

STEVIE & NICK

Written by

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ON BLACK:

The sound of feet shuffling...

EXT. NEW YORK CITY STREET - MORNING

The morning rush-hour is in full swing as feet shuffle along snow-covered streets.

INTERCUT: A MASS OF FEET

- A swarm of feet moves along the sidewalk.
- Feet rush through a busy intersection.
- Feet pour down a subway entrance.
- Feet cram into an elevator.
- Feet wait in line at Starbucks.
- Feet jump into a bus.
- Feet enter revolving doors.

INT. APARTMENT BUILDING ENTRANCE - MORNING

A WOMAN's camel suede boots collide with a MAN's black Converse, causing a cup to fall to the floor and coffee to spill over the black Converse.

MAN (O.S.)

Jesus!

WOMAN (O.S.)

I'm sorry! I didn't see you!

The entrance door swings open.

WOMAN (O.S.) (CONT'D)

My car is being stolen again!

The camel suede boots race out, while the black Converse head in the opposite direction.

EXT. APARTMENT BUILDING - MORNING

Brown snow piles on the curb. The camel suede boots chase a towed white VW Beetle Convertible, then rush toward a POLICE OFFICER'S BOOTS.

WOMAN (O.S.)  
Stop! Stop! That's my car! What do  
you think you're doing?

POLICE OFFICER (O.S.)  
Hey, hold on. Read the sign: No  
Parking.

WOMAN (O.S.)  
What are you talking about?

POLICE OFFICER (O.S.)  
Look at the sign.

WOMAN (O.S.)  
What? I-- I didn't see it. It must  
be a new sign.

The Police Officer laughs.

POLICE OFFICER (O.S.)  
Here, you can pick up your car  
there.

The Police Officer's boots walk off.

WOMAN (O.S.)  
Fuck. Shit!

INT. SUBWAY - MORNING

The camel suede boots charge down the stairs through a crowd  
of feet (in various shoes) moving in the opposite direction.

INT. SUBWAY - SECONDS LATER

The camel suede boots trip over a sleeping HOMELESS MAN, 50s,  
and tumble to the ground. Dazed by the fall, STEVIE, 20s,  
blonde, dressed in a Stevie Nicks-style flowing black dress  
and a wool black cape, looks up.

STEVIE  
Goddamn it. Fuck!

PEDESTRIANS step over Stevie, annoyed that she is in their  
way.

EXT. STREET - MORNING

The black Converse stride along the street, then stop at:

INSERT - A DISCARDED NEWSPAPER

Headline: "Life in the Time of a Madman."

Several feet trample over the newspaper.

EXT. HOSPITAL - MORNING

The black Converse head past an ambulance and into the hospital.

INT. HOSPITAL - MORNING

The black Converse, along with other feet, cram into a crowded elevator.

INT. HOSPITAL - MORNING

The black Converse step out of the elevator.

INT. HOSPITAL RECEPTION - MORNING

The black Converse passes a BOY, 4, sitting on the floor, spinning a wooden top.

RECEPTIONIST (O.S.)  
Hi, Nick.

NICK (O.S.)  
Hi.

RECEPTIONIST (O.S.)  
He's waiting for you...

The wooden top spins across the floor and hits the black Converse.

NICK, 20s, his cheeks are sunken, a hearing aid is visible in one ear, a crucifix dangles over his shirt, dark Botticelli curls hang down over his eyes, scoops up the wooden top and hands it back to the boy. They share a smile.

INT. DR. BECKETT'S OFFICE - MORNING

DR. BECKETT, 40s, likable with thick glasses, sits behind his desk, on which are several glass-framed photos of his family. Nick sits opposite.

DR. BECKETT  
The surgery was a success but...

Dr. Beckett clears his throat.

DR. BECKETT (CONT'D)  
I'm sorry, Nick. We found a  
malignant growth. It's  
metastasized. You're very sick.

Nick takes a moment to process the news and grabs a cigarette  
from his pocket.

DR. BECKETT (CONT'D)  
You can't smoke in here.

Nick puts the cigarette away.

NICK  
Right, I'm sorry.

DR. BECKETT  
You should stop smoking, and--

NICK  
This is my cancer, right? Why do  
you care?

A hint of compassion crosses Dr. Beckett's face.

DR. BECKETT  
You need to start radiation soon,  
Nick.

Nick stares at a large photograph on the desk.

INSERT - PHOTO

A happy portrait of Dr. Beckett's family.

NICK  
If I start treatment right away,  
will I live?

Dr. Beckett doesn't know how to answer that. They sit in  
silence for a moment.

DR. BECKETT  
I don't know.

Nick stares out the window, his eyes fixated on the icicles  
hanging from a nearby tree. His breathing becomes labored,  
and his heart starts beating rapidly, like a drum.

DR. BECKETT (CONT'D)  
Some patients do get better, Nick.

EXT. CENTRAL PARK - DAY

Buried in snow, trees encased in ice, Nick cuts through the park. He stops to remove two icicles hanging from a tree branch, crushing them in his palms.

INT. METROPOLITAN MUSEUM OF ART - DAY

Nick, in a guard uniform, stands near Rothko's Red-on-Red Color Field, while a group of visitors listens to the CURATOR in a tweed suit and perfectly round glasses.

CURATOR (O.S.)  
Rothko once said: "Art is an  
adventure into an unknown world,  
which can be explored only by those  
willing to take the risk." See how  
the multiforms swell, breathe,  
luring you into that world...

Commotion in the background interrupts Nick's concentration. He turns to see Stevie arguing with an OLDER MAN.

Nick leans against the wall, observing them.

OLDER MAN  
We're doing this again?

STEVIE  
Yeah.

OLDER MAN  
So it's over?

STEVIE  
Uh-huh.

The Older Man turns and looks at a painting.

STEVIE (CONT'D)  
What do you see?

OLDER MAN  
Nothing.

STEVIE  
(almost to herself)  
Of course.

OLDER MAN  
What do you want?

STEVIE  
For you to leave me alone.

OLDER MAN  
Jesus Christ, I'm not doing this  
right now.

STEVIE  
Well, I am.

The Older Man laughs.

OLDER MAN  
This is foolish-- nonsense. How  
will you pay your rent?

STEVIE  
You're so conceited. You're so  
fucking important, right? What a  
pathetic sense of entitlement. Fuck  
you.

OLDER MAN  
I love you.

Stevie bursts out laughing.

STEVIE  
I-- I know you think it's love, but  
it's not.

OLDER MAN  
What is wrong with you? You're  
embarrassing me.

STEVIE  
I really, really don't give a shit.

Stevie's laughter intensifies.

OLDER MAN  
Stop it. Just stop it. You're  
crazy.

STEVIE  
Yeah, I know.

OLDER MAN  
You have so much potential.

STEVIE

To be your mistress?

OLDER MAN

You know-- you're a self-absorbed cunt that can't connect with reality. You're living on the fucking moon!

STEVIE

Don't be a dick about it. I rather live with the stars.

OLDER MAN

You sure you want to do this?

STEVIE

Jesus, just go.

OLDER MAN

Fine. Very well. You can't make it on your own. You need me.

STEVIE

Oooh, testosteronism.

The Older Man walks off, enraged.

OLDER MAN

(to himself)

Goddamn it. Spoil bitch.

Unperturbed, Stevie turns around to find Rothko's Red-on-Red Color Field in front of her. A look of wonder on her face.

STEVIE

(talking to the painting)

It's just you and me now... Just you and me, Red.

She turns around to find Nick watching her.

STEVIE (CONT'D)

Mind your own fucking business.

Nick looks away, feeling embarrassed. Stevie studies him and realizes she recognizes him.

STEVIE (CONT'D)

Wait... I know you.

NICK

This-- this morning, you spilled my coffee.



STEVIE  
That's right, man.

NICK  
I live next door to you.

Stevie's eyes widen, piqued.

STEVIE  
What? We're neighbors?

NICK  
Yes.

STEVIE  
That's strange. I don't remember  
seeing you before. Did you just  
move in?

Nick shakes his head.

NICK  
I-- I've been there a couple of  
years.

STEVIE  
Oh. Wow.

She turns back to the painting.

STEVIE (CONT'D)  
What am I looking at?

NICK  
Rothko... the painter of silence.

They share a brief moment of silence before she introduces herself.

STEVIE  
Hi. I'm Stevie.

NICK  
I'm Nick.

Her eyes light up with excitement. A long silence follows. The museum darkens, framing them against the vibrant red of the Rothko painting, as if they are inside a pulsating heart. She hugs him.

STEVIE  
I've found you.

Nick pulls away from the hug, obviously uncomfortable and confused.

NICK  
Wha-- What?

STEVIE  
You know, Stevie Nicks.

NICK  
Uh, that's-- that's just a coincidence.

STEVIE  
No, I don't think so... We belong together.

They look at each other for a moment. Nick turns away, nervous.

STEVIE (CONT'D)  
Hey! Where you going?

Nick stops, turns back.

STEVIE (CONT'D)  
Wanna grab a drink? I'm having a really terrible day. Everything's so blurry at the moment.

NICK  
Right now?

STEVIE  
Yes, why not?

NICK  
I can't.

STEVIE  
I see. You don't care about making new friends.

NICK  
No, I-- I want friends. I do-- I'm working.

Stevie looks at his uniform and laughs.

STEVIE  
Oh, yeah. Right. I'm sorry. I don't mean to be...

NICK

Uhh... I... I gotta go back to work  
now.

STEVIE

Okay, sure.

She heads away, then turns back to catch Nick watching her again. He tries not to look at her, but can't help himself. Their eyes meet for a moment.

STEVIE (CONT'D)

See you soon.

Stevie gives Nick a quick smile as she walks away. He flushes from yet another embarrassment.

INT. CASTING DIRECTOR'S OFFICE - DAY

CASTING DIRECTOR, 40s, small, thin, a little weasel of a man, sits behind a messy desk piled with scripts and headshots. Stevie, sits opposite, fidgeting with a retractable ballpoint pen, trying to hide her distaste.

STEVIE

I need an advance.

CASTING DIRECTOR

For what? You haven't been in  
anything.

STEVIE

I'm going to be a big star.

CASTING DIRECTOR

Of course you are.

STEVIE

Listen my car got towed away. I  
really need to get her out.

He moves from the desk toward Stevie. She sighs, frustrated.

CASTING DIRECTOR

I see... And what's in it for me?

He strokes her hair.

CASTING DIRECTOR (CONT'D)

I like your hair like that. It's  
nice.

He places his hand on her knee and leans closer.

CASTING DIRECTOR (CONT'D)  
Should I lock the door?

Whack! Stevie stabs him in the hand with the pen. He screams in pain.

STEVIE  
Gross.

She heads for the door.

