

Laura. Her dad died.

**BARRY**

Ooh. Drag.

Barry goes back to his comic book and burrito.

**DICK**

I'm sorry, Rob, that's, it's --

**ROB**

You're a horrible person, Barry. I mean it.

Barry looks up at him, shrugs, then gets an idea.

**BARRY**

Hey. Top five songs about death. A Laura's Dad Tribute list.

Nobody can help thinking about it.

**BARRY**

Okay, okay -- "Leader of the Pack."  
The guy fucking cracks up on a cycle  
and dies right? "Dead Man's Curve,"  
Jan and Dean...

**DICK**

Did you know that after that song  
was recorded, Jan himself crashed  
his --

**BARRY**

-- It was Dean, you fucking idiot.

**ROB**

It was Jan, and it was a long time  
after--

**BARRY**

Whatever. Okay. "Tell Laura I Love  
Her." That'd bring the house down.  
Laura's mom could sing it.

**ROB**

Fuck off, Barry.

**BARRY**

I'd want "One Step Beyond" by Madness.  
And "You Can't Always Get What You  
Want."

**ROB**

Because it's in The Big Chill.

**BARRY**

Haven't seen it.

**ROB**

Liar. We saw it in the Lawrence  
Kasdan double-bill with Body Heat.

**BARRY**

Oh. Right. But I'd forgotten about  
that. I wasn't biting the idea.

**ROB**

Not really.

The phone RINGS. Rob picks it up.

**ROB**

Record Exchange.

**INTERCUT - IAN'S APARTMENT**

Laura is curled up on the couch. Dick and Barry keep listing.

**LAURA**

I'm sorry.

**ROB**

No, no. When are you going home?

**LAURA**

In a minute. When I get it together.

**BARRY**

(to Dick)

What about Sabbath? Or Nirvana?  
They're into death.

Rob tries to signal to them to shut up but they don't see him. He moves as far away as the cord will let me.

**ROB**

Can I do anything?

**DICK**

"Abraham, Martin, and John." That's a nice one.

**BARRY**

"Somebody's Gonna Die" by Blitz.  
"Bella Lugosi's Dead," Bauhaus.  
It's got that creepy Halloween feeling.

**LAURA**

No. No. Mom wants you to come to the funeral. It's on Friday.

**ROB**

Me?

**LAURA**

My dad liked you. And Mom never told him we'd split, because he wasn't up to it and... oh, I don't know. I don't really understand it. I think she thinks he'll be able to see what's

going on. It's like...

(small laugh)

He's been through so much, what with dying and everything, that she doesn't want to upset him any more than she has to.

**ROB**

Do you want me to be there?

**LAURA**

I don't care. As long as you don't expect me to hold your hand.

Rob is silent.

**LAURA**

Look, are you coming or not?

**ROB**

Yes, of course.

**LAURA**

Liz'll give you a lift. She knows where to go and everything... I don't have time to talk, Rob. I've got too much to do.

**ROB**

Sure. I'll see you on Friday.

She hangs up.

**BARRY**

(to the tune of "Candle  
In the Wind")

"Goodbye Laura's dad/blah blah la di  
da di da/

(belting it out)

Seems to me/you lived your life/like  
a dentist in the wind...

keep Rob stomps toward Barry, who jumps over the counter to  
singing --

**INT. LIZ'S CAR - DAY**

looking THUNDERCLAPS and RAIN. Rob is in a somber suit,  
through the windshield wipers as Liz drives.

**ROB**

So the minister says nice things,  
and then, what, we all troop outside  
and they bury him?

**LIZ**

It's a crematorium.

**ROB**

You're kidding. A crematorium?  
Jesus.

**LIZ**

What difference does it make?

**ROB**

Is Ray going?

**LIZ**

No. They don't know him. And Ken  
liked you. Rob, Ken didn't die for  
your benefit, you know. It's like  
everybody's a supporting actor in  
the film of your life story.

**ROB**

Isn't that how it is for everybody?

**INT. CHAPEL TWO**

resting  
mother  
Liz and Rob sit in the back of the dark, smallish  
nondenominational room. At the front is a coffin,  
on a stand. Laura, her younger sister JO, and her  
sit in the front row, listening to the MINISTER.

**MINISTER**

...Now and forever, Amen.

heard.  
He nods "offstage," and a muffled mechanical noise is

it.  
The coffin begins to lower through a trap door beneath

but  
A low, baleful human HOWL is heard, starting quietly  
gaining in volume.

**ROB (V.O.)**

I hear something in Laura's voice,

but I know what it is, and at that moment I want to go to her and offer to become a different person, to remove all trace of what is me, as long as she will let me look after her and try to make her feel better...

