

SOMEWHERE

Written by

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1 EXT. RACE TRACK - DAY

1

It's overcast, as a black Ferrari speeds around an empty track in the foggy haze. It does lap after lap, getting nowhere.

It slows down and stops. JOHNNY gets out and stands there.

CUT TO:

Main titles over black: Somewhere

2 INT. CHATEAU MARMONT - NIGHT

2

JOHNNY, a bad boy actor in his early thirties, comes down the stairs flanked by some pretty party girls, wasted and laughing. He trips and falls down the stairs out of frame.

JOHNNY (O.S.)
Ow....fuck.

CUT TO:

3 INT. JOHNNY'S BEDROOM - NIGHT

3

Johnny reclines on pillows on a bed in the Chateau Marmont. He has a bruise on his face and a cast on his wrist.

Prescription bottles line the night table next to a bottle of Petrus.

He stares blankly ahead. An out-of-focus girl's body comes into frame.

CUT TO:

4 Johnny's P.O.V. - THE TWINS, dressed in candy-striper mini dresses, cheerfully do a get-well dance for him at a strip pole.

4

A get-well bouquet of metallic balloons are starting to sag behind them; a little boom box plays music for their routine.

Johnny leaves them to go in the bathroom. He passes a table with some books on it - Proust and Dostoevsky.

5 INT. BATHROOM - NIGHT

5

Johnny looks in the mirror at his bruised face and how much more his hair is thinning. He takes some Propecia and Vicodin and goes back to bed.

6 INT. JOHNNY'S ROOM - NIGHT

6

He watches the twins from bed...his eyelids are heavy, and he passes out.

The twins pack it up - folding up their travel strip-pole like a telescope, and taking their boom box on their way out.

FADE OUT.

7 EXT. CHATEAU MARMONT PATIO - AFTERNOON

7

It's a sunny day in Los Angeles. Johnny sits alone on a bench, with sunglasses on, smoking.

A familiar waiter asks him if he needs anything.

Two LA girls at another table look over at him with inviting smiles.

His phone makes a beep and with heavy eyelids, he looks down at a text message on the screen:

Why are you such an asshole?

CUT TO:

8 EXT. L.A. STREETS - DAY

8

Johnny drives aimlessly through LA, down Mulholland.

A sandy blonde in a Porsche smiles at him, and he follows her for a while, then loses her in the traffic.

CUT TO:

9 INT. CHATEAU MARMONT HALLWAY - EVENING

9

He walks down the hall, as Amazon girls dressed as vampires, smoking cigarettes pass him.

They all check him out and step into a room where a photo shoot is going on.

CUT TO:

10 INT. JOHNNY'S SUITE - NIGHT

10

He smokes a cigarette and waits for something, what to do next. In real time we watch him smoke and wait.

When his cigarette is done, he throws some pills in his mouth and has a beer.

CUT TO:

11 Johnny's P.O.V. - Power-rock tennis routine:

11

The twins wear short white tennis outfits while they do a dance at the pole for him, spinning around with their tennis racquets.

CUT TO:

12 After their routine, one of the twins passes by Johnny and he 12 grabs her and throws her on the bed. She shoves him off--

CINDY
I'm Cindy, you moron.

and keeps going on her way.

JOHNNY
Oh, sorry, Cindy.

The other twin, Bambi, leans down for a passionate kiss.

BAMBI
I'm the other one.

E.C.U. She kisses him, then blows her gum into a bubble, it pops in his face.

CUT TO BLACK.

We hear Layla's voice over black.

LAYLA (O.S.)
Johnny...Johnny...

FADE UP:

13 INT. JOHNNY'S BEDROOM -DAY

13

Bright afternoon sun floods his room. The twins and pole are gone.

Johnny wakes up to see CLEO, a skinny 11 year old with messy hair, in an over-sized t-shirt, next to him on the bed, signing his cast.

He wakes up to her radiant kid smile.

CLEO
Hi, Dad.

LAYLA, late-thirties, stands in the doorway looking at him like "nice one".

LAYLA
What happened to you?

JOHNNY
Oh, some stunt work. We had a big stunt...

CUT TO:

14 INT. JOHNNY'S CAR - DAY

14

They drive down the bright sunny streets of L.A., as Johnny takes Cleo to her ice-skating lesson.

Johnny looks in his rear view mirror.

JOHNNY
Do you see that?

CLEO

What?

JOHNNY

That black SUV. I think they're
following us. Do you see cameras?

She looks back.

CLEO

It just looks like a car.

He blows it off. They pull up and park at a Mall in the Valley.

CUT TO:

15 INT. ICE-SKATING RINK

15

Johnny sits in the bleachers and watches her.

Cleo, in light blue, with her hair pulled back glides over the ice in a routine to dreamy music.