STEVIE (CONT'D)  
You're dumber than I thought. You sick fuck!

INT. THAI RESTAURANT - NIGHT

The restaurant is crowded. Stevie rushes inside, passing the stringy, pale MANAGER, 30s, who hastily follows her.

MANAGER  
You're late!

STEVIE  
I know, I'm sorry.

MANAGER  
Almost an hour late!

STEVIE  
You don't think I know that.

MANAGER  
Get out there! Get out there now before I fire you!

Stevie swiftly puts on her apron and approaches her first table, where a potbellied, sweaty, bald-as-an-egg MAN, 40s, sits dining alone.

STEVIE  
What can I get for you?

The Man leers at Stevie, and she can feel his eyes upon her. She lets out a sigh, knowing all too well what it means.

MAN  
Uh, what does the Pad Thai taste like?

Stevie rolls her eyes.

STEVIE  
It tastes like Pad Thai.

MAN  
What's in it?

STEVIE  
Do I look like the chef?

He eyes her breasts, making her uncomfortable.

STEVIE (CONT'D)  
Hey, cut it out.

She feels a hand on her backside, causing her to react immediately. She forcefully yanks his hand backward.

STEVIE (CONT'D)  
What the--

He topples to the floor, stunned.

STEVIE (CONT'D)  
Asshole!

The Manager rushes over.

MANAGER  
(to the man)  
I'm so sorry, sir. I'm so sorry.  
(to Stevie)  
You're fired!

Stevie angrily rips off her apron.

STEVIE  
Yeah, no shit.

INT. NICK'S APARTMENT - LIVING ROOM - NIGHT

Darkness fills the room. There are posters of Rothko's Chapel on the wall. Nick cowers beneath a white sheet on the couch, consumed by depression.

INT. STEVIE'S APARTMENT - LIVING ROOM - NIGHT

Stevie slams the door.

INT. NICK'S APARTMENT - LIVING ROOM - NIGHT

Nick pulls the sheet off his head.

INT. STEVIE'S APARTMENT - LIVING ROOM - NIGHT

The living room is filled with an eclectic mix of art and knick-knacks. Photographs of old women hang on the walls. Hand-painted stars decorate the ceiling. Stevie heads over to the record player and puts on Fleetwood Mac's "Rhiannon." She pours herself a drink and downs it in one gulp.

INT. NICK'S APARTMENT - LIVING ROOM - NIGHT

The music seeps through the thin walls, and Nick slides a cigarette between his lips.

INT. STEVIE'S APARTMENT - LIVING ROOM - NIGHT

Stevie dances around the room, singing along with the music.

INT. NICK'S APARTMENT - LIVING ROOM - NIGHT

Nick leans his head against the wall, singing the lyrics under his breath.

INT. STEVIE'S APARTMENT - LIVING ROOM - NIGHT

Stevie spins around until she crashes to her knees.

INT. NICK'S APARTMENT - LIVING ROOM - NIGHT

Nick stubs out his cigarette and throws the sheet back over his head.

INT. NICK'S APARTMENT - LIVING ROOM - MORNING

Nick sits on the couch, dazed. His cell rings, and in a fit of frustration, he grabs it and hurls it at the mirror, shattering the glass.

INT. NICK'S APARTMENT - BATHROOM - NIGHT

Nick stares at his gold cross in the mirror.

NICK  
(to himself)  
"They pierced my hands and my feet.  
They look and stare upon me."

He takes a handful of prescription pills.

INT. STEVIE'S APARTMENT - BATHROOM - NIGHT

Stevie reclines in the bathtub, reading: "A Transatlantic Love Affair: Letters to Nelson Algren."

STEVIE

"I like missing you so hard because it makes me feel strongly that you are not a dream, you are real, you are living, and I'll meet you again..."

INT. NICK'S APARTMENT - BATHROOM - NIGHT

Nick reclines in the tub until he is completely submerged.

INT. STEVIE'S APARTMENT - BATHROOM - NIGHT

Stevie playfully slips under the water until she is submerged.

INT. NICK'S APARTMENT - BATHROOM - NIGHT

Nick bursts out of the water, gasping for air, coughing.

INT. STEVIE'S APARTMENT - BATHROOM - NIGHT

Stevie rises out of the water, laughing hysterically.

INT. STEVIE'S APARTMENT - LIVING ROOM - NIGHT

Stevie slips on her coat and reaches for her cell as it rings. She glances at the screen, rolls her eyes, and promptly turns the cell off.

EXT. APARTMENT BUILDING - NIGHT

A cold, howling wind cuts through the air. Nick turns up his collar to shield himself from the cold. Stevie steps out of the building and spots Nick struggling to light a cigarette.

STEVIE

Here we are...

She looks at him with a flirty smile.

STEVIE (CONT'D) (CONT'D)  
Fuck, it's freezing out here. We  
should be cuddled up in bed with a  
whiskey.

Nick, visibly nervous, starts to walk away.

NICK  
I got-- I've gotta go.

STEVIE  
Hey, where you going?

NICK  
I... I'm going for a walk.

Stevie looks up.

STEVIE  
It's gonna snow tonight. I can feel  
it deep... deep in my bones.

Nick swallows.

NICK  
I-- I like snow.

STEVIE  
Because Santa is coming?

They share a bittersweet, quiet laugh.

STEVIE (CONT'D)  
You know, there's something magical  
about snow... I love how it sticks  
together.

Nervous, he attempts a second escape.

NICK  
Uh, bye. Good night.

STEVIE  
Wait, don't go.

NICK  
I'm sorry. I...

STEVIE  
Please, wait a moment. Ju-- just  
wait.

NICK  
What is it?



Stevie pauses before replying.

STEVIE  
I'm going to kill myself.

This immediately grabs his attention.

NICK  
How?

Stevie looks surprised, slightly weirded-out.

STEVIE  
What do you mean?

NICK  
How do you intend to kill yourself?

STEVIE  
You're not gonna try to stop me,  
right?

There is a long pause while he thinks.

STEVIE (CONT'D)  
I was joking.

NICK  
Oh. I-- Of course.

STEVIE  
What's wrong with you, man?

Nick's face turns red, and he nervously rubs his neck.

NICK  
You don't want to know.

Stevie sees the crucifix dangling down from his neck.

STEVIE  
You're not one of those off-the-  
wall Evangies, are you? All  
righteous and morally superior. I  
can't stand them.

NICK  
No, no, no, no. I'm not.

STEVIE  
Then, what's up with the cross?

NICK

It-- it was my mother's. She believed in God.

STEVIE

Do you believe in Him?

Nick doesn't say anything.

STEVIE (CONT'D)

What is God, really? Ugh. Who fucking cares. He's never been there.

She observes him a moment, noting the sadness in his eyes. Then she brightens up and flashes him a vibrant smile.

STEVIE (CONT'D)

Time to drink!

NICK

I-- I don't really drink.

STEVIE

You'll sleep better.

NICK

I... I have to get up early. I've got an appointment.

STEVIE

I don't believe you.

NICK

Wh-- what?

STEVIE

You're lying.

NICK

No, it's the truth.

STEVIE

You're a bad liar. It's okay, I tell lots of lies too. I forgive you.

NICK

It's just-- I-- I'm not easy to be with. I... I think I'm just not meant to be around people. I live in-- in my head.

STEVIE

I can be difficult to be with too. You know, I... I don't mean to, but I can be... a lot. I'm a fuck-up. I wear people down. Nobody ever stops me. I can't stick to anything.

(chuckles)

But... I can't be alone. I get headaches. I'm terrified of being alone.

Nick looks at her a moment, and she looks at him. He sees the sudden desperation in her eyes.

NICK

Are you all right?

STEVIE

Please, don't go...

INT. HEATHERS BAR - NIGHT

The bar is packed with people singing and having a good time. Stevie and Nick sit at the bar. He notices a flyer on the bar and picks it up.

NICK

(reading to himself)

Karaoke night, featuring Stevie Nicks' greatest hits.

He looks at her.

NICK (CONT'D)

Do you come here a lot?

She twirls in her Stevie Nicks-style flowing black dress.

STEVIE

Obviously.

The YOUNG BARTENDER pours two whiskeys. Stevie downs hers in one gulp and gestures for another. Nick stares at his glass.

STEVIE (CONT'D)

Oh, come on, man.

Nick takes a sip.

STEVIE (CONT'D)

Tell me something.

NICK  
What?

STEVIE  
Do you like working at the museum?

NICK  
Yeah.

STEVIE  
Why?

NICK  
I watch their eyes, and through  
them, I see what they see.

STEVIE  
Wow, I knew it. You're a stalker.

Nick's face reddens.

NICK  
No, no, I'm not. It's not like  
that.

Stevie laughs.

STEVIE  
Relax, I'm just kidding, man.

Nick finishes his drink in one gulp and coughs.

STEVIE (CONT'D)  
And their eyes show...?

Nick pauses several seconds before replying.

NICK  
Sadness, disgust, anger,  
confusion... fear.

She sadly looks at him.

STEVIE  
No happiness? Hope? What about  
love?

NICK  
Sometimes, not too often.

STEVIE  
That's depressing. What else do you  
see?

NICK  
Nothing.

STEVIE  
Nothing?

NICK  
Some just stand there.

STEVIE  
No reaction?

NICK  
Zero.

STEVIE  
Eyes filled with holes...

They look at each other a moment.

NICK  
Uh, what do you do?

Stevie laughs.

STEVIE  
Nothing anymore. I'm free! I have  
all the time in the world.

NICK  
(to himself)  
There's never enough time.

Nick looks off, deep in thought. Stevie observes him a moment, and can see he's in a bleak place. She downs her second drink.

STEVIE  
You know, I know what we need...

She grabs his arm.

STEVIE (CONT'D)  
Let's sing.

NICK  
No, no, no, no, no, no.

STEVIE  
Why not?

NICK  
I-- I can't sing.

STEVIE  
Everyone can sing.

She drags him onto the stage.

NICK  
Wh-- what are you doing?

Stevie grabs the microphone.

NICK (CONT'D)  
No, no--

EXT. APARTMENT BUILDING - NIGHT

A few flurries of snow start to fall. Stevie and Nick stand face-to-face. She softly sings:

STEVIE  
*Lightning strikes maybe once, maybe  
twice, Oh and it lights up the  
night...*

He joins in:

NICK  
*And you see you're a gypsy, You see  
you're a gypsy.*

A moment between them.

STEVIE  
It's a great song, isn't it?

NICK  
Yeah, it is.

STEVIE  
Glad you came tonight?

Nick smiles for the first time in a long time, amazed by this unexpected night.

NICK  
Yeah.

STEVIE  
I knew you'd love it.

They quietly look at each other.