**INT. CHAPEL PARLOR**

her  
through  
him,  
Rob stays back, watching mourners approach Laura and mother, hugging them. After awhile, Laura sees Rob the throng, hanging back. She breaks through and to holding him close for a long time...

**ROB (V.O.)**

...And when she let's go of me, I feel I don't need to become a different person. It's happened already.

**INT. LAURA'S PARENTS' HOUSE - AFTERNOON**

furniture,  
but  
Rob  
A cozy old Victorian house, full of things -- paintings, ornaments, plants -- which don't go together which have obviously been chosen with care and taste. and Liz stand, drinking wine. Jo approaches them.

**LIZ**

(to Jo)  
How are you?

**JO**

I'm all right, I suppose. And Mom's not too bad. But Laura... I dunno.

**LIZ**

She's had a pretty rough few weeks already, without this. It's hard when you're putting all of your efforts into one part of your life and it doesn't work out.

She glances at Rob, embarrassed.

**ROB**

(sincere)

Don't mind me. No problem. Just pretend you're talking about somebody else.

Jo smiles, Liz gives him a look.

**LIZ**

We are talking about somebody else. Laura. Laura and Ray, actually.

Rob begins to turn red. Anger, sorrow, everything else building.

**ROB**

Enough, Liz.

**LIZ**

Enough of what?

**ROB**

(getting louder)

I know I can't speak now because Laura's father died, and I just have to take it because otherwise I'm a bad guy, with the emphasis on guy, self-centered. Well, I'm fucking not, not all the time, anyway, I'm really sorry Jo.

(lowering his voice)

But you know, Liz... I can either stick up for myself or believe everything you say about me and end up hating myself. And maybe you think I should, but it's not much of a life, you know?

**LIZ**

Maybe I've been a little unfair. But is this really the time?

**ROB**

Only because it's never the time. I can't go on apologizing my whole life, you know?

**LIZ**

If by "we" you are referring to men, then I have to say that just the once would do.

Rob looks around the room, beginning to hyperventilate

and

surrounded  
breaks

near tears. He sees Laura in a corner of the room by four or five mourners. He crosses to them and through to her.

**ROB**

I'm sorry.

He breaks away from her and slips out the front door.

**EXT. SUBURBAN STREET - AFTERNOON**

door of  
street,  
immediately

So darkened by weather that it is almost night, raining torrents and big sheets. Rob emerges from the front Laura's parents' house and begins walking down the hands thrust into his pockets. The rain almost soaks him.

**EXT. ANOTHER STREET**

we  
hear the  
him  
engine  
small  
in the

In the distance, Rob runs toward us. As he gets to us move with him down the street. He is drenched. We rain, and his ragged breath. Headlights appear behind and backlight him, getting brighter as the sound of an gets louder. Rob takes a look over his shoulder, looks desperately left and right, and vaults himself over a brick wall and into a flower bed, landing on his back black wet earth.

burrows  
and  
catches

The big drops of rain splash mud on his face, and he deeper into the dirt and flowers with his back, panting staring up at the sky. Off-camera the car engine up, and a door opens and shuts. He sighs and shuts his eyes...

well,  
rain

He opens his eyes again, to see Laura's face, wet as staring down at him. It is difficult to distinguish

from tears.

**LAURA**

Are you going to lie in that flower bed all night?

**ROB**

Uh... No.

sitting But Rob keeps lying there. Laura pulls herself to a position on the wall just above him.

**LAURA**

You're soaking.

**ROB**

Mmnn.

**LAURA**

You're also an idiot.

wall Rob pulls his muddy self to his feet and sits on the wall next to her.

**ROB**

I can see why you say that. Look, I'm sorry. I really am. The last thing I wanted was... that's why I left, because... I lost it, and I didn't want to blow my top in there, and... look, the reason I fucked everything up was because I was scared. I just wanted you to know, that's all.

**LAURA**

Thank you. I appreciate it. I can't reciprocate.

**ROB**

What do you mean?

**LAURA**

I didn't mess things up because I was scared. I slept with Ray because I was sick of you. And I needed something to snap me out of it.

**ROB**

Sure, I understand. Look, I don't

want to take up any more of your time. You get back, and I'll wait here for a bus.

**LAURA**

I don't want to go back.

**ROB**

What do you want to do?

**LAURA**

C'mon.

VW. They swing their legs over the wall and walk to Laura's

**INT. LAURA'S CAR - NIGHT**

neighborhood. They drive sort of aimlessly through Laura's old  
turn up Laura sees something on her left, and makes a sudden  
to a a narrow road through some overgrown trees. They come  
field stop in a formerly paved clearing, looking out on a  
shuts with an old abandoned school on the other side. Laura  
down the engine.

**ROB**

When are you going back?

**LAURA**

I don't know. Sometime. Later.  
Listen, Rob, would you have sex with me?