He watches her - her face in peaceful concentration, she looks like a pixie on the edge of adulthood.

CUT TO:

16 INT. CAR- EVENING

16

Johnny drives Cleo home.

JOHNNY

You're really good, when did you learn how to ice-skate?

CLEO

I've been going for 3 years.

JOHNNY

Oh. Really...

She nods. He looks in rear-view mirror.

JOHNNY
Is that the same SUV?

Cleo looks back.

CLEO
There's kind of a lot of those in
LA.

JOHNNY
Yeah, but I think that's the same
one.

Cleo looks back and writes something on her iPhone.

JOHNNY
What are you doing?

CLEO
I'm taking down the plates.

CUT TO:

17 EXT. LAYLA'S HOUSE - DUSK

17

Johnny pulls up at a nice house in Hancock Park, dropping Cleo at home.

CLEO
Bye, see you later.

He hugs her and kisses her on the top of her head.

JOHNNY
Bye, Kiddo.

She is small climbing out of the low Ferrari.

CUT TO:

18 INT. FERRARI - NIGHT

18

On his way home alone, he stops at a red light and his phone beeps with a text message:

You think you're such hot shit, don't you?

CUT TO:

19 INT. JOHNNY'S SUITE - NIGHT

19

He walks though the living room of his hotel suite- it's filled with people hanging out, smoking, drinking, talking...SAMMY, Johnny's stooge buddy, hosts.

Some French guy with a big joint is talking.

FRENCH GUY (WITH THICK ACCENT)

There's this documentary- it's amazing- it's called the F-word, about the history of people saying Fuck on TV in America- with all these clips, you know, and how there's a two hundred thousand dollar fine in the U.S. If you say it on TV, they had these clips of Bush and he said it like 20 times, so that would be like 4 million...

Johnny finds a loose pill in his pocket, he looks at it to see what it is, but doesn't really care, anything will be better, and pops it in his mouth.

He pours himself a drink.

C.U. Whiskey hits ice cubes in a tall glass.

Johnny goes up to a pretty girl and smiles at her with all his charm.

JOHNNY
Hi, I'm Johnny...

She's stoked.

CUT TO:

20 INT. JOHNNY'S BEDROOM - NIGHT

20

In the darkness of his bedroom, the party a dim muffle, Johnny and the pretty girl make out, they are laughing, wasted...she says his name excited--

GIRL
Johnny...Johnny...

--as he moves down her body, taking off her underwear, he passes out in-between her legs.

GIRL
Johnny?

CUT TO:

21 INT. JOHNNY'S BEDROOM - DAY

21

Johnny wakes up alone in his bed. Bright light floods in the window.

CUT TO:

22 INT. BATHROOM - DAY

22

Johnny takes a shower- It's a new day. He tries to keep his cast out of the water.

CUT TO:

23 INT. JOHNNY'S BEDROOM -DAY

23

Johnny answers the ringing telephone.

JOHNNY
Hello.

He hears a professional woman's voice on the line.

MARGE (O.S.)
Good-morning Johnny, the car's
waiting downstairs.

JOHNNY
Huh?

MARGE (O.S.)
Claire will meet you in the lobby
to take you up when you get there.

CUT TO:

24 EXT. FOUR SEASONS HOTEL - DAY

24

A town car pulls up to the hotel, where Johnny gets out.

He is met by a few professional young women and an eager PR guy.

CLAIRe, a young professional talks to Johnny as they head in.

She talks to him slowly and clearly as if he's retarded or crazy.

CLAIRe
We need to first get you upstairs
for a photo with Rebecca, and then
get you over to the press
conference.

CUT TO:

25 INT. FOUR SEASONS SUITE - DAY

25

Johnny and REBECCA, a young actress, pose in front of a movie poster as a happy couple in love.

A strobe flashes as they are photographed together. As soon as the flashes stop, Rebecca is glum.

She steps back and looks at him.

REBECCA
(with bitter sarcasm)
You look great.

Johnny gives her a look like he's not in the mood.

The photos start up again, and they pose back together as romantic leads.

When the camera stops again, she turns to him:

REBECCA
Is this really it, Johnny? Is that all?

He lights a cigarette and is silent.

REBECCA
Oh, that's really great, just retreat and go silent...are you ever going to grow up and be a person?

He looks at her, waiting for her to be done.
She tries to keep it together as she walks away.

CUT TO:

26 INT. FOUR SEASONS CONFERENCE ROOM - DAY

26

Johnny's led into a conference room, where he sits down at a table in front of the Hollywood Journalists International.

Some journalists put down bagels at a buffet table in the back of the room and come sit down, joining the others in chairs in front of Johnny.

There's a guy from Israel, the woman from Italy, etc. They bicker among themselves over who will ask the first question.