INT. HOSPITAL - CANCER WARD - DAY

Nick, with a worried expression, takes a seat in the waiting area. His anxiety is palpable as he observes the surroundings, including patients receiving treatment. Among them is a YOUNG MAN, confined to a wheelchair, grimacing in evident pain.

Suddenly, Nick makes a decision. He abruptly stands up and heads towards the elevator.

INT. HOSPITAL - ELEVATOR - DAY

Nick steps into the elevator, deep in thought, and sees a little GIRL, holding a blue balloon, with her messy ponytail and a muddied dress. Her DAD, 30s, tries to clean her up with his tie, but ends up making it worse. The Girl's eyes well up with tears. The Dad's cell rings.

DAD  
(into phone)  
It's a boy! He's perfect!

The elevator doors open, and the Dad yanks the Girl out, causing her to lose her grip on the balloon. As the doors close, Nick watches sadly as the Girl disappears down the hallway.

EXT. STREET - DAY

Nick walks down the street with the blue balloon, his head bowed. At a stoplight, he looks up at the towering, lifeless skyscrapers, feeling desperate, trapped, and lost.

INT. STEVIE'S APARTMENT - LIVING ROOM - DAY

Stevie stares up at the painted stars on the ceiling, deep in thought. Suddenly, there's a knock at the door, and she rushes to answer it. Through the peephole, she sees the Older Man from the museum and sighs: What a pain in my ass.

STEVIE  
I'm not here.

OLDER MAN  
Can we please talk?

STEVIE  
I already told you: I'm not here.

OLDER MAN  
Please, just open the door.

STEVIE  
What do you want?

OLDER MAN  
I miss you.

STEVIE  
How cruel.

He bangs on the door in frustration.

OLDER MAN  
I'm not paying for anything  
anymore!

Stevie considers opening the door, but stops herself.

STEVIE  
Fuck off!

OLDER MAN  
I will not come back. I swear!

Stevie leans her back against the door and slides down to the floor.

INT. SUBWAY TRAIN - DAY

The train is crowded. Nick, visibly broken, occupies a seat, clutching the balloon. Two teenage BOYS engage in horseplay nearby. BOY #1 grabs BOY #2's fedora.

BOY #1  
You're a faggot now?

Boy #2 takes the fedora back.

BOY #2  
Give it back, asshole. No one says  
that shit anymore.

BOY #1  
Faggot, faggot, faggot, faggot...

Boy #1 spots Nick.

BOY #1 (CONT'D)  
What the fuck you looking at?



NICK  
Wha-- I-- I--

BOY #1  
What the fuck did you say?

Nick doesn't respond.

BOY #1 (CONT'D)  
Hey! I'm talking to you!

Boy #1 starts laughing.

BOY #1 (CONT'D)  
Just fucking with you, man.

BOY #2  
It's okay, bro. Don't wet yourself.

The doors swing open, and the Boys burst into laughter as they exit the train.

INT. APARTMENT BUILDING - HALLWAY - NIGHT

Nick, still bleak, walks down the hallway with the balloon.

INT. APARTMENT BUILDING - HALLWAY - SECONDS LATER

Nick stands at his door, fumbling for his keys. Just as he does, Stevie opens her own door.

STEVIE  
There you are. I've been waiting  
for you.

Nick looks startled.

STEVIE (CONT'D)  
I missed you.

NICK  
You missed me?

STEVIE  
Yes.

INT. STEVIE'S APARTMENT - LIVING ROOM - NIGHT

Almost empty bottle of wine on the coffee table. Stevie and Nick on the couch. He eyes the photos of old women on the walls.

NICK  
Did you take all those photographs?

Stevie shakes her head.

STEVIE  
I collect them.

NICK  
Why?

Stevie looks at the photos.

STEVIE  
Maybe they know the answers we're  
all searching for.

NICK  
What if there are no answers?

She chuckles, almost to herself.

STEVIE  
Then the world just keeps spinning  
and spinning... until we all fall  
down.

She points to the photos.

STEVIE (CONT'D)  
What do you see?

Nick stares at the photos for a long moment.

NICK  
Time... Death.

He spots the painted stars on the ceiling, and she follows  
his gaze.

STEVIE  
It took me months to paint all of  
them.  
(laughs)  
I kept getting paint in my eyes.  
Thought I was gonna go blind.

She thinks for a moment.

STEVIE (CONT'D)  
Lie down.

NICK  
No. I'm-- I'm okay, right here.

STEVIE  
Don't be afraid.

Nick hesitates, uncertain.

STEVIE (CONT'D)  
Trust me.

Reluctantly, Nick lies down on the rug.

STEVIE (CONT'D)  
Close your eyes.

Again, he hesitates.

STEVIE (CONT'D)  
Come on, close your eyes.

He closes his eyes.

STEVIE (CONT'D)  
Keep them closed, okay?

She switches off the light and lies down beside him.

STEVIE (CONT'D)  
Open your eyes...

He opens his eyes, and the painted stars glow in the darkness.

NICK  
They're perfect.

STEVIE  
I wish I could live up there.

There's a silence.

STEVIE (CONT'D)  
Have you ever been to the ocean at night?

NICK  
No.

STEVIE  
You can see billions of stars.  
They're so close, you can almost touch them.

Silence reigns again as they both gaze at the stars.

STEVIE (CONT'D)

Do you ever get what you want,  
Nick?

NICK

No. Never.

STEVIE

Make a wish.

Nick stares at the stars, his eyes filled with longing and melancholy. After a moment, he closes his eyes and makes a wish.

STEVIE (CONT'D)

It's going to come true. You'll  
see.

NICK

Can I ask you something?

STEVIE

Sure, what is it?

NICK

All this time we've been neighbors,  
I saw you, but you never saw me.  
Why now?

Stevie turns to face him.

STEVIE

I guess some things can't be seen  
right away.

Nick leans forward slightly, as if about to kiss her.

NICK

Thank you for the stars.

He stands up and heads towards the door. She looks  
disappointed.

STEVIE

Wait, you forgot something.

Nick looks at her, confused. She jumps up and hands him the  
balloon.

STEVIE (CONT'D)

Your balloon.

Her fingers brush against his hand.

STEVIE (CONT'D)  
Dream about me...

INT. BANK - DAY

Stevie stares, shocked, at the BANK TELLER.

STEVIE  
Is that even possible? He can just  
do that?

BANK TELLER  
The account was solely in his name.

Stevie's face turns grave, a silent alarm flashing in her eyes.

STEVIE  
Uh, look-- I'm kind of in the  
middle of an emergency. Please, is  
there anything you can do? I really  
need this money.

BANK TELLER  
I'm sorry, the account is closed.  
There's nothing I can do.

STEVIE  
Please, just hear me out--

BANK TELLER  
Hey, look, I'm not a therapist. I'm  
just a bank teller. I'm sorry.

With that, the Bank Teller steps away.

STEVIE  
Fuck, fuck, fuck.

INT. NICK'S APARTMENT - KITCHEN - DAY

Nick sits by the window, observing children playing; his hands press against the window guard, invoking the imagery of a man trapped in a prison cell.

In an unexpected move, he lets go of the blue balloon. A burst of joy electrifies the children as they leap and reach for the ascending balloon.

As he watches the balloon drift away, a spark of resolve ignites in his eyes. He has made a pivotal decision!

INT. STEVIE'S APARTMENT - LIVING ROOM - DAY

Stevie clings to her cell.

STEVIE  
(into cell)  
I'm sorry I-- I do want to see her  
before-- I do care...

Feeling a wave of helplessness, she ends the call. She looks up at the photos of the old women on her walls. She draws her legs up to her chest, hugging them tightly.

STEVIE (CONT'D)  
I'll find another way. I'll be  
there...

INT. NICK'S APARTMENT - LIVING ROOM - DAY

Several people exit the apartment with Nick's television set, couch, table, posters, and a chair. Stevie heads inside and finds Nick counting money.

STEVIE  
Hey, what's going on? Having a  
party?

Startled, Nick looks up.

NICK  
No, I, uh-- I'm just selling  
everything.

She picks up a black El Topo-style hat and tries it on.

STEVIE  
How much for the hat?

NICK  
That's not for sale.

Stevie spots a broken mirror.

STEVIE  
How much for the mirror?

NICK  
It's shattered.

STEVIE  
That's all right. I like broken  
things.

NICK  
Uh, it's free. You can have it.

STEVIE  
Thanks.

She takes a shard of mirror glass and slips it into her pocket.

STEVIE (CONT'D)  
Wait, why are you selling everything?

NICK  
I'm buying a car.

STEVIE  
What for?

NICK  
Uh, I'm going on a road trip.

STEVIE  
Where you going?

Nick pauses for a moment, deep in thought.

NICK  
I... I don't know.

STEVIE  
For how long?

NICK  
I don't know.

STEVIE  
"I don't know." I like it. Leaves room for surprises and saves you from being disappointed.

A wind twister dangling in front of the window captures her attention. She spins it absentmindedly, lost in thought.

STEVIE (CONT'D)  
(to herself)  
I need to leave too...

Her eyes light up with a flicker of realization as she looks at him.

STEVIE (CONT'D)  
Today's your lucky day. I happen to be free. I'll drive.

NICK  
Wh-- what?

STEVIE  
I have a car. She's locked up  
somewhere.

She swipes the money from his hand.

STEVIE (CONT'D)  
We have to break her free.

NICK  
Uh, us? Together?

STEVIE  
Uh-huh.

NICK  
Bu-- but-- we just met.

STEVIE  
Well, technically, you've been next  
door to me for years. We're  
practically married.

NICK  
I-- I've always done everything  
alone.

STEVIE  
Well, not anymore.

NICK  
This is-- this is a bad idea.

STEVIE  
Why?

NICK  
You know nothing about me.

STEVIE  
It doesn't matter.

NICK  
Aren't you scared?

STEVIE  
No. Not really.

NICK  
I could be a serial killer.



Stevie shakes her head dismissively. Unlikely.

NICK (CONT'D)

A lunatic?

STEVIE

We're about to find out.

NICK

Why are you doing this?

STEVIE

To get the fuck outta here. Isn't that your plan too?

She places the black hat on his head.

STEVIE (CONT'D)

It's a good deal. Trust me. You won't regret it.

NICK

What's the catch?

STEVIE

Are you always this cynical?

NICK

This doesn't happen in real life. It's crazy.

STEVIE

It happens in movies all the time.

NICK

Life is not a movie.

STEVIE

We'll see about that.

EXT. NEW YORK - MORNING

The sun rises over the Manhattan skyline.

EXT. APARTMENT BUILDING - MORNING

Nick steps out of the apartment building wearing the black hat and carrying a backpack. A white, dirty VW Beetle pulls up, honking its horn. Stevie swings the door open.