**ROB**

What?

**LAURA**

I want to feel something else than this. It's either that or I go home and put my hand in the fire. Unless you want to stub cigarettes out on my arm.

**ROB**

I've only got a couple left. I'm saving them for later.

**LAURA**

It'll have to be sex, then.

passenger  
from

She pulls herself over him, staddling him in the  
seat and kissing his neck. She pauses and regards him  
above.

**LAURA**

Hello. It doesn't seem so long ago  
that I looked at you from here.

**ROB**

Hi.

**LAURA**

I knew there was a reason I wore a  
skirt today.

kissing.  
Laura reaches down and unzips his pants, as they keep

**ROB**

You know, with Ray...

**LAURA**

Oh, Rob, we're not going to go through  
that again.

**ROB**

No, no. It's not... are you still  
on the pill?

**LAURA**

Yes, of course. There's nothing to  
worry about.

**ROB**

I didn't mean that. I mean... was  
that all you used?

Laura looks at him, motionless, then begins to cry.

**ROB**

Look, we can do other things.

**LAURA**

I lived with you. You were my partner  
just a few weeks ago and now you're  
worried I might kill you, and you're  
entitled to worry. Isn't that a

terrible thing? Isn't that sad?

She rolls off of him into her seat. They sit there in silence, watching the rain run down the windshield.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

Later, I wonder if I was really worried about where Ian has been. I have no idea where he's been, and that gives me every right to insist on protection. But in truth, it was the power that interested me more than the fear. I wanted to hurt her, on this day of all days, just because it's the first time since she's left that I've been able to.

**INT. BAR - LATER**

We  
since

Rob and Laura lean back in a booth, facing each other. get that feeling that not another word has been spoken we last saw them.

**ROB**

Laura...

**LAURA**

I'm too tired not to go out with you.

Rob leans forward.

**ROB**

So if you had a bit more energy we'd stay split. But things being how they are, what with you wiped out, you'd like us to get back together.

**LAURA**

(nodding)

Everything's too hard. Maybe another time I would have the guts to be on my own, but not now I don't.

**ROB**

What about Ian?

**LAURA**

Ray's a disaster. I don't know what that was all about, except that sometimes you need someone to lob into the middle of a bad relationship like a hand grenade, I guess, and blow it all apart.

**ROB**

Mission accomplished.

**LAURA**

I know it's not very romantic, but there will be romance again at some stage, I'm sure. I just... I need you, Rob. That's it. And we know each other and we care for each other, and you've made it clear that you want me back, so...

She looks up at him.

**LAURA**

Let's go home. Okay?

**ROB**

Okay.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

But wouldn't you know it? Suddenly I feel panicky, and sick, and I want to run around and sleep with female recording artists...

**CUT TO:**

**INT. ROB AND LAURA'S APARTMENT - MORNING**

Post-lovemaking. Rob and Laura lie on their backs.

**ROB**

C'mon. I want to know.

**LAURA**

Want to know what, exactly?

**ROB**

What it was like.

**LAURA**

It was like sex. What else could it be like?

**ROB**

Was it like good sex or was it like bad sex?

**LAURA**

What's the difference?

**ROB**

You know the difference.

**LAURA**

Look, we're okay now. We just had a nice time. Let's leave it at that.

**ROB**

Okay, that's cool, okay. But the nice time we just had... was it nicer, as nice, or less nice than the nice times you were having a couple of weeks ago?

Laura is silent.

**ROB**

Oh, c'mon, Laura. Just say something. Lie, if you want. It'd stop me asking you questions and it'd make me feel better.

**LAURA**

Well I was gonna lie and now I can't, because you'd know I was lying.

**ROB**

Well why the fuck would you want to lie, anyway?

**LAURA**

To make you feel better.

**ROB**

Oh, great...

pulls Rob begins to get out of bed. She grabs his hand and  
him back down.

**LAURA**

Look, Rob. If great sex was as important as you think it is, and if I was having great sex with him, then we wouldn't be lying here now. And that is my last word on the subject, okay?

**ROB**

Okay.

seemingly She pulls him close and they lie there, the matter  
settled.

**LAURA**

I wish your penis was as big as his, though.

laugh, He turns slowly to her. A giggle from her turns into a  
then a howl, a roar --

**EXT. LAKEFRONT - TWILIGHT**

Rob and Laura walk the cement breakfront.

**LAURA**

... Like Mexico. Or Jamaica. Or New York, even.

**ROB**

Hey, great idea. What I'll do is, tomorrow I'll get a hold of a box full of mint Elvis Presley 78s on the Sub label, and I'll pay for it that way.

**LAURA**

I'll pay for you. Even though you owe me money. We have to do something with the money I earn. I need to. I deserve it. You can just think of it as winning the lottery.