ITALIAN JOURNALIST

How do you think this role
represents Italian-Americans?

Another journalist rolls her eyes as an Indian journalist mutters under his breath:

INDIAN JOURNALIST

She always goes first.

ARGENTINIAN JOURNALIST

This film has a reflection of
today's post-modern globalism?

Johnny waits for more, but that's it.

JOHNNY

I'm sorry, what was the question?

Another journalist with a thick accent interrupts:

SPANISH JOURNALIST

Who is Johnny Marco? Please.

CUT TO:

26A

26A

27 INT. TOWN CAR - LATE AFTERNOON/SUNSET

27

Johnny rides in the back of the car, empty and disgusted with himself.

He looks out the window as they drive up La Cienega, passing the Beverly Center at sunset.

JOHNNY

Can you turn on Fountain, I want to make a quick stop.

CUT TO:

28 EXT. BAMBI'S HOUSE - DUSK

28

They pull up to a small duplex on Fountain.

Johnny goes up to it, and the door is opened by Bambi, one of the twins.

The car is still running as we see through the window:

Johnny lifts Bambi up and kisses her against the window. With her legs wrapped around him, they disappear to another room.

CUT TO:

29 INT. CHATEAU MARMONT- NIGHT

29

The evening is starting, people are arriving to hang out.

Johnny gets in the elevator with some scenesters and another MOVIE STAR. He nods to Johnny, actor to actor.

MOVIE STAR

Hey, man.

JOHNNY

Hey.

He answers lamely, and gets off on his floor.

He walks down the empty, dingy hallway.

He passes a room where we can hear some drunk girls singing along to Lynyrd Skynyrd.

CUT TO:

30 EXT. CHATEAU BALCONY - NIGHT

30

Johnny stands on his balcony looking out over Sunset as the city lights glimmer.

We hear the sound of helicopters overhead.

A sexy girl lit up on a billboard looks at him.

CUT TO:

31 INT. JOHNNY'S BEDROOM -DAY

31

Johnny answers the phone half-awake.

MARGE (O.S.)

They're waiting for you at the special effects studio, they need to do a mold of your head. The map should be under your door, ok?

JOHNNY

Yeah, ok.

He sits up.

CUT TO:

32 EXT. CHATEAU MARMONT - DAY

32

Johnny pulls out of the parking garage, on to the street.

He looks as he passes by an empty car that's crashed into the wall. A few bouquets have been placed in the bushes by it.

CUT TO:

33 EXT. SUNSET BLVD - DAY

33

Johnny's P.O.V. out the windshield:

Driving past Sunset Plaza in harsh sunlight. People hang out at cafes. A Tom Ford billboard looms overhead.

CUT TO:

34 INT. SPECIAL EFFECTS MAKE-UP STUDIO - DAY

34

Inside the studio, we see remnants from other projects, an alien head, a wounded half of a face.

Johnny leans back in a chair as the team of make-up artists cover his head in plaster.

They put a straw into his nose to breath out of.

We hear Johnny's breath - slow and heavy. It seems to take forever to dry.

CUT TO:

35 Later: The make-up artists stand in front of him working with concentration. When they finish, they stand back for Johnny to see himself in the mirror: 35

It's Johnny at 80 years-old. His eyes look out from the realistic old age make-up.

He looks at himself as an old man.

CUT TO:

36 INT. JOHNNY'S SUITE - EVENING

36

Back at the Chateau, Johnny's young again.

Just out of the shower, wearing a long towel around his waist, he smokes a cigarette in his room when the phone rings.

RECEPTIONIST (O.S.)

Good- evening Mr. Marco, your masseuse is here, shall we send him up?

JOHNNY
Uh? -ok.

CUT TO:

37 INT. JOHNNY'S SUITE - NIGHT

37

Johnny lies face down on the massage table, with a towel across him.

JOHNNY
Where's Laurie?

MASSEUR
Oh, they didn't tell you? She wasn't available.

He sets up a little iPod speaker system to play New Age super-relaxing music, we hear ocean waves crashing within a gentle flute melody.

The masseur rubs his hands together and takes a long, deep breath.

We see Johnny's P.O.V. of the masseur through the face-cradle: Men's muscular legs with bare feet. We watch as his shorts drop and he steps out of them as he starts his work.

Johnny jumps up, holding his towel in front of him.

JOHNNY
What the fuck, Dude?!

MASSEUR
Oh, did they not tell you how I work?

Johnny looks confused, is this guy a hooker?

MASSEUR

I have a web-site that explains my technique. I feel that if my client is naked, it's more comfortable if I meet them on the same level...

CUT TO BLACK.

We hear the sound of the door slamming shut.

38 INT. JOHNNY'S BEDROOM - NIGHT

38

E.C.U. Johnny takes some sleeping pills.