STEVIE

Come on, let's go.

Nick climbs inside.

INT. STEVIE'S CAR - MORNING

The car is packed and ready to go. Nick's wind twister hangs from the rearview mirror. Nick checks a map.

STEVIE  
We don't need that.

NICK  
I want to see everything.

STEVIE  
We will.

NICK  
What if we get lost?

STEVIE  
So what? That's part of the  
adventure.

NICK  
Where are we going?

STEVIE  
We're doing the triangle.

NICK  
Triangle?

Stevie draws a triangle on the map with her finger, starting from New York, moving up to North Dakota, down to Arizona, and ending in Texas.

STEVIE  
North Dakota, Arizona, Texas.

Nick cracks a slight smile.

NICK  
Texas...

STEVIE  
Yup.

Stevie guns the engine and they are off!

EXT. NEW YORK - MORNING

The Beetle leaves the gleaming Manhattan skyline behind.

NICK (O.S.)  
Bye New York.

STEVIE (O.S.)  
Fuck you New York.

NICK (O.S.)  
You still love it.

STEVIE (O.S.)  
I'll be back.

EXT. GAS STATION - NIGHT

The Beetle stops at the pump. A GAS ATTENDANT, 60s, approaches.

GAS ATTENDANT  
Fill'er up?

STEVIE  
Yes, sir. Thank you!

Stevie glances across the road and spots a neon sign reading "The Starlight Lounge" with a group of elegantly dressed old people entering.

STEVIE (CONT'D)  
What's happening over there?

GAS ATTENDANT  
Uh, senior citizen monthly dance party.

Nick pays for the gas. Stevie turns to him.

STEVIE  
Let's have a party!

Nick shakes his head.

STEVIE (CONT'D)  
Okay, let's go to a party!

Before he can respond, Stevie swiftly pulls a U-turn, heading toward the club.

INT. DANCE HALL - NIGHT

Stevie and Nick watch old couples dance cheek to cheek.

NICK  
What are we doing here?

STEVIE  
Let's dance.

NICK  
No, I don't think so.

STEVIE  
No? Just no? Is it always gonna be  
"no"?

Nick looks down, embarrassed.

STEVIE (CONT'D)  
What is it now?

NICK  
I don't dance. I don't know how.

STEVIE  
Everyone can dance a little.

NICK  
They're looking at us.

STEVIE  
No, they're not. I promise you.

NICK  
You're not embarrassed?

STEVIE  
Never.

NICK  
Well-- I-- I'm scared of  
everything, okay.

STEVIE  
What scares you the most?

NICK  
Being humiliated.

STEVIE  
If you keep hiding, Nick, you'll  
miss everything. The world can end  
at any moment.

Nick rubs his neck.

STEVIE (CONT'D)

Um, just pretend you're at a school dance party.

NICK

I never went to any dance parties. Look, I hated school. They hated me too.

Stevie holds out her hand.

STEVIE

You'll regret it if you don't at least try...

Nick hesitates for a moment before finally taking her hand. She smiles and gently pulls him toward her. The band plays Ella Fitzgerald's "Blue Moon."

NICK

How am I doing?

STEVIE

Good, good. How do you feel?

NICK

Dizzy.

Stevie pulls him closer to her.

STEVIE

Just hold on to me.

They dance cheek to cheek, slowly and easily. A perfect fit.

INT. MOTEL'S LOBBY - NIGHT

Stevie and Nick approach the MOTEL CLERK, 60s, a plump, jolly clerk munching on heart-shaped cookies.

MOTEL CLERK

The honeymoon suite is available...

Stevie looks at Nick, who appears panicked.

NICK

Uh, no, no, no. Two rooms, please.

The Motel Clerk smiles dreamily as she stares at them.

MOTEL CLERK

Are you sure? It has a heart-shaped bed and mirrored ceilings.

NICK  
We-- we're just friends.

Stevie covers her disappointment.

MOTEL CLERK  
Oh, I see. I thought... You look  
like you've been together  
forever...

INT. NICK'S MOTEL ROOM - NIGHT

Nick pops a pill and reaches for a pack of cigarettes. It's empty.

INT. MOTEL LOBBY - NIGHT

Nick approaches the front desk, where the Motel Clerk is watching *The Bachelor* on TV.

NICK  
Hi.

The Motel Clerk doesn't take her eyes off the screen.

MOTEL CLERK  
How's everything? Is your room  
okay?

NICK  
Yes, it's fine, thank you. Um,  
where can I get cigarettes? I'm  
out.

MOTEL CLERK  
Oh, try the bar next door.

NICK  
Okay, thanks.

EXT. STEVIE'S MOTEL ROOM - BALCONY - NIGHT

Stevie leans on the balcony ledge, smoking. She sees Nick walk by.

STEVIE  
Hey!

Nick looks up.

STEVIE (CONT'D)  
Where you going?

NICK  
Uh, outta cigarettes.

Stevie holds out her pack.

STEVIE  
Come up.

Effortlessly, he climbs up to her balcony, just like in  
"Romeo and Juliet."

EXT. STEVIE'S MOTEL ROOM - BALCONY - NIGHT

Stevie and Nick smoke, watching drunk people stumble out of  
the bar.

STEVIE  
Lonely people drink a lot.

NICK  
All you need is love, right?

STEVIE  
Love hurts.

NICK  
Why do it then?

STEVIE  
Because we all need it...

She touches his hearing aid.

STEVIE (CONT'D)  
What happened?

NICK  
I got my head smashed in.

STEVIE  
Who did it?

NICK  
(after a pause)  
My father.

STEVIE  
When?

NICK  
I was thirteen.

STEVIE  
Why?

Nick looks off.

NICK  
I disappointed him. I was this big  
mistake.

STEVIE  
What happened after?

NICK  
He kicked me out.

STEVIE  
Where was your mom?

NICK  
She died when I was five.

STEVIE  
You've been alone ever since?

NICK  
Yes.

STEVIE  
That's a long time to be by  
yourself.

There's a silence.

NICK  
What about your parents?

Stevie looks at the stars.

STEVIE  
They're somewhere. Nowhere.

NICK  
Do you see them often?

STEVIE  
My mother can't open her eyes  
anymore.

NICK  
And your father?



STEVIE  
          He hates me.

There's a pause.

                          STEVIE (CONT'D)  
          I miss them.

                          NICK  
          Me too.

                          STEVIE  
          I hate memories.

Nick nods in agreement.

                          STEVIE (CONT'D)  
          How do we move on when the past  
          still clings to us?

                          NICK  
          We're trapped.

They look out at the night sky.

INT. COFFEE SHOP - MORNING

Stevie and Nick sit at a table, perusing the menu. A  
WAITRESS, 50s, approaches.

                          WAITRESS  
          What can I get you folks?

                          STEVIE  
          I'll have the, "All-American Banana  
          Split."

                          WAITRESS  
          It's breakfast.

                          STEVIE  
          With strawberries.

The Waitress scowls, then turns to Nick.

                          NICK  
          I'll just have coffee. Thank you.

The Waitress retreats with the menus.

Stevie and Nick sit in silence. She squirms in her seat,  
feeling uneasy in the silence. Her fingers tap on the table  
while Nick seems at ease with the silence.

STEVIE  
Don't mind me. I'm just sitting  
here.

NICK  
Let's just sit here in silence.

STEVIE  
For how long?

NICK  
Uh, until our waitress returns.  
Starting now...

STEVIE  
That's an eternity. Did you know it  
took less than fifty seconds to  
blow up Hiroshima? A lot can  
happen.

Nick doesn't say anything.

STEVIE (CONT'D)  
You're joking, right?

She contorts her face into several different expressions in  
an attempt to elicit some sort of reaction from him.

STEVIE (CONT'D)  
Are you trying to impress me?

Nick doesn't respond.

STEVIE (CONT'D)  
Is this really necessary?

Nick nods.

STEVIE (CONT'D)  
This is stupid.

In the silence, ordinary sounds are magnified, such as  
CHATTER, COFFEE POURING, Stevie's BREATHING, a baby CRYING,  
and a fly BUZZING against the window. She tries to swat the  
fly, but Nick stops her.

NICK  
No!

They lock eyes.

STEVIE  
What's your deal, man?

Nick shrugs, almost embarrassed. The Waitress returns with their order.

INT. STEVIE'S CAR - DAY

The silence continues. Stevie observes Nick a moment.

STEVIE

Hey.

Nick's huddled up against the passenger side window, deep in thought.

STEVIE (CONT'D)

Hey!

She turns to Nick and puts two fingers near her mouth.

STEVIE (CONT'D)

Got one?

Nick lights a cigarette and passes it to her.

STEVIE (CONT'D)

You okay?

NICK

Yeah.

STEVIE

What is it? What's wrong?

NICK

You ask a lot of questions.

STEVIE

Can we just cut the shit?

Nick doesn't respond.

STEVIE (CONT'D)

Hey... I'm sorry. I just wanna know stuff about you.

She looks at Nick, intrigued.

STEVIE (CONT'D)

You have a secret...

Nick doesn't say anything. She laughs.

STEVIE (CONT'D)

I knew it. That's it, right? I can keep a secret. You can tell me anything. I swear.

NICK

It's-- it's complicated.

STEVIE

You don't trust me? You think I won't understand?

NICK

Uh, let's-- let's not talk about it right now, okay?

STEVIE

Okay. Sure.

She looks at him.

STEVIE (CONT'D)

I'm fascinated by the things people hide.

Nick sinks back into his seat, worried. He's clearly not ready to share his secret with her.

EXT. HIGHWAY - DAY

Gray, cloudy skies. The Beetle speeds along an ugly road, lined with a Walmart, a Mega mall, and fast-food restaurants.

EXT. MEGA MALL PARKING LOT - DAY

Packed with minivans and SUVs. The Beetle pulls in.

INT. STEVIE'S CAR - DAY

Nick looks out at the bustling mall, taken aback by its amusement park-like appearance. Stevie, on the other hand, looks disgusted.

STEVIE

What a shithole.

NICK

I've never been to one.

STEVIE  
You're lucky. Malls are a cesspool.  
All they play are Barry Manilow  
songs.

NICK  
You think they'll have a bathroom?

Stevie gives him a look of disbelief.

STEVIE  
Of course.

Nick look out the window.

NICK  
We'll never find parking.

Stevie points out a spot next to a red SUV.

STEVIE  
I bet I can squeeze in there.

Nick looks.

NICK  
No. Please don't. It's too narrow.

As she squeezes in, there's a loud metallic scratch.

STEVIE  
Oh, fuck.

NICK  
Jesus.

EXT. MEGA MALL PARKING LOT - DAY

Stevie inspects the damage. She spits on the scratch, rubs,  
but it won't disappear.