**ROB**

Fantastic. The Girlfriend Lottery.

**LAURA**

Money does not matter. I do not care how much you earn. I'd just like you to be a little happier in your work, but beyond that you can do what you like.

**ROB**

But it wasn't supposed to be like this. When I met you we were the same people and now we're not, and...

**LAURA**

How? How were we the same people?

**ROB**

Well, you were the kind of person who came to the Artful Dodger and I was the kind of person who deejayed at the Artful Dodger. You wore jeans and T-shirts, and so did I. And I still do, and you don't.

**LAURA**

Because I'm not allowed to. I still do, after work. So, what? Should we just break up? Is that what you're saying? Because if you are, I'm going to run out of patience.

**ROB**

No, but...

**LAURA**

But what?

**ROB**

But why doesn't it matter that we're not the same people we used to be?

**LAURA**

You haven't changed so much as a pair of socks in the years I've known you. If we've grown apart, then I'm the one who's done the growing, and all I've done is change jobs.

**ROB**

And hairstyles and clothes and attitude and friends and...

**LAURA**

I can't go to work with my hair dyed pink. And I can afford to go shopping more now, and I've met a couple people I like over the last year or so.

**ROB**

You're tougher.

**LAURA**

More confident, maybe.

**ROB**

Harder.

**LAURA**

Less neurotic. Are you intending to stay the same for the rest of your life?

**ROB**

I'm alright.

**LAURA**

Yeah, you're alright. But you're certainly not happy. So what happens if you get happy? And yes I know that's the title of an Elvis Costello album, I use the reference deliberately to catch your attention. Should we split up because I'm used to you being miserable? What happens if you, I don't know, start your own record label, and it's a success? Time for a new girlfriend?

**ROB**

You're being stupid.

**LAURA**

How? What would be the difference between you having a record label and me going from legal aid to private practice?

Rob is silent.

**LAURA**

All I'm saying is, you have to allow

for things to happen to people, most  
of all to yourself. Otherwise, what's  
the use?

**ROB**

No use.

**INT./EXT. RECORD STORE - DAY**

Rob comes out of the stock room and walks toward the  
counter  
concerned  
lyrical --  
joins  
them in contemplation.

**ROB**

What is this.

**DICK**

It's Vince and Justin.

**ROB**

Who's that?

**BARRY**

The little skate-fuckers.

**ROB**

No way.

**BARRY**

Yes way. It's really...

Rob and Dick look at him, ready to pounce --

**BARRY**

(pained to say it)  
It's really fucking good.

Dick and Barry look to Rob, who continues to just  
listen...

He takes a deep breath and walks to the front door and  
out,  
seemingly with a mission.

Vince and Justin are doing noisy skate tricks against  
the

get  
out and

curb across the street. When they see Rob they stop,  
ready to flee. He walks across to them. Dick comes  
hovers in the background.

**ROB**

Your tape. It's good.

They mumble thanks.

**ROB**

It's rough. But it shows promise.  
We record a couple of songs right,  
in a studio. I'll take care of the  
rest. I'll put out your record.  
Any profits after recouping expenses  
get split down the middle, between  
us and you guys.

**VINCE**

Wait a minute. Island Records charged  
U2 a million five against their  
overhead for one plane ride.

**ROB**

We're not there yet, Justin.

**VINCE**

I'm Vince.

**ROB**

Whatever.

look  
turns.

He begins to move toward the store. Vince and Justin  
at each other. Rob gets to the door but stops and

**ROB**

Hey. What's the name of your band?

**JUSTIN**

The Kinky Wizards.

**ROB**

What?

**VINCE**

We saw this ad in the personals for  
two swingers lookin' for a Renaissance  
fair.

**ROB**

Nice.

**VINCE**

What's the name of your label?

Rob looks at them. Then at Dick. Then through the window at Barry, inside looking out. Then at his own reflection in the window. Then back at them.

**ROB**

Broken Records. Welcome aboard.

Rob walks back inside. He seems to be shaking a little.

**BARRY**

What the fuck is that?

**ROB**

What?

**BARRY**

I heard you, man. Don't give me that "what" shit. You just told them that you're gonna put out a record with them.

**ROB**

So? You even said they're good.

**BARRY**

HELLO. DO YOU SEE ANYONE ELSE around here with a band, Mr. Branson? Mr. Phil Spector?

Rob waves him off and disappears into the stock room. Laura enters.

**LAURA**

Hey, Barry.

**BARRY**

Oh, hi.

**LAURA**

Where's Rob?

**BARRY**

The Malcolm McClaren of Clark Street is in his executive suite. Do you have an appointment?

**LAURA**

What are you talking about?