With the only light in the room coming from the T.V., Johnny lays in bed and watches a Gandhi documentary that's on.

The narrator talks about all his accomplishments for mankind.

NARRATOR (O.S.)

Assuming leadership of the Indian National Congress in 1921, Gandhi led nationwide campaigns for easing poverty, for expanding women's rights, for building ethnic amity and for increasing economic self-reliance...

A puffy Johnny, with heavy eyelids, stares ahead as Gandhi helps the masses.

FADE OUT.

39 INT. JOHNNY'S BATHROOM - MORNING

39

Johnny stands under the water of the shower, trying to wake up and start another day.

CUT TO:

40 INT. JOHNNY'S SUITE - DAY

40

Johnny wears a towel like a sarong, and smokes as he goes to the front door to get the paper.

A middle-aged blonde, in a beige Juicy Couture sweat suit, across the hall in her doorway signs for her room service and gives him the eye.

She looks at him, while she sips from the straw of her Frapaccino.

CUT TO:

41 INT. NEIGHBOR'S ROOM - DAY

41

We see just a head board hitting against the wall.

CUT TO:

42 INT. CHATEAU HALLWAY - DAY

42

Johnny emerges from her room still in his towel.

Cleo is waiting outside his door with a little suitcase, doing a Sudoku puzzle.

JOHNNY

Oh, hi, Cleo.

CLEO

Why are you taking a bath next door, is yours broken?

JOHNNY

Yeah...

He lets her in to his room.

JOHNNY

What a nice surprise... shouldn't you be at school?

CLEO

It's Sunday.

The door closes behind them.

CUT TO:

43 INT. JOHNNY'S SUITE - LIVING ROOM - DAY

43

Johnny, Cleo and Sammy play Guitar Hero.

CLEO

Do you want to have a soft-hitting
contest- who can hit softer?

SAMMY

Sure.

CLEO

You can go first.

Sammy hits her arm as softly as he can.

CLEO

Ok, my turn.

She punches him as hard as she can in the arm.

CLEO

You win.

SAMMY

You hit hard for such a small
person.

The phone rings, and Johnny answers it, wandering into the bedroom on the phone.

44 INT. JOHNNY'S ROOM - DAY

44

He walks towards the window, on the phone.

JOHNNY
Hello, Marge.

MARGE (O.S.)
Hi, Johnny. The LA times wants a
quote on your mother's book.

JOHNNY
(under his breath)
Jesus.

He stands close to the window and pulls the curtain back to look out over the pool.

MARGE (O.S.)
...and you need to be in Milan
Wednesday, we can fly you out
tomorrow night, or Tuesday...

44A A brunette bikini beauty just out of the pool looks up at him 44A and smiles, opening her top, flashing him with an inviting giggle.

He closes the curtain quickly and steps away from the window, feeling busted.

MARGE (O.S.)
Are you there?

JOHNNY
Uh huh.

CUT TO:

45 INT. JOHNNY'S SUITE - DAY

45

Cleo perches on the arm of the couch and talks on the hotel phone.

CLEO
Can we get some milk, about 2 cups,
a stick of butter...cheddar cheese.
Do you have a cheese grater you can
send up?

CUT TO:

46 INT. JOHNNY'S SUITE - KITCHEN - LATER

46

In the little hotel kitchen overlooking Sunset Blvd., Cleo makes macaroni and cheese.

CUT TO:

47 INT. JOHNNY'S BEDROOM - EVE

47

In the dark bedroom, Johnny talks on the phone.

LAYLA (O.S.)
I'm going away for a little
while...(sighs) I need you to drop
Cleo at camp, she's going for a few
weeks, it's near your parents.

JOHNNY
When are you coming back?

LAYLA (O.S.)
I don't know..I need a little
time...

JOHNNY

I've got to go to Italy for the opening there..and I'm going to get my Italian passport finally if I go to some awards show.

LAYLA (O.S.)

Just make sure she gets to Belmont by June 10th.

CUT TO:

48 INT. LAX AIRPORT - DAY

48

Johnny and Cleo, pulling her little suitcase, both wearing sunglasses, make their way through LAX with handlers and VIP services.

CUT TO:

49 INT. MILAN AIRPORT

49

A swarm of Italian bodyguards and VIP escorts lead them through customs and passport control, taking their job very seriously. They guide Cleo by the elbows as if she was an important politician.

Some Italian security guards and police shout out to him as they pass.

ITALIAN POLICE

Ciao, Johnny! Come Stai?

CUT TO:

50 EXT. MILANO AIRPORT

50

They take off in their limousine with an elaborate police escort, flanked by motorcycles.

CUT TO:

51 INT. ITALIAN HOTEL SUITE - DAY

51

Johnny and Cleo are shown into a ridiculously opulent Italian suite.