STEVIE  
Shit.

INT. RED SUV - DAY

Amid stuffing her face with fast-food, a GIRL, 10, pudgy,  
dials a number on her cell.

GIRL  
(into phone)  
Dad! Dad! She scratched the SUV!

EXT. MEGA MALL PARKING LOT - DAY

Stevie bangs on the door of the SUV.

STEVIE  
Shhh! Be quiet.

Stevie sees a rifle and other hunting paraphernalia in the backseat.

STEVIE (CONT'D)  
(to herself)  
Fuck.

GIRL  
(into phone)  
Dad, she's hitting the car now!

Nick gets out of the car.

NICK  
We should report it.

STEVIE  
What for?

NICK  
It's illegal. We can get in trouble.

STEVIE  
Don't be silly. They clearly care about no one but themselves. It's time we take action. They must be stopped!

Nick looks confused.

NICK  
What are you talking about?

Stevie points to all the SUVs.

STEVIE  
A world full of fucking SUVs polluting the earth! They don't give a fuck about us. Selfish bastards.

NICK  
For Chrissakes.

Stevie jumps back into the car.

STEVIE  
Just get in the car.

Nick hesitates.

STEVIE (CONT'D)  
Get in the car. Get in the fucking  
car, Nick!

NICK  
No, It's wrong.

STEVIE  
It's nothing. Don't worry about it.  
Who gives a shit!

She looks up at him.

STEVIE (CONT'D)  
Just get in the car. Please, we  
have to go. Now!

Nick tentatively gets back in the car, and she quickly pulls  
out.

INT. STEVIE'S CAR - DAY

Stevie stops at a stop sign.

NICK  
I still need to pee.

STEVIE  
Go in the bushes.

NICK  
That's disgusting.

STEVIE  
Then, we'll go to a gas station.

EXT. MEGA MALL PARKING LOT - DAY

A MAN, 40s, potbellied, wearing a red hat, rushes toward the  
red SUV to examine the scratch.

MAN  
Fuck!

The girl points out the white Beetle.

GIRL

Dad, they're taking off!

He sees the New York license plate on the Beetle and becomes furious. In his anger, he grabs his hunting rifle.

MAN

You damn woke liberals!

Bang! He fires at the Beetle.

MAN (CONT'D)

Fuck you!

INT. STEVIE'S CAR - DAY

Shocked, Nick leans over and covers his head.

NICK

Oh my God!

Stevie screams out the window.

STEVIE

You piece of shit!

NICK

Stop it! We just got shot at!

STEVIE

I know, over a goddamn car!

Stevie laughs.

NICK

It-- it isn't funny.

STEVIE

No, it's really fucking sad.

She quickly wipes away a tear before he notices.

STEVIE (CONT'D)

This is the reality now. What does it matter if we get shot? It's the American way. Lock and load.

INT. GAS STATION - WOMEN'S BATHROOM - DAY

Stevie washes her hands, and as she looks in the mirror, she notices a SENILE BALD WOMAN combing out her wig in the sink.



SENILE BALD WOMAN  
This is why the aliens won't talk  
to us. We're disgusting.

Stevie smiles with compassion.

STEVIE  
I don't think they're that  
judgmental.

SENILE BALD WOMAN  
They're coming, you know. They are!

STEVIE  
I hope so.

The both smile at each other.

INT. GAS STATION - MEN'S BATHROOM - DAY

Nick walks in, looks around, it's empty. Relieved, he walks  
into a stall.

EXT. SMALL TOWN - DAY

Deserted storefronts, broken windows, howling dogs, overgrown  
grass, and boarded-up houses dominate the landscape, with  
foreclosure signs on every corner. A dog scrounges for food  
amidst the rubble.

INT. STEVIE'S CAR - DAY

Stevie and Nick look out at the dying town. A haunting melody  
drifts in from somewhere, breaking the silence.

It's harmonica music, being played by a withered BLACK MAN,  
70s, sitting on his dilapidated porch; eyes damp with tears  
as movers and sheriff deputies dump his belongings on the  
street.

NICK  
Greed reigns supreme.

STEVIE  
The land of opportunity and  
equality, right?

NICK  
It's much sadder than I imagined.

STEVIE  
It's hard to believe people still  
have faith in this country.

EXT. MANISTEE NATIONAL FOREST - DAY

Stevie and Nick amble through an endless expanse of birch trees.

STEVIE  
Turn-ons?

He points to his hearing aid.

NICK  
Noise. I feel like I'm not alone.

STEVIE  
Like?

NICK  
Crashing, smashing, laughing,  
crying, barking.

STEVIE  
Meowing, too?

NICK  
Meow!

Stevie smiles. He jumps on a long log and tries to balance himself.

NICK (CONT'D)  
Turn-offs?

STEVIE  
Actors.

NICK  
Actors?

STEVIE  
They're so phony.

NICK  
Why do you say that?

STEVIE  
They're always pretending.

NICK  
They have to.

STEVIE

They talk like a book, always quoting writers and using big words.

NICK

Maybe they just like to read a lot.

STEVIE

They need to be the center of attention. All they want is to be adored.

Nick jumps off the log.

NICK

But everybody wants to be adored.

STEVIE

You know what I want?

NICK

What, Stevie?

STEVIE

I want to be a fucking bird.

NICK

What color?

STEVIE

Black!

NICK

Of course.

STEVIE

Fly away with me, Nick!

Stevie stretches out her arms and takes off like an eagle. He takes off after her.

EXT. MANISTEE NATIONAL FOREST - MINUTES LATER

Stevie and Nick come across a dying horse. Shot, abandoned, taking its last breaths. He lies down next to the horse and looks deep into its eyes, and she lies next to him.

STEVIE

They say all the wisdom of the world can be found in the eyes of the horse.

Nick closes the horse's eyes.

NICK  
I don't understand it. Why is the  
world like this?

His frustration mounting, his anger intensifies.

NICK (CONT'D)  
Where is fucking God?

STEVIE  
Same place as the Easter Bunny,  
Tooth Fairy, Santa Claus, except I  
have more faith in them.

INT. STEVIE'S CAR - NIGHT

Nick is behind the wheel while Stevie sleeps. Something ahead catches his attention.

EXT. ABANDONED DRIVE-IN THEATRE - NIGHT

Nick parks in front of the crumbling white screen. Stevie wakes up, sees the screen, and looks at him curiously.

STEVIE  
What's playing?

She winks at the camera playfully.

STEVIE (CONT'D)  
A love story?

Stevie smiles at him.

EXT. ABANDONED DRIVE-IN THEATRE - NIGHT

STEVIE (O.S.)  
Action.

They stand in front of the screen, pretending to be actors in a movie. Stevie simulates bleeding from a gunshot wound.

NICK  
Why did you do it?

STEVIE  
I just can't live without you.

She falls into his arms, and he catches her.

STEVIE (CONT'D)  
"Kiss me. Kiss me as if it were the  
last time."

Stevie closes her eyes, anticipating a kiss. Instead, he lets her go and slips a cigarette into his mouth. She looks disappointed.

NICK  
Nothing like a cigarette after--

She notices the cigarette is backwards. She pulls it out of his mouth and inserts it correctly.

STEVIE  
--Sex. That's when it tastes best,  
right?

She lights his cigarette.

STEVIE (CONT'D)  
"Do you love me?"

NICK  
Wh-- what?

STEVIE  
The title of our movie.

NICK  
Oh, right.

Stevie looks at him for a moment, and he looks back at her.

STEVIE  
"Do you love me?"

NICK  
Yes... It's a good title.

EXT. ROAD - NIGHT

The Beetle glides along the empty road. Up ahead, the glow of Detroit industrial skyline.

INT. MOTEL - HALLWAY - MORNING

Stevie knocks on Nick's door several times.

STEVIE  
Hey, it's me.

Stevie puts her ear to the door and hears the shower running. She tries the door, it's open.

INT. MOTEL - NICK'S ROOM - DAY

Stevie enters the room, her demeanor akin to that of an investigator. She picks up Nick's neatly folded shirt and smells it. She spots a pill-box filled with assorted pills, which she picks up. In a sudden move, Nick snatches the pill-box out of her hand.

STEVIE  
What's wrong, Nick?

NICK  
Get out! Get out!

STEVIE  
What's this?

NICK  
Get out! Leave me alone!

STEVIE  
No, talk to me!

NICK  
Get the hell outta my life! Get the  
fuck out! I don't need you! I don't  
need anyone!

Nick shrinks, as she looks at him shocked and maybe horrified. Stevie runs out.

INT. MOTEL - HALLWAY - MORNING

Nick stalks down the hallway searching for Stevie, desperate and guilt-ridden.

EXT. MOTEL - MORNING

Nick runs down the entire length of the motel, panicked.

EXT. MOTEL - SWIMMING POOL - MORNING

Nick finds Stevie sitting at the bottom of the empty pool, smoking.

EXT. MOTEL - SWIMMING POOL - SECONDS LATER

Nick jumps into the pool and sits next to Stevie. He leans his back against hers.

NICK  
Stevie, I didn't mean it. I'm-- I'm  
so sorry.

STEVIE  
It's okay.

NICK  
I'm really sorry. I'm so  
embarrassed. I'm a fucking asshole!

STEVIE  
If we didn't make mistakes... how  
would we learn?

NICK  
I-- I thought you left. I thought  
I'd never see you again.

STEVIE  
You still don't get it, do you?

She turns to face him.

STEVIE (CONT'D)  
I'm not going anywhere. I'm not  
going to leave you. I'm going to  
stay with you no matter what.

She moves the curly hair hanging down over his eyes.

STEVIE (CONT'D)  
Don't you see that?

EXT. FACTORY PLANT - DAY

A factory plant pumps dirty smoke into the air.

EXT. STREAM - DAY

The sky is gray and overcast. Stevie and Nick sit by a polluted stream, the factory looming above them. She cuts his hair.

STEVIE  
Say something.

NICK  
I... I don't know what to say.

STEVIE  
Ask questions. We don't need the  
answers...

Nick pauses for a moment.

NICK  
Are you scared of anything?

STEVIE  
Do you ever worry about not making  
a difference in the world... about  
being insignificant?

NICK  
What happens after we die?

STEVIE  
Do you believe in ghosts?

There's a pause, the weight of their unanswered questions palpable.

STEVIE (CONT'D)  
Are you romantic?

NICK  
Do you like poetry?

STEVIE  
"What is that you express in your  
eyes?"

NICK  
"Do you remember still the falling  
stars that like swift horses  
through the heavens raced and  
suddenly leaped across the hurdles  
of our wishes - do you recall?"

Stevie smiles.

STEVIE  
Have you seen the Eiffel Tower?

NICK  
Where's the Uffizi Gallery?