**BARRY**

Just that Rob seems to think it would be wiser to start a record label by putting out a record with business-crippling Nazi Youth shoplifters than with someone he knows in his bitter jealous heart is a musical visionary. That's all.

back  
thinking.  
Laura puts it together, and smiles. She goes to the  
and crack the door, finding Rob sitting on a box,

**ROB**

Hi.

**LAURA**

Hi. What are you doing?

**ROB**

Nothing.

**LAURA**

Wanna go to dinner?

**ROB**

Where?

**LAURA**

At Paul and Miranda's. Paul from work.

**ROB**

Oh. Well. We don't really get along. Paul and I.

**LAURA**

I know. But you've never met. It just seems like a stone unturned in your relationship with him.

**ROB**

Ha.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

We're at a point where I can't really walk away from gauntlets she might throw down, and so I go. And wouldn't you know it, I sort of fall in love with Paul and Miranda -- with what they have, and the way they treat each other, and the way they make me feel as if I'm the new center of their world. I think they're great, and I want to see them twice a week, every week, for the rest of my life. Only right at the end of the evening do I realize I've been set up.

**INT. PAUL AND MIRANDA'S LIVING ROOM - LATER**

Laura  
he  
them  
Bush.  
Hill

After dinner. Rob ambles in from the dining room. close behind. He looks through the bookshelves until finds a meager little grouping of CDs. He moves up to and scans the titles: Tina Turner. Billy Joel. Kate Pink Floyd. Simply Red. The Beatles. The Windham Sampler...

**PAUL**

Lame, right?

Rob turns around to see PAUL behind him.

**ROB**

Oh, I don't know. The Beatles are okay.

Paul laughs.

**PAUL**

We're kinda out of date.

**ROB**

Hey, to each his own, I say.

**PAUL**

Maybe we can come by your store and you can hook us up.

**ROB**

Sure, sure. Any time.

**LAURA**

Better hurry, though, Paul. Rob started a record label, so he's gonna be in the shop less and less.

Rob looks at her.

**CUT TO:**

**INT. ROB AND LAURA'S APARTMENT - NIGHT**

as they come in the door.

**LAURA**

..."To each his own!" Unbelievable! You! Rob Gordon said that. You even sounded like you meant it.

They throw their jackets over a chair. Rob turns on the CD player and "Call Me A Liar" by Palace begins to play.

**ROB**

(smiling)

You did that deliberately. You knew all along I'd like them. It was a trick.

**LAURA**

I tricked you into meeting some people you'd think were great. I thought it would be fun to introduce you to someone with a Tina Turner album and then see whether you still felt the same way.

She moves to Rob and wraps her arms around him. They look deeply at each other. She breaks away from him and walks into the bedroom. He turns off the stereo and follows her.

**EXT. CLARK STREET - MORNING**

backs  
board-up.

Rob walks to work, drinking his coffee. He stops and  
up a few feet, and stares at a poster on a plywood

Kinky  
at  
ROB

"'I SOLD MY MOM'S WHEELCHAIR'/the debut single from The  
Wizards/on Broken Records/Record release party July 20  
The Artful Dodger/Featuring the triumphant return of DJ  
GORDON/"Dance Music For Old People"

Rob scowls, and storms off.

**INT. ROB AND LAURA'S APARTMENT - NIGHT**

Rob paces, Laura sits on the couch, smiling.

**LAURA**

I called Dan Koretzky because he --

**ROB**

Has Drag City Records, I know, I  
know. You told Dan Koretzky about  
this?

**LAURA**

Yeah, and he said it's a good way to  
break out a record. Especially for  
what he said, and I quote, "would be  
a highly anticipated event, locally."  
He helped me put out a press release.

**ROB**

**WHAT?**

**LAURA**

Just local, of course.

**ROB**

And the "triumphant return of DJ Rob  
Gordon?" "Triumphant?" "Return?"

**LAURA**

I had that idea when I was living  
with Ian and it was such a good idea  
that I was annoyed we weren't together  
anymore. It might even be why I

came back.

**ROB**

You had no right. Supposing I was doing something that couldn't be cancelled?

**LAURA**

What do you ever do that can't be cancelled?

**ROB**

That's not the point. I mean, what if the single isn't done in time?

**LAURA**

Barry said its done.

**ROB**

Barry? Barry knows about this?

**LAURA**

Yeah. His band is playing a set.

Rob wheels on her.

**INT. RECORD STORE - DAY**

Rob and Barry.

**ROB**

Like fuck you are.

**BARRY**

Laura said we could. If we helped out with the posters and stuff. And we did. And we are.

**ROB**

I'll give you 10% of the door if you don't play.

**BARRY**

We're getting that anyway.

**ROB**

What is she doing? Okay, 20%.