Cleo opens a door to a room with a private swimming pool surrounded by a mural.

In the living room:

PUPI, the Italian distributor in a flashy suit, is there with his group of people working on the movie premier.

Pupi's shirt is bright yellow, with a matching pocket handkerchief, and socks.

PUPI
I see you, Johnny!

He gives Johnny a big hug.

CUT TO:

52 INT. ITALIAN HOTEL LOBBY - DAY

52

The lobby is crowded with movie people and hangers on.

SYLVIA, a blonde Italian actress, sees Johnny and looks pissed.

SYLVIA
Hello Johnny, can I talk to you?

She pulls him aside off the hall. He goes along, seeming to have no choice, she's not really asking a question.

Cleo sits on a gold couch to the side of all the activity, doing Sudoku puzzles.

From the hallway, we can hear Sylvia letting him have it.

SYLVIA (O.S.)
What the fuck Johnny, did you think
you'd never fucking see me again?!

Johnny makes it back to the main lobby area, and is pulled in to a salon.

53 INT. ITALIAN HOTEL LOBBY SALON - DAY

53

Pupi and his colorful entourage stand by.

PUPI

Johnny, Johnny- wonderful news- I just spoke with the mayor, he wants to offer you the key to the city. There will be a reception tomorrow...

At the same time, someone pushes his hands into a piece of clay to make an imprint as a video crew films.

An over-enthusiastic Italian TV presenter girl stands by reporting to the TV crew on Johnny's arrival.

CUT TO:

53A INT. ITALIAN HOTEL SUITE POOL - EVENING

53A

Johnny kicks back in the jacuzzi while Cleo swims laps in the pool.

54 INT. ITALIAN HOTEL SUITE - NIGHT

54

Johnny and Cleo sleep on opposite sides of a huge bed, under silk drapery.

(everything's in gold and jewel-tones, Versace style)

CLEO

Are you sleeping?

JOHNNY

No...should we get a snack?

CLEO

Yeah.

He turns the light on and calls down to room service.

ROOM SERVICE (O.S.)
Buongiorno Mr. Marco, what can we
be of service to you?

JOHNNY

Buongiorno....Yes, What kind of
gelato do you have?...ok, we'd like
to try them all, can you send up
two of each? Thank you, yes,
Grazie.

Johnny's cell phone beeps with a text message.

He looks at it: **What's your fucking problem?**

CUT TO:

55 Cleo is slumped in a big ornate chair at the end of the bed 55
with the TV on.

Johnny opens the door, as two waiters roll in a table covered
with silver bowls of ice cream.

Johnny and Cleo eat gelato and watch an episode of Friends
dubbed in to Italian.

Rachel and Ross talk to each other in fast and lively
Italian.

Johnny cracks Cleo's toes. She squirms, but is used to it.

CUT TO:

56 Later: 56

Cleo drifts off on big pillows on the bed.

There's a soft knock at the door.

Johnny goes to the door, opening it to see Sylvia being sweet and docile.

They speak in hushed tones, and her arms reach up around him.

They slip off into an adjoining room.

CUT TO:

57 INT. ITALIAN SUITE - MORNING

57

Cleo sits at a room service table set with breakfast for three.

We hear the shower running in the other room, and Sylvia, with wet hair, paces around talking fast and loud in Italian on her cell phone. She's made herself right at home.

When she gets off the phone, Sylvia sits down with Cleo and tries too hard to befriend her. She tries to talk to her girl-to-girl, but talks to her like she's a 5 year-old.

SYLVIA

How old are you, Cleo?

CLEO

Eleven.

SYLVIA

Do you have a boyfriend?

Cleo looks at her, waiting for her to stop talking.

SYLVIA

When I was eleven, I was so in love with this boy, Nino Viti...he lived in this big house...Oh, he was so handsome, and he had a scooter...

While Sylvia goes on, Johnny enters, fresh out of the shower.

He sits down to breakfast, looking at Cleo sheepishly.

Cleo smiles at him like "nice one". She clearly wants Sylvia to leave already.

SYLVIA
Do you like to ride a scooter?

CLEO
Sure.

CUT TO:

58 INT. ITALIAN SUITE - EVENING

58

Sylvia and the room service is gone.

Pupi and his entourage tell Johnny about the awards show.

PUPI
So, Johnny. We just need to stop by the awards show, it would be great if you can present the award for the best actor and say a few words. Maybe a story about working with Al Pacino, or something? And then we go to the dinner afterwards, with the Mayor...

Johnny is already dreading it.

Cleo enters the room all dressed up.

Johnny turns and looks at her -he sees her for the first time not just as a cute kid, but as the beautiful woman she will become.

JOHNNY
You look beautiful, Cleo.

She smiles.

CLEO

Thanks.

PUPI'S WIFE
Belissima!