STEVIE  
How do you write a love letter?



NICK  
Can you live without movies?

Stevie smiles.

STEVIE  
How do you write a love letter?

Nick smiles. Then gets serious.

NICK  
Did you know there is a Nazi trying  
to take over the world again?

STEVIE  
Why is there so much greed?

Nick stares at his reflection in the dirty stream.

NICK  
What's clean water like?

Stevie looks at the barren land before them.

STEVIE  
How long will it take before all  
the trees disappear?

NICK  
Does anyone care?

STEVIE  
Why are people so afraid of each  
other?

NICK  
Are you searching for something,  
but you don't know what it is yet?

STEVIE  
Why does nothing ever last?

NICK  
Do you see me?

STEVIE  
Do you believe in love at first  
sight?

EXT. ROAD - TWILIGHT

A radiant dusk, pink and aqua. Stevie's car passes a sign:  
"Welcome to North Dakota."

INT. STEVIE'S CAR - TWILIGHT

Stevie drives. Nick sleeps in the backseat.

EXT. STANDING ROCK - NIGHT

A group of WATER PROTECTORS and LAND DEFENDERS hold a candlelight vigil. Various signs read:

-- "No Pipelines."  
 -- "Defend the Sacred."  
 -- "Stop Poisoning Our People."  
 -- "Oil Equals Death."  
 -- "Protect Our Water."

A group of VETERANS have a different banner: "Veterans For Standing Rock."

A NATIVE AMERICAN MAN, 40s, dressed in Native American attire, approaches the microphone.

NATIVE AMERICAN MAN

"I see a time of seven generations,  
 when all the colors of mankind will  
 gather under the sacred tree of  
 life and the whole earth will  
 become one circle again."

A NATIVE AMERICAN WOMAN, 80s, motions for Nick to come over. He complies and kneels before her. She puts a necklace around his neck.

INSERT - NECKLACE

A scene depicting the connection between the inner and outer layers of the Earth.

NATIVE AMERICAN WOMAN

Water is the most powerful gift  
 given to us. Respect water. Respect  
 life.

Stevie watches Nick.

INT. STEVIE'S CAR - NIGHT

Stevie drives. Nick reaches for a pack of cigarettes on the dash.

NICK

Want one?

STEVIE  
No, thanks. I'm quitting.

NICK  
Really?

STEVIE  
Yes, I'm serious.

NICK  
Why now?

Stevie looks at his new necklace.

STEVIE  
A fresh start. You should quit too.

NICK  
It's going to hurt.

Stevie looks at him.

STEVIE  
We'll do it together.

Nick puts the cigarettes away.

STEVIE (CONT'D)  
Let's celebrate...

INT. JAZZ CLUB - NIGHT

Stevie and Nick sit at a table in a smoky, dimly lit jazz club. A drunk WAITRESS, 60s, thin, haggard, her thinning gray hair pulled into a ponytail, shuffles toward them.

Stevie notices the wrinkles on the Waitress's veiny hands and the dark circles under her glazed eyes.

WAITRESS  
What'll it be, kids?

STEVIE  
What are the specials tonight?

The Waitress laughs.

WAITRESS  
Darling, we don't have any specials. Everyone just drinks here. I recommend the bourbon. It's good. Very good.

STEVIE  
Bourbon it is.

The Waitress shuffles away.

STEVIE (CONT'D)  
I don't want to get old.

NICK  
Well, we all do eventually.

STEVIE  
So, that's it, we all get old and die?

Nick's expression turns solemn.

NICK  
Some people don't even get the chance to grow old. They just die, and life goes on.

Stevie sighs.

STEVIE  
Time is either running out or against us.

The Waitress returns and pours the bourbon.

WAITRESS  
Drink up and forget your troubles for a while.

The Waitress leaves the bottle and shuffles away.

STEVIE  
Let's get drunk and...

NICK  
...Throw up.

Stevie raises her glass to him, then downs the bourbon in one gulp.

STEVIE  
Man, that's sweet.

Nick takes a swig, reddens and coughs. Chet Baker's "I Fall In Love Too Easily" starts playing.

STEVIE (CONT'D)  
What's the name of that song?

NICK  
I don't know.

STEVIE  
I like it...

EXT. JAZZ CLUB - PARKING LOT - NIGHT

Stevie and Nick stumble into the parking lot with their eyes closed.

STEVIE  
Don't open your eyes.

NICK  
How are we going to find the car?

STEVIE  
Just trust me.

NICK  
But--

STEVIE  
We'll find her.

They make their way around the lot with closed eyes. Stevie starts spinning, loses balance, and falls to her knees, laughing.

STEVIE (CONT'D)  
Ow!

NICK  
Are you okay?

STEVIE  
I think so.

Stevie crawls on the ground until she bumps into her car.

NICK  
Where are you?

STEVIE  
Follow my voice...  
(sings)  
*I fall in love too easily, I fall  
in love too fast.*

Nick follows her voice.

STEVIE (CONT'D)  
*I fall in love too terribly hard,  
 For love to ever last.*

Nick reaches her side, sits down beside her, and touches her hand. She smiles.

STEVIE (CONT'D)  
 Open your eyes...

They open their eyes and see her car in front of them.

NICK  
 How did you know?

STEVIE  
 I can smell her. She needs a good wash.

The both laugh.

INT. MOTEL'S LOBBY - NIGHT

Nick carries Stevie on his back. The MOTEL CLERK, 40s, watches a political rant on Fox News.

NICK  
 (whispers)  
 Two rooms, please.

Stevie whispers into his ear.

STEVIE  
 I can hear you.

NICK  
 Shhh.

STEVIE  
 Shhhhhhhhhh.

NICK  
 (to motel clerk)  
 Sorry, she had the bourbon.

MOTEL CLERK  
 There's only one room left, with two beds. You want it or not?

STEVIE  
 Yes!

INT. MOTEL ROOM - NIGHT

Stevie is on Nick's back, and they look at the two double beds in the room.

STEVIE (CONT'D)

These two beds are so far apart. We should join them.

NICK

No.

He gently sets Stevie down on the bed and notices a cut on her knee.

NICK (CONT'D)

You're bleeding.

STEVIE

It's just a scratch.

Nick walks into the bathroom.

INT. MOTEL ROOM - BATHROOM - NIGHT

Nick grabs the first aid kit.

INT. MOTEL ROOM - NIGHT

Nick cleans the bloodied scrape.

STEVIE

Ouch.

Nick softly blows.

NICK

How's that? Better?

STEVIE

Uh-huh.

They look at each other and share an intimate moment. He retreats to the wall and flips off the lights. She undresses down to her underwear.

STEVIE (CONT'D)

You and me...

NICK

What?

STEVIE

It's just you and me now, Nick.

She climbs into bed and slides under the covers. Still dressed, Nick lies down and wraps a blanket around his body. She laughs.

STEVIE (CONT'D)  
You're afraid I'm gonna peek?

NICK  
Go to sleep.

STEVIE  
You know what's happening?

NICK  
What?

STEVIE  
You want me. You really do.

NICK  
You're drunk.

Stevie smiles.

STEVIE  
You know, eventually you're going  
to have to kiss me, Nick.

INT. MOTEL ROOM - MORNING

Sun streams through the blinds. Nick watches Stevie sleep. She looks so peaceful in the morning light.

EXT. HIGHWAY - DAY

The Beetle is stuck in a traffic jam. Horns blare endlessly.

INT. STEVIE'S CAR - DAY

Nick is at the wheel. Stevie sits in the passenger seat, visibly hungover. She clutches her head and groans.

STEVIE  
It hurts.

NICK  
Just go to sleep.

STEVIE  
Sleep? Do you hear that?



Annoyed, she rolls down the window and sticks her head out.

STEVIE (CONT'D)  
(at truck driver)  
Shut the fuck up!

She flops back in her seat.

STEVIE (CONT'D)  
I'm gonna kill the son-of-a-bitch!  
Come on, pass him. Pass him!

NICK  
No, I can't.

The honking intensifies. She leans out the window again.

STEVIE  
Shut up, shut up, shut up!

She rolls up the window and covers her ears with her hands.

STEVIE (CONT'D)  
I feel like screaming!

NICK  
You're making a scene.

STEVIE  
You know what drives me crazy? You  
know what I hate the most?

Nick doesn't engage.

STEVIE (CONT'D)  
Suffering in silence.

She looks at him.

STEVIE (CONT'D)  
Why be silent?

NICK  
You want me to express myself? Is  
that what you want?

STEVIE  
Yes! Everyday you wake up and  
you're alive, but you're not really  
fucking living, Nick!

Nick takes this in, then suddenly jumps out of the car. She laughs.

STEVIE (CONT'D)  
Fuck, yeah.

EXT. HIGHWAY - DAY

Nick screams at the honking cars, vibrating with anger.

NICK  
The world is full of bullshit! I  
see bullshit everywhere! This is  
all bullshit! Cut the fucking  
bullshit! It's all fucking  
bullshit!

INT. STEVIE'S CAR - DAY

Stevie claps and laughs. She quickly jumps out of the car.

EXT. HIGHWAY - DAY

Stevie climbs on the truck in front of them and screams.

STEVIE  
Fucking bullshit!

TRUCK DRIVER (O.S.)  
Get off my fucking truck!

STEVIE AND NICK  
(together)  
Bullshit!!!!!!

Screaming and honking in unison, like some strange symphony.

EXT. GRAND CANYON - NIGHT

The Beetle speeds through a dust storm. As the dust slowly lifts, the moon and glorious canyons are revealed.

EXT. GRAND CANYON - NIGHT

Stevie and Nick stand on the edge of the canyon, looking like the face of God just appeared. Dust swirls around them like fairy dust.

EXT. GRAND CANYON - MINUTES LATER

Nick slumps down on a rock and covers his face with his hands.

STEVIE  
Why so sad?

Stevie scooches in beside him and lays her head on his slumped shoulder.

STEVIE (CONT'D)  
Even your shoulder is sad.

Nick takes off his black hat and puts it on her head.

NICK  
It's yours.

STEVIE  
What's this for?

NICK  
So you don't forget me.

Stevie puts the hat back on his head.

STEVIE  
I don't need a souvenir. I have you.

NICK  
We can't stay here forever, Stevie. You know that, right? We eventually have to go back.

STEVIE  
No, we don't. There's nothing back there for us.

Nick stares at her for a long moment.

NICK  
Why are you really here, Stevie?

STEVIE  
It doesn't matter.

NICK  
What are you running away from?

Stevie jumps up and heads back towards the car. He follows her.

STEVIE

You sure you're not projecting,  
Nick? Because it's you who's always  
fucking running away.

NICK

You too.

STEVIE

So what if I am? We're all fucking  
running from something.

Nick seizes her arm.