**BARRY**

No. We need the gig.

**ROB**

110%. That's my final offer. I'm not kidding. That's how much it means to me not to hear you play.

**BARRY**

We're not as bad as you think, Rob.

**ROB**

You couldn't be. Look, Barry. There's going to be people from Laura's work there, people who own dogs and babies and Tina Turner albums. How are you going to cope with them?

**BARRY**

We're not called Barrytown anymore, by the by. They got sick of the Barry/Barrytown thing. We're called SDM. Sonic Death Monkey.

**ROB**

Sonic Death Monkey.

**BARRY**

What do you think? Dick likes it.

**ROB**

Barry, you're over thirty years old. You owe it to yourself and your friends and to your parents not to sing in a group called Sonic Death Monkey.

**BARRY**

I owe it to myself to go right to the edge, Rob, and this group does exactly that. Over the edge, in fact.

**ROB**

You'll be going over the fucking edge if you come anywhere near me next Friday night.

**BARRY**

That's what we want. Reaction. And if Laura's bourgeois lawyer friends can't take it, then fuck 'em. Let 'em riot, we can handle it. We'll be ready.

Barry wanders off laughing.

**CUT TO:**

**INT. ROB AND LAURA'S APARTMENT - DAY**

Rob and Laura.

**LAURA**

They'll go on early. Nobody will even be there yet and I told them they can't play for more than a half hour.

**ROB**

It's no joke. I'm responsible for what happens, you know. Embarrassment aside, there's a lot of money and effort in this, at least by my standards. I have to put down a deposit for the room. I have to pay the pressing plant for the records, sleeve them, sticker them --

**LAURA**

We took care of that.

Rob's brow furrows.

**LAURA**

Barry and Dick and me. Look in the bedroom.

Rob goes to the bedroom door and opens it. It's sort of like Christmas: hundreds of Kinky Wizards CD singles, painstakingly packaged and stacked on the bed.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

I suddenly feel choked up. It's not the money, it's the way she's thought of everything: one morning I woke up to find her going through my records, pulling out things that she remembered

me playing when I deejayed and putting them into the little carrying cases that I used to use and put away in a closet somewhere years ago. She knew I needed a kick in the ass. She also knew how happy I was when I used to deejay. From which every angle I examine it, it still looks as though she's done all of this because she loves me.

**CUT BACK TO:**

**INT. ROB AND LAURA'S APARTMENT**

Rob turns from the bedroom and goes to Laura, putting his arms around her.

**ROB**

I'm sorry I've been acting like a jerk. I do appreciate what you've done for me, and I know you've done it for the best possible reasons, and I do love you, even though I act like I don't.

**LAURA**

That's okay. You seem pissed off all the time, though.

**ROB**

I know. I don't get it.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

But if I had to take a wild guess, I'd say that I'm pissed because I know I'm stuck with Laura, bound to her, and I don't like it. That dreamy anticipation you have when you're fifteen or twenty or thirty even, that the most perfect person in the world might walk into your store or office or friend's party at any moment... That's all gone, I think,

and that's enough to piss anybody off. Laura is who I am now, and it's no good pretending otherwise...

**CUT TO:**

**INT. RECORD STORE - DAY**

CAROLINE, Rob is standing shelves. A very pretty young woman, comes through the door and looks around. She sees Rob.

**CAROLINE**

Excuse me?

Rob looks up and takes her in like a dish in a window.

**ROB**

May I help you?

**CAROLINE**

I'm looking for DeeJay Rob Gordon.

**ROB**

Uh. That's me.

**CAROLINE**

I'm Caroline Fortis from The Reader. I want to do a story on you.

**ROB**

Right. Why?

**CAROLINE**

Well, I used to go to the Dodger on your nights, and I saw you're doing it again and that your putting out a record, and it's sort of a then-and-now story against the backdrop of the Chicago music scene with the emphasis on now.

**ROB**

Oh. Okay.

**CAROLINE**

I thought I would ask you a few questions if that's okay.

**ROB**

Huh. You used to come to the club?

I shouldn't have let you in. You must have only been about sixteen.

and Rob realizes what he must be sounding like. He blushes and retreats.

**ROB**

What I mean is, I didn't mean you look young. You don't. You don't look old either. You look just as old as you are. A bit younger maybe, but not a lot. Not much. Just right.

**CAROLINE**

So. Is now a good time?

in Rob looks around: there is absolutely nothing going on the store. He nods. She pulls out a pad and pencil.

**CAROLINE**

Right. So. You must have an enormous record collection.

**ROB**

Yeah. I could show it to you if you want to come over and see it.

He winces immediately.

**CAROLINE**

Yeah, well... Let's see... What are you're all-time top five records?

**ROB**

Pardon me?