Johnny proudly gives her his arm.

JOHNNY
Shall we?

CUT TO:

58A EXT. MILAN HOTEL - EVENING

58A

Their fleet of cars with a police escort & sirens is off.

59 INT. TELEGATTO! AWARDS SHOW - NIGHT

59

A crazy Italian awards show is in progress- Cleo sits between Johnny and a glamorous Italian actress.

On the stage are very tan women with big boobs, tons of make-up and skimpy, glittery outfits.

All the presenters are hyper, rattling away in Italian and laughing at their own jokes.

A production assistant slips over to Johnny and takes him backstage.

Soon, Johnny is announced with a big music cue, and comes out on stage, escorted by some glamorous ladies.

He joins the local comedy star host, who steps away for Johnny to present the award.

With bright lights on him, Johnny struggles through a few lines of Italian presenting the award.

Music starts and girls in glitter dance around him.

CUT TO:

60 INT. ITALIAN HOTEL HALL - DAY

60

Johnny and Cleo are out of there.

She rolls her little suitcase down the hall as they make their exit together.

61 EXT. ITALIAN HOTEL - DAY

61

There's chaos of movie people coming and going, fans waiting and identical sponsored limousines with signs on them.

Johnny and Cleo jump in a car, just missing Pupi and his entourage.

CUT TO:

62 INT. ITALIAN LIMO - DAY

62

The driver looks back at Cleo and Johnny, who turn to avoid Pupi.

ITALIAN DRIVER
I'm sorry, but this is Miss Lane's car.

JOHNNY

Can you please take us to the airport?

ITALIAN DRIVER

I'm supposed to wait, but for you, Mr. Marco, we will go. I will get you there.

Riding in the back of the car, with tinted windows, Cleo and Johnny give each other a look, that they made it.

They lean back, and are silent as they get out of there.

FADE OUT:

We hear the sound of a jet taking off.

63 INT. CHATEAU MARMONT LOBBY - EVENING

63

Johnny and Cleo make it back.

They are worn out. She plops down on a big couch next to him.

Pockets of European and LA show business people talk around them.

There's a table of English fashion people drinking margaritas. One guy has a top hat with a feather sticking out of it.

Cleo looks at them in their costumes.

Romulo, a kind waiter they know, brings Johnny a drink.

JOHNNY

Hi Romulo, how are things?

ROMULO

Fine, fine. The same around here...but the fires in Malibu are getting worse. People are having to evacuate.

A tired Cleo leans on her dad.

ROMULO

Would you like a song?

Cleo nods.

Romulo comes back with his acoustic guitar and sings her "Let me be Your Teddy Bear".

Cleo falls asleep to the lullaby against Johnny.

FADE OUT:

64 INT. JOHNNY'S BEDROOM - DAY

64

Johnny is passed out snoring.

CUT TO:

65 INT. JOHNNY'S SUITE- KITCHEN - DAY

65

In the morning light of the little kitchen, Cleo follows a recipe in a kid's cook book, making eggs Benedict.

She places little sprigs of parsley, garnishing their plates.

CUT TO:

66 INT. JOHNNY'S SUITE - DAY

66

Sammy is passed out on the couch with the Guitar Hero guitar across his lap.

Cleo answers the door. It's Victor, a nice waiter.

VICTOR

Good-morning, Cleo.

CLEO

Good-morning, Victor.

He brings in a pitcher of fresh orange juice.

CLEO

Thank you.

CUT TO:

67 INT. JOHNNY'S SUITE - DAY

67

The guys eat breakfast with Cleo as she looks up a map and route on a laptop.

CLEO

When was the last time you backed
up your computer?

Johnny looks at her like- huh?

As she types, she tells him--

CLEO

You should get Time Machine, then
you don't have to think about it,
it automatically backs everything
up for you through the airport...

She gets up to answer the door, she speaks to the maid in
doorway.

CLEO

Hello. Can you come back after 3?
Thank you.

She practices some ballet moves as she comes back in the
room.

Johnny sits on the couch cutting the cast off of his wrist.

CUT TO:

68 EXT. SPORTING GOODS STORE - DAY

68

Johnny and Cleo come out of the store with bags and a tennis
racket. They put them in the trunk of his car, and get in.

CUT TO:

69 INT. JOHNNY'S CAR - DAY

69

It's a sunny afternoon as Johnny and Cleo drive down Sunset
Blvd.

Cleo is low in the Ferrari passenger seat.

JOHNNY
Is anyone following us?

Cleo checks.

CLEO
No, the coast's clear.

JOHNNY
How's your mom doing?

CLEO
She's good...she sleeps a lot.

There's a loud pistol sound.

The car stops, and they pull to the side of the road.

CUT TO:

70 EXT. SUNSET BLVD. - DAY

70

Johnny and Cleo get out and look at the flat tire.