NICK

Stop!

Stevie turns sharply, agitated.

STEVIE

What is it you think you know about  
me, Nick?

Nick pauses before replying.

NICK

You're a phony.

STEVIE

Don't talk unless you know what  
you're talking about.

NICK

This whole thing about Stevie Nicks  
is a cover. It's bullshit! You  
can't live your whole life to a  
fucking soundtrack.

This hurts.

STEVIE

You know nothing about me. Shut the  
fuck up!

NICK

Now you want me to shut up? You've  
been begging me to talk for weeks!

STEVIE

Well, now I want you to shut the  
fuck up, okay!

NICK

No.

STEVIE  
What do you want from me, Nick?  
What do you want to know?

Nick pauses.

STEVIE (CONT'D)  
Come on, man. If you want to ask me  
something, then ask, for God's  
sake!

NICK  
Who are you?

STEVIE  
Nobody!

NICK  
Who are you?

STEVIE  
This is me! This is it!

NICK  
Who are you?!

STEVIE  
I don't know who the fuck I am!

NICK  
Why are you here?

STEVIE  
I don't want to talk about it!

NICK  
Why are you here, Stevie?

Tears roll down her cheek.

STEVIE  
I came to say goodbye! Okay!

NICK  
What? To whom?

STEVIE  
My fucking past!

Nick wraps his arms around her.

STEVIE (CONT'D)  
Did you have to do that?

NICK  
It was your turn.

The sun rises over the canyon, bathing everything in a burnished orange glow. Stevie smiles through the tears.

STEVIE  
It's time to go home.

EXT. HIGHWAY - DAY

The Beetle passes a sign: "Welcome to Texas."

STEVIE (O.S.)  
Welcome to Tex-ass.

NICK (O.S.)  
Kennedy got shot in Texas.

STEVIE (O.S.)  
Well, I had zero luck with my shooting.

EXT. HOSPITAL - PARKING LOT - DAY

The Beetle pulls into the parking lot.

INT. HOSPITAL - DAY

Stevie and Nick at the bedside of a WOMAN, 50s, blond like Stevie, attached to a life support machine.

STEVIE  
She's been in a coma for ten years.

NICK  
Who is she?

STEVIE  
My mother.

NICK  
What happened to her?

Stevie pauses several seconds before replying.

STEVIE  
I begged her to take me to the mall. I wanted this stupid dress.

Tears well up in her eyes.

STEVIE (CONT'D)

A man stepped out of the elevator  
and opened fire. She threw her body  
over mine.

NICK

I'm sorry, Stevie.

STEVIE

My dad hates me. It's all my fault.

NICK

It's not your fault.

STEVIE

Her life is over because of me.

She smooths her Mother's hair.

STEVIE (CONT'D)

They met at a Stevie Nicks concert.  
They were so in love. They would  
play her records over and over  
again.

NICK

What's going to happen to her?

STEVIE

He's going to disconnect her.

Stevie lies down next to her Mother.

INT. MOTEL - STAIRCASE - NIGHT

Stevie and Nick climb. He stops for a moment to catch his  
breath.

INT. MOTEL - HALLWAY - NIGHT

They reach Nick's door.

STEVIE

Thank you.

NICK

For what?

STEVIE

For being here.

She kisses him on the cheek.

STEVIE (CONT'D)  
You're burning up.

She looks into his eyes.

STEVIE (CONT'D)  
Let me take care of you, Nick.

Without really looking at her.

NICK  
I'm just tired, that's all.

STEVIE  
Why do you keep pushing me away?

NICK  
I'm not.

STEVIE  
Yeah, you do.

NICK  
I'm sorry, I can't do this right now.

STEVIE  
I just want to know why?

He closes the door.

STEVIE (CONT'D)  
Why, Nick?

INT. NICK'S MOTEL ROOM - BATHROOM - NIGHT

Nick on his knees, throwing up into the toilet. Then he curls up into a ball on the bathroom floor, tears streaming down his face. He clings to the cross hanging around his neck.

NICK  
I don't know what to do. Please, please, please, help me. I-- I don't want to die. I don't want to die. She needs me. Help me. Please help me!

INT. ROTHKO CHAPEL - DAY

Stevie and Nick descend into semi-darkness as if entering a radiant abyss. Each has a personal moment of silence, as if in prayer.



STEVIE

I've never seen anything like it.

Nick looks at her.

NICK

This is the end.

He looks lost, desperate. The paintings grow in intensity, the black swallowing him.

NICK (CONT'D)

I'm scared, Stevie.

Stevie takes his hand.

STEVIE

Nick, sometimes we need the darkness. It's the thing that throws us back into the light when we're finally ready to open our eyes...

INT. DINER - NIGHT

The diner is empty. Stevie and Nick sit in a booth, staring out of the window in deep thought. The untouched sundae on the table is melting. She rests her head on his shoulder.

A crack of thunder, then rain starts to fall. It's soft at first, but quickly starts to hammer down.

STEVIE

Nick...

NICK

What?

STEVIE

Look... You know what it is, don't you?

NICK

A storm.

STEVIE

No.

Nick looks at her with sad, hopeless eyes.

NICK

What, then?



STEVIE  
You'll catch pneumonia.

NICK  
I'll be fine.

Stevie wraps a blanket around him.

STEVIE  
It's absolutely out of the question  
for you to get sick on me now.

INT. STEVIE'S MOTEL ROOM - NIGHT

Stevie soaking in the bathtub, deep in thought.

INT. NICK'S MOTEL ROOM - NIGHT

There is a loud knock on the door. Nick drags himself out of bed and opens the door to find Stevie standing there.

STEVIE  
What are you doing?

NICK  
Sleeping.

STEVIE  
You sleep a lot.

NICK  
I'm tired.

STEVIE  
Why are you always tired, Nick?

NICK  
I don't know. I'm just always  
tired, that's all.

STEVIE  
Do you want to talk about it?

NICK  
No, not really.

STEVIE  
Let's have a cigarette. Got one?

NICK  
We quit.

STEVIE  
Oh, right. Fuck.

She playfully shakes her wet hair, splashing him.

STEVIE (CONT'D)  
Can I stay here... with you  
tonight? I don't want to be alone.

Nick drops his eyes to the floor, a definite no.

STEVIE (CONT'D)  
You don't like me, Nick.

NICK  
It's not that, Stevie.

STEVIE  
Then, what is it?

NICK  
I... I'm sorry.

STEVIE  
Is this really what you want?

Nick closes the door.

INT. HALLWAY - NIGHT

Frustrated, Stevie lingers at the door.

INT. NICK'S MOTEL ROOM - NIGHT

Nick leans his head against the closed door.

INT. HALLWAY - NIGHT

Stevie kicks the door in anger.

STEVIE  
I give up!

INT. NICK'S MOTEL ROOM - NIGHT

Nick opens the door, but Stevie is gone.

INT. STEVIE'S MOTEL ROOM - NIGHT

Stevie paces and screams. There is a knock at the door. She opens the door and finds Nick standing there, frightened and unable to speak.

STEVIE  
What is it, Nick? Tell me what's wrong!

INT. STEVIE'S MOTEL ROOM - MOMENTS LATER

Stevie hands Nick a bottle of whiskey.

STEVIE  
Courage.

Nick takes a slug.

NICK  
I-- I have something really important to tell you.

STEVIE  
I know.

Nick paces and agonizes, takes another swig.

NICK  
I-- I-- I don't know how to say it.

STEVIE  
There's only one solution, then.

NICK  
What?

STEVIE  
"A Transatlantic Love Affair."

Nick looks back confused.

STEVIE (CONT'D)  
Simone de Beauvoir and Nelson Algren love letters.

NICK  
I... I don't understand.

STEVIE  
Why don't you write me?



EXT. STEVIE'S MOTEL WINDOW - NIGHT

The rain lashes the window. Through the rain-smearred window, we see Stevie cradling Nick in her arms.

INT. STEVIE'S CAR - DAY

Stevie and Nick share an intimate, trusting glance.

NICK

What happens next?

She caresses his face.

STEVIE

The stars.

EXT. OCEAN - DAY

Under the clear blue sky, Stevie and Nick splash through the waves, hand-in-hand.

STEVIE

Shall we...?

Stevie starts to undress, now only in her underwear and bra. She begins unbuttoning Nick's shirt, revealing the scars on his chest. Nick takes off his pants, now standing in only his underwear.

STEVIE (CONT'D)

We're done hiding. We're gonna be ourselves from now on.

She looks deep into his eyes. The moment is intense.

STEVIE (CONT'D)

I love you, Nick.

NICK

I love you, Stevie.

Nick spins her around until they both fall into the water.

EXT. OCEAN - NIGHT

Stevie and Nick lie in the sand, their hands clasped, radiating happiness. They gaze up at the stars, captivated by their beauty. She turns to him, and they look deeply into each other's eyes. She reaches out for him, they kiss. She pulls him closer, they linger now, mouth on mouth.

EXT. TRUCK - NIGHT

Two MEN, 20s, white, angry ne'er-do-wells, covered in tattoos, sit in the back of the truck, chugging beers.

MAN #1

How's your old man?

MAN #2

Still outta work. Drunk all the time. We've got nothing. Everything is gone.

MAN #1

Extinction! They're replacing us one by one.

MAN #2

Who would've dreamed, the greatest country in the world infested with cockroaches!

MAN #1

America will come back.

MAN #2

How? Nobody is looking after us.

MAN #1

We got a strong new president. He'll stop the invasion. Opportunities will be knocking on our doors. You'll see.

They toast and drink.

MAN #2

Let's drive to the border.

MAN #1

What for?

MAN #2

Stop those job-stealing Mexicans from coming here!

They look out and see Stevie and Nick kissing. Man #1 notes the scars on Nick's chest.

MAN #1

What the fuck is that?

MAN #2

Fucking disgusting.



MAN #1  
Damn, they really think they're  
something special.

Man #1 flares his nostrils and crushes his beer can.

MAN #1 (CONT'D)  
I'm sick of this shit!

EXT. OCEAN - NIGHT

Man #1 throws his crushed can at Stevie and Nick.

MAN #1  
Look what we got here.

STEVIE  
Fuck you. Asshole.

MAN #1  
What the fuck are you even doing  
here? It's fucking Texas!

STEVIE  
Is there a law in Texas against  
kissing on the beach?

MAN #1  
You don't belong here.

MAN #2  
Go back to where you fucking came  
from!

STEVIE  
This is a free country. We're not  
doing anything wrong. Fuck off.

MAN #1  
Is that right?

STEVIE  
We don't have to explain anything  
to you. Asshole.

Man #1 glares at Nick's scars.

MAN #1  
No one wants to look at that shit!

MAN #2  
Do you have a death wish?