**CAROLINE**

Your desert island top-five.

**ROB**

Oh boy... In the club, or at home?

**CAROLINE**

Is there a difference?

**ROB**

(a little too shrill)  
OF COURSE... Well yeah, a bit. "Sin City" by the Flying Burrito Brothers is an all-time top five, but I

wouldn't play it at the club. It's a country-rock ballad. Everybody'd go home.

**CAROLINE**

Nevermind. Any five. So four more.

**ROB**

What do you mean, four more?

**CAROLINE**

Well if one of them is this "Sin City" thing --

**ROB**

Can I go home and work this out and let you know? In a week or so?

**CAROLINE**

Look if you can't think of anything, it doesn't matter. I'll do one. My five favorite from the old days at the Dodger.

Rob is aghast, humiliated, quietly outraged.

**ROB**

Oh, I'm sure I can manage something... "Sin City." "New Rose," by The Damned. "Hit It and Quit It" by Funkadelic. "Shipbuilding," Elvis Costello, Japanese import, no horns, or different horns, anyway... um... "Mystery Train" by Elvis Presley... And... "Spaced Cowboy" by Sly and the Family Stone. A bit controversial, I know, but...

**CAROLINE**

Fine. That's great.

**ROB**

Is that it?

**CAROLINE**

Well, I wouldn't mind a quick chat, if you got the time.

**ROB**

Sure, but is that it for the list?

**CAROLINE**

That's five. So. Why did you decide to deejay again?

**ROB**

Well it was a friend's idea, really, and the record release party seemed like a good place to do it. So...

(looking over her pad  
at the list)

I should really put a James Brown in there --

**CAROLINE**

Nice friend.

**ROB**

Yeah.

**CAROLINE**

What's his name?

**ROB**

Who? Oh. My friend. My friend is Laura. A girl. A friend who's a girl.

**CAROLINE**

"Music for Old People." What does that mean?

**ROB**

Look, I'm sorry about this, but I'd like "the Upsetter" by Lee "Scratch" Perry, in there. Instead of "Sin City."

She scribbles and writes.

**CAROLINE**

Okay. "Dance Music For Old People?"

**ROB**

Oh, you know... a lot of people aren't too old for clubs but they're too old for acid jazz and garage and ambient and all that. They want to hear old funk and Stax and New Wave and Old School Hip Hop and some new stuff all together and there's nowhere for them.

**CAROLINE**

And the new label? And the Kinky Wizards?

**ROB**

Oh, well, the Kinky Wizards are -- you know what? Why don't I just make you a tape?

**CAROLINE**

Would you? Really? Wow. I could have deejay Rob Gordon play in my own home.

**ROB**

Haha. Right. It's no problem. I love making tapes.

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

A good compilation tape, like breaking up, is hard to do and takes ages longer than it might seem. You gotta kick off with a killer, to hold the attention. Then you have to take it up a notch, but not blow your wad, so maybe cool it off a notch, and you can't put the same artist twice on the tape, except if some subtle point or lesson or theme involved, and even then not the two of them in a row, and you can't woo somebody with Joni Mitchell's "Big Yellow Taxi" and then bash their head off with something like GBH's "City Baby Attacked by Rats," and... oh, there are a lot of rules. Anyway, I worked hard at this one.

**INT. ROB AND LAURA'S APARTMENT - DAY**

Rob sits Indian-style on the floor in front of the stereo.

He has a pad of paper with scrawled titles and cross-outs, and is surrounded by piles of CDs and records.

**LAURA**

Who's that for?

Rob winces, turns. He's busted.

**ROB**

This? Oh, just that woman who interviewed me for The Reader. Carol? Caroline? Something like that.

Laura turns and walks out of the room.

**INT. RECORD STORE - DAY**

Rob is tucked into the corner, on the phone.

**ROB**

Hi, Caroline... Oh, it's Rob. Yeah, listen, I have a new list for you and -- Oh. Yes. Of course... Well maybe next week they could print a, uh, retraction. Or a correction. Because the list I have now it really much more -- right. Okay. Anyway, I have your tape. That's right. Shall I mail it to you? Or... would you like to have a drink?

**CUT TO:**

**ROB IN HIS CHAIR**

Rob to camera.

**ROB**

How are you not going to fall for someone who wants to interview you? Now Caroline is all I can think about. And in the daydreams I imagine every detail, the entire story of our future relationship, until suddenly I realize that there's nothing left to actually, like, happen. I've done it all, lived through it all in my head. I know the whole plot, the ending, and the good parts. Now I'd have to watch it all over again in real time, and where's the fun in that? And fucking--when is it all going to stop? Am I going to jump from rock

to rock for the rest of my life until there aren't any rocks left? Am I going to bolt every time I get itchy feet? Because I get them about once a quarter, along with the store's tax bill. I've been thinking with my guts since I was fourteen years old and, frankly speaking, I've come to the conclusion that my guts have shit for brains. You know what's wrong with Laura, what my problem is? What's wrong with Laura is that I'll never see her for the first or second or third time. That's all. Fuck it. I'll probably mail the tape. Probably.