CUT TO:

71 INT. JOHNNY'S SUITE - EVENING

71

Back at the Chateau, they enter his room defeated. She plops her stuff down in the entry hall, and goes to plug in her laptop.

Johnny opens the door to his bedroom, and sees:

72 INT. JOHNNY'S BEDROOM - EVENING

72

A naked blonde- wearing only a sailor cap.

Johnny jumps back.

JOHNNY
This isn't a good time.

NAKED BLONDE
Are you sure?

Johnny smiles with a nod.

JOHNNY
Yes.

He shuts the door, before Cleo can see her.

73 INT. JOHNNY'S SUITE - EVENING

CUT TO:

73

JOHNNY
Come on Cleo, let's go get a burger
downstairs.

They head out.

CUT TO:

74 INT. CHATEAU MARMONT LOBBY - NIGHT

74

Johnny and Cleo eat burgers together and play poker, while
they watch people in the lobby.

JOHNNY
There's your outfit.

Cleo looks to see a woman in a super tacky dress, and smiles
at her dad, like she's going to pick a better one for him.

A young wasted girl passes by.

YOUNG WASTED GIRL
Hi, Johnny.

Cleo looks at him with a raised eyebrow.

We overhear some people talking about the fires spreading.

CUT TO:

75 INT. CHATEAU HALLWAY - NIGHT

75

Johnny throws Cleo over his shoulder as they head down the hall. She screams and objects but loves it.

CUT TO:

76 EXT. CHATEAU PATIO - DAY

76

Johnny and Cleo play ping-pong.

CUT TO:

77 POOL - UNDER WATER:

77

Johnny jumps in to the pool.

CUT TO:

Johnny's P.O.V. under water: Cleo jumps in.

She smiles at him.

They look at each other as they descend.

They exhale until they are sitting at the bottom of the pool.

They have an underwater tea party.

CUT TO:

78 EXT. CHATEAU POOL AREA - DAY

78

Johnny and Cleo lie on the grass and look up at the sky.

She twirls a little daisy in her fingers.

They look at the clouds.

P.O.V. - Clouds floating through the pale blue sky.

CUT TO:

79 EXT. CHATEAU POOL AREA - DAY

79

As Johnny and Cleo leave the pool area, she stops at someone's golden retriever puppy.

CLEO
Aw, he's so cute!

She gives the dog a hug as they continue on their way.

CUT TO:

80 EXT. CHATEAU MARMONT - DAY

80

We follow Johnny and Cleo from a distance as they walk back to their room. Cleo's hair is in a towel turban.

CLEO
It's about this girl, she's in love with this guy, but he's a vampire, and his family is all vampires, so she can't really be with him...

JOHNNY
So, why doesn't she become one, too?

CLEO
Because she can't, he doesn't want to turn her into a vampire, and if she gets too close to him, he won't be able to help himself...

CUT TO:

80A INT. CHATEAU LOBBY - NIGHT

80A

Johnny plays the piano while Cleo reclines and listens in a big chair nearby. He plays Bach in the almost empty lobby. The lights are low, it's a quiet Sunday night.

A room service waiter passes by with a tray.

The front desk phone rings.

81 EXT. CHATEAU MARMONT - MORNING

81

It's the next day. Johnny and Cleo pack the trunk with her things for camp.

They get in his car, and head out.

CUT TO:

82 EXT. LA STREETS - DAY

82

They drive out of town, out on the open road.

83 INT. JOHNNY'S CAR - DAY

83

The sun streams in the window as they drive along.

Johnny glances over at Cleo. Her face is mostly covered by her hair, but he sees she's crying.

JOHNNY

What's wrong, Cleo?

She tries to hide her crying.

JOHNNY

Why are you crying?

CLEO

I don't know when Mom's coming back.

(MORE)

CLEO (cont'd)
She just said she had to go away
for awhile...and she didn't say
when she was coming back.

JOHNNY
Aw, c'mon, Cleo, she'll be back
soon. Before you get back from
camp, She'll be back waiting for
you...and I'll get you there.
Everything's going to be fine.

He pulls her head to his shoulder and hold her next to him as
they drive.

84 EXT. DESERT - LATE AFTERNOON

They drive on.

CUT TO:

85 INT. CASINO - NIGHT

Johnny shows Cleo how to play craps.

Dealer tells him she needs to step back from the table.

DEALER
She can't actually be at the table,
she'll need to take a step back,
and can be here passing through.

She stands by him as he explains the game to her and about
taking risks.

JOHNNY
Ok, so, taking the full odds is
always the best bet. It's the only
bet where the player and the house
have the same advantage, got that?

She blows on the dice for good luck, and he rolls.

The other players cheer him on.