MAN #1  
Are you a groomer?

STEVIE  
(to Man #1)  
Are you fucking stupid?

Nick doesn't say anything.

MAN #1  
(to Nick)  
Don't play deaf with me.

STEVIE  
Were you dropped on your head as a  
baby, or are you just a total  
fucking idiot?

Nick pulls on his shirt.

MAN #2  
It's all your fault, you know?

STEVIE  
What the fuck?

MAN #2  
Why God has turned his back on us!

Stevie laughs.

STEVIE  
Some joke. It's always about  
fucking God. We're going to hell,  
right?

MAN #2  
You better stop laughing.

STEVIE  
You're so incredibly brainwashed.  
You better pray for an alien  
takeover to save your ass!

MAN #1  
What's a pretty girl like you doing  
with that? Really?

Man #1 reaches out to touch Stevie's hair, but she knocks his  
hand away.

NICK  
Leave her alone.

Man #1 laughs.

MAN #1

It speaks.

STEVIE

Enough!

(to Nick)

Let's go.

They try to walk away, but Man #1 stops them.

MAN #1

What are you anyway? Are you a real man or just a freak?

STEVIE

Don't call him that! You jealous, small-dicked pig!

Man #1 hammers Nick a crushing blow, dropping him with one punch. Stevie reacts quickly, charging towards Man #1. But before she can reach him, he grabs her and holds her back, preventing her from intervening.

STEVIE (CONT'D)

Take your fucking hands off me!

MAN #1

(to Man #2)

Get him!

STEVIE

No! Stop it! Stop it!

Man #2 kicks Nick.

STEVIE (CONT'D)

Leave him alone!

MAN #2

Come on, get up! Come on!

STEVIE

Stop it! Stop it!

MAN #2

Can you fight?

Nick zones out and curls up in a ball.

MAN #2 (CONT'D)

Oh, come on. Get up, get up!

STEVIE  
Fight, Nick! Fight back!

Man #2 delivers another brutal kick to Nick.

STEVIE (CONT'D)  
No! Leave him alone! Don't hurt  
him!

MAN #2  
You think you're a fucking man? You  
can't even protect your girlfriend!

STEVIE  
Get away from him! Just leave him  
alone!

MAN #2  
Why don't you hurry up and commit  
suicide, like the rest of them?  
There's a hole waiting for you to  
die in!

Man #1 releases Stevie, who quickly rushes over to Nick's  
side.

MAN #1  
Go! And don't fucking come back!

Both Men run off, laughing.

STEVIE  
Are you okay? Are you hurt?

Nick doesn't respond.

STEVIE (CONT'D)  
Nick, talk to me! Tell me where  
you're hurt.

NICK  
I'm fine.

She carefully checks him for any signs of broken bones.

STEVIE  
Anything broken? Do you need a  
doctor? Let me take you to the  
hospital--

NICK  
It's nothing, I'm okay.

Nick pulls himself up, struggling to his feet, and heads toward the car. She follows closely behind.

STEVIE

I didn't mean for this to happen. I really wanted it to be nice.

NICK

You can't change the world, Stevie.

STEVIE

Stop the fucking programming, Nick. You deserve love. Even I fucking deserve it. We both deserve it! It's why we get out of bed in the morning. It's why--

NICK

No, just stop it! Stop it! I'm so fucking tired!

They reach the car, and he opens the car door.

STEVIE

Nick, wait. Just wait.

NICK

I wish I was fucking dead already.

Nick climbs into the car, leaving her standing there.

INT. STEVIE'S CAR - NIGHT

A tense silence fills the car. Nick leans his head against the window. Stevie's eyes well up. Suddenly, she floors the gas.

STEVIE

Fuck it! We all gotta go sometime, right?

NICK

Wh-- what are you doing?

STEVIE

Suicide, man.

NICK

Stevie, slow down!

STEVIE

No!

NICK  
Are you outta your fucking mind?

STEVIE  
You want to end it, right? Isn't  
that what you want?

NICK  
Slow down! Please, slow down!

STEVIE  
You're gonna blow your fucking  
brains out, right?

NICK  
What-- No!

STEVIE  
This way is easier. We'll just  
drive off a cliff. Crash and burn,  
baby!

NICK  
Stop the car! Stop the fucking car!

He fights to maintain control of the wheel as she continues  
to speed down the road.

NICK (CONT'D)  
Jesus! You're gonna get us fucking  
killed!

STEVIE  
You want to live or die?

NICK  
Live.

STEVIE  
I can't hear you!

NICK  
I want to live!

STEVIE  
Say it, like you fucking mean it!  
Because if you don't--

Tears stream down Nick's cheeks, his eyes clench shut.

NICK  
I WANT TO LIVE!

EXT. ROAD - NIGHT

The Beetle screeches to a halt.

INT. STEVIE'S CAR - NIGHT

There's a long silence. Stevie and Nick look at each other in shock, then laugh.

STEVIE

I've always wanted to do that. I saw it in a movie.

NICK

You're nuts, you know that? Fucking nuts!

Stevie gently touches his face.

STEVIE

Those fucking jerks.

She kisses him.

STEVIE (CONT'D)

Is that better? Are you hurt? Want to rest?

NICK

I'm okay.

Stevie looks at him.

STEVIE

We don't quit. Not now, not ever. Okay?

NICK

Okay.

They stare at one another. Then... Bang! The engine blows, shutting off the lights. Stevie tries to restart it, but it's dead. She looks at him with a mischievous glint in her eyes.

STEVIE

We're stranded...

EXT. COUNTRYSIDE - NIGHT

Bathed in moonlight, the countryside looks miraculous, vivid, glowing with life. Stevie and Nick stroll hand-in-hand, taking in the beauty around them.

NICK  
My life has changed...

STEVIE  
Mine too.

Nick looks at her, his eyes filled with hope.

NICK  
I've never been able to see a  
future... until now.

She smiles.

EXT. COUNTRYSIDE - NIGHT

Stevie and Nick walk through golden fields of wheat until they stumble upon an abandoned old church.

A secret place.

Stevie presses her palms together.

STEVIE  
Let's pray...

Stevie runs for the church. Nick runs after her.

EXT. OLD CHURCH - NIGHT

Stevie tugs at the door handle, but it won't budge. She slinks around back and spots a broken window pane.

NICK  
What if we get caught?

STEVIE  
We'll just say we're looking for  
God.

Stevie picks up a rock.

NICK  
Stevie, wait--

Crash! She hurls the rock through the broken window.

NICK (CONT'D)  
That's no way to get into church,  
Stevie.



Stevie raises her eyes to the heavens.

STEVIE  
He locked the doors.

Nick carefully clears the opening with his hat.

STEVIE (CONT'D)  
Give me a boost.

Nick lifts her up, and she tumbles inside.

STEVIE (O.S.) (CONT'D)  
Ow!

NICK  
You all right?

STEVIE (O.S.)  
Come inside...

INT. OLD CHURCH - NIGHT

Moonlight streams through the old stained glass windows, casting a magical glow inside the vast space. Stevie looks up and lets out a scream.

STEVIE  
Where were you? Fucking coward!

There's a long silence. Nick looks up at a large cross.

NICK  
They beat him and nailed him to a cross.

Stevie takes his hand and leads him away.

STEVIE  
We're done suffering, Nick.

INT. OLD CHURCH - NIGHT

They roam through the church like children exploring. Stevie spots the tabernacle and heads straight for it.

STEVIE  
I'm so thirsty.

NICK  
It's-- it's a sin.

She gives him a look.

STEVIE

Oh for God's sake. Who cares?

Stevie slugs the wine down, then passes it to him. Nick takes a slug.

INT. CHURCH - NIGHT

Stevie and Nick walk through the box pews, each in their own separate row.

NICK

I like old churches. In the old days, during wars, people would hide in them for sanctuary.

STEVIE

They still do.

NICK

We never learn from history, do we?

STEVIE

I don't think so.

Stevie spots the confessional booth and runs toward it.

INT. CONFESSIONAL BOOTH - MOMENTS LATER

Stevie kneels and crosses herself. Nick is on the other side.

STEVIE

Bless me, Father, for I have sinned. It's been an eternity since my last confession. I desperately need your help.

NICK

How can I help you?

Stevie leans in closer, pressing her face against the screen. Nick reciprocates. They share a passionate kiss. She suddenly breaks away and runs out of the booth.

INT. CHURCH - NIGHT

Nick searches for Stevie.

NICK  
Where are you, Stevie?

STEVIE (O.S.)  
Waiting for you...

INT. OLD CHURCH - ROOM - NIGHT

Nick enters the room and his eyes are drawn to a beautiful piano, illuminated by the moonlight. He runs his fingers over it. With a heavy heart, he sits down and strikes a single key, the sound echoing through the room.

NICK  
I wish I had tried harder.

Stevie's voice echoes from somewhere in the room.

STEVIE (O.S.)  
Why didn't you, Nick?

NICK  
I was always so scared of  
everything.

Stevie emerges from her hiding place.

STEVIE  
And now?

NICK  
Not anymore.

Stevie smiles, understanding the change in him.

NICK (CONT'D)  
So much wasted time...

Nick pretends to play, and Stevie begins to dance around him.

INT. CHURCH - ALTAR - NIGHT

Stevie and Nick kneel before the altar, facing each other. Their hearts open and vulnerable.

STEVIE  
I promise I will tell you the  
truth. Only the truth. Do you  
accept me as I am, Nick?

NICK

I do... I promise I will open up to you. I will share everything. Do you accept me as I am, Stevie?

STEVIE

I do.

They share a tender kiss, sealing their commitment to each other.

EXT. MOTEL - NIGHT

Stevie and Nick, hand-in-hand, walk dreamily toward the motel.

INT. MOTEL LOBBY - NIGHT

Stevie and Nick stand before the motel reception desk, where the MOTEL CLERK, 50s, her hair neatly tied in a bun, enjoys a butterscotch sundae. She looks up and greets them with a warm smile.

MOTEL CLERK

Well, what will it be?

Stevie and Nick exchange a playful glance. Stevie's smile brightens.

STEVIE

The honeymoon suite.

The Motel Clerk's eyes twinkle, and she responds with a playful wink.

INT. MOTEL - HONEYMOON SUITE - DAWN

Stevie wakes up and sees Nick standing naked at the window, his body silhouetted against the morning light. He turns to face her.

NICK

Stevie...

STEVIE

Nick...

NICK

What if--

STEVIE

Stop.

NICK

The worst is coming.

STEVIE

The best is coming.

Nick lies beside her, then looks directly into the camera.

NICK

The end.

Stevie rests her head on his chest and smiles.

STEVIE

It's the beginning...

Stevie and Nick entwine in each other's arms.

FADE TO BLACK.