**CUT TO:**

**INT. NORTH SIDE TAVERN - DAY**

Rob sits at a table in the bar, nervous. He watches the door, sits up straight when it opens, and follows someone with his eyes, all the way to his table. She sits. It's Laura.

**LAURA**

A drinking lunch on a school day.  
What a nice surprise.

Rob says nothing.

**LAURA**

Are you worried about tomorrow night?

**ROB**

Not really.

He plays with his drink.

**LAURA**

Are you going to talk to me, or shall I get my paper out?

**ROB**

I'm going to talk to you.

**LAURA**

Right.

He plays with his drink some more.

**LAURA**

What are you going to talk to me about?

**ROB**

I'm going to talk to you about whether you want to get married or not. To me.

**LAURA**

Ha ha ha. Hoo hoo hoo.

**ROB**

I mean it.

**LAURA**

I know.

**ROB**

Oh, well thanks a fucking bunch.

**LAURA**

I'm sorry. But two days ago you were in love with that girl who interviewed you for The Reader, weren't you?

**ROB**

Not in love, exactly, but...

**LAURA**

Well forgive me if I don't think of you as the world's safest bet.

**ROB**

Would you marry me if I was?

**LAURA**

No. Probably not.

**ROB**

Right. Okay, then. Shall we go?

**LAURA**

Don't sulk. What brought all this on?

**ROB**

I don't know.

**LAURA**

Very persuasive.

**ROB**

Are you persuadable?

**LAURA**

No. I don't think so. I'm just curious about how one goes from making tapes for one person to marriage proposals to another in two days. Fair enough?

**ROB**

Fair enough.

**LAURA**

So?

**ROB**

I'm just sick of thinking about it all the time.

**LAURA**

About what?

**ROB**

This stuff. Love and marriage. I want to think about something else.

**LAURA**

I've changed my mind. That's the most romantic thing I've ever heard. I do. I will.

**ROB**

Shut up. I'm only trying to explain.

**LAURA**

I mean, maybe you're right. But were you really expecting me to say yes?

**ROB**

I dunno. Didn't think about it, really. It was the asking that was the important thing.

**LAURA**

Well, you've asked.

him. She leans over and takes his hands in hers, smiles at

**LAURA**

Thank you.

**INT. ARTFUL DODGER - NIGHT**

**TWO TURNTABLES**

Castor with the mixer in the middle. "Just Begun" by Jimmy  
to spins on turntable #1. A hand reaches in, and begins  
draw the slides down, quieting the music.

amongst Rob looks up from behind the deejay table, set up  
the instruments. The place is packed with people, and  
everyone seems to be having a great time.

off Almost everyone -- Rob sees Barry, who pretends to nod  
him when Rob catches his eye, and Justin, who looks back at  
sees and mocks a bulimic act. Rob gives him the finger. He  
the Laura, and she beams at him. He comes to the front of  
stage, and taps a microphone.

**ROB**

Uh, thanks for uh, coming out tonight.  
I hope you have a good time. And I  
hope you like the record. The one  
by the Kinky Wizards. The record  
that we're having this record release  
party for.

(hoots from the crowd)

Thanks. Listen to it first, though.

(laughs)

Okay. We'll get to that later.

Right now, I'd like to introduce...

(mumbles)

Sonic Death Monkey.

Laura. Good-natured applause. Rob steps down and bee-lines to  
gulp of Barry and his crew mount the stage. Rob takes a big  
beer.

**ROB**

(to Laura)

I'm an idiot. I should have played the record first. This place is about to get burned down.

**LAURA**

It's gonna be fine. These people are ready for anything.

**BARRY**

(dubious)

Yeah, well...

Barry stands in front of the mic, surveying the crowd with a smile. He and the band all wear suits and ties.

**BARRY**

Thanks for the enthusiastic intro, Rob. We're not called Sonic Death Monkey anymore, though, ladies and gentlemen. We might be on the verge of becoming the Atavistics, but we haven't decided yet. But tonight, we are... BARRY JIVE AND THE UPTOWN FIVE! ONE TWO THREE --And they launch into Marvin Gaye's "Got To Give It Up," almost flawlessly faithful to the original. Barry is transformed -- shuffling footwork, a wide smile, and when the intro winds up, an almost perfect falsetto. The crowd goes nuts, filling the floor. Rob is stunned, begins to smile. Laura takes his hand and leads him out into the crowd...

**THE END**