CUT TO:

86 EXT. CASINO ROOF TOP- DAY

86

Johnny and Cleo take off in a helicopter.

They fly over Nevada.

CUT TO:

87 EXT. DESERT SUBURBIA - AFTERNOON

87

The helicopter lands in a field on the edge of suburbia.

Johnny and Cleo get out of the helicopter and walk away from it to a waiting taxi.

Johnny walks her to the taxi and gives Cleo a big hug, like he's going to break her.

She gets in the taxi with her tennis racket and her little suitcase.

Johnny stands with the helicopter behind him. It's loud and windy from the blades.

He has to yell to be heard, he doesn't really know what to say.

JOHNNY

I'm sorry I haven't been around
more--

Cleo looks out the taxi window at him- huh? She can't hear him over the helicopter blades.

JOHNNY

Bye, Cleo.

Cleo gives him a little wave from the window as her taxi leaves.

Johnny gets back in to the helicopter.

88 INT. HELICOPTER - LATE AFTERNOON

88

Johnny looks like- now what?

He looks out the window at the vast landscape below.

CUT TO:

89 INT. CHATEAU MARMONT HALLWAY - DUSK

89

Johnny makes the trip down the hallway back to his room.

Some model girls in skimpy outfits and portfolios get out of the elevator and pass him.

We overhear L.A. conversation in the distance.

He gets to his room, as he gets out his key, he sees on the fire escape:

A sexy topless woman getting her hair cut by a hairdresser in tight jeans. Little pieces of fallen hair trims cover her chest. She looks at him with a blase look.

He opens his door and goes in his room.

CUT TO:

90 INT. JOHNNY'S ROOM -EVE

90

Johnny lies in his bed, staring up at the ceiling.

The lights are low, the carpet is stained. He looks at his suitcase that he never unpacked.

CUT TO:

91 INT. JOHNNY'S BATHROOM - DAY

91

Johnny splashes cold water on his face. He looks at himself-looking for something, someone.

CUT TO:

92 INT. JOHNNY'S SUITE -LIVING ROOM DAY

92

Like a ghost, he kicks the room service tray into the hall and shuts the door.

A "do not disturb" sign hangs on the doorknob. There are two other old room service trays piled up to the side.

CUT TO:

93 INT. JOHNNY'S ROOM - NIGHT

93

Johnny sits on the floor by the bed talking in to the phone. There's a small lamp on in the dark room.

JOHNNY

Layla?

LAYLA

Yes, Johnny...what's wrong?

JOHNNY

I'm fucking nothing...I'm not a person.

There's silence on the other end.

LAYLA

Why don't you volunteer or something.

JOHNNY

I'm serious. I don't know what to do... I want to be a --

(ALT- I want to be a fucking real person)

LAYLA

You will.

He starts to cry, but covers it up to speak.

JOHNNY
Can you come over?

LAYLA
No. Bye, Johnny. You're going to be
ok.

He hangs up and is lost.

CUT TO:

94 EXT. CHATEAU POOL - DAY

94

It's a bright day - Johnny drifts in the pool on a raft.

CUT TO:

95 INT. JOHNNY'S ROOM KITCHEN - EVENING

95

Johnny makes himself pasta in the little kitchen.

He finds a small colander to empty the hot pasta water into,
but it's too small and the spaghetti spills over.

CUT TO:

96 Johnny sits at the little table in the kitchen eating his
pasta.

96

We can hear Sunset Blvd traffic below.

CUT TO:

97 EXT. CHATEAU BALCONY - DUSK

97

Johnny stands on the balcony, a small figure overlooking the
city.

We see his view of the vast expanse of city in front of him.

CUT TO:

98 INT. LOBBY FRONT DESK - DAY

98

Johnny approaches the front desk. A friendly RECEPTIONIST greets him.

RECEPTIONIST

Hello, Mr. Marco, how can I help you today?

JOHNNY

Can I talk to Serena?

RECEPTIONIST

She's not in, can I help you with something?

He tells them his big news:

JOHNNY

I'm checking out of my room today.

RECEPTIONIST

Yes, Mr. Marco. Shall we put your things in storage until you return?

JOHNNY

No, just box it up and I'll send an address.

RECEPTIONIST

Yes, Mr. Marco.

CUT TO:

99 EXT. CHATEAU MARMONT PARKING - DAY

99

The valet brings Johnny his car. He gets in and leaves the hotel.

CUT TO:

100 EXT. L.A. STREETS - DAY

100

Johnny drives out of L.A.

CUT TO:

101 Johnny's Ferrari drives out on the open road, the city behind him.

After driving for a while, Johnny pulls over.

He gets out of his car, leaving the keys behind.

He walks off.

We see the hint of a smile come across his face for a moment- he doesn't know where he's going, but at least he made it out of there- and this is the beginning.

CUT TO BLACK.