

Night Beats

By

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1 INT. STACEY'S APARTMENT - MIDNIGHT

A closed apartment door. Opens:

A bachelor's apartment. *We push in revealing:*

A sock lays on the floor, a shirt on the couch. A bra, tossed carelessly, enters view.

On the television: A 65 year old with a strong, knowing gaze reports the evening news. This is WALTER GLUMSHOE, a man who settled into old age without a second thought.

In the background, light slips out of a barely cracked bedroom door. Our destination.

Out of sight behind it - A woman and man make sex noises.

*Now entering the dark hallway, things inside reach a climax.*

*Just before we peer in through the crack, the woman cums.*

She stops moaning -

An elderly voice screams in confusion.

The woman screams in reply.

2 INT. STACEY'S BEDROOM - CONT

*Pushing through the crack - Her feet dash into the bathroom. She slams the door.*

STACEY (Late 20s) jumps off the bed and runs to the door. He, like a large puppy, is well-meaning but clumsy in his actions and intentions.

STACEY

(sotto)

Uhm. Uh, Ruhhr - Ruhhhhhne.

(Regular)

Rene, you want to open up?

*Past his legs and through the bathroom door is -*

3 INT. STACEY'S BATHROOM - CONT

RENE RUNAWAY, a sweaty 26 year old with wild sex hair sitting on the toilet, elbows on knees, head in hands. She looks straight down past the floor, full panic attack, processing whatever it was she just witnessed.

(CONTINUED)

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2.

Stacey continues knocking.

STACEY (O.S.)  
I didn't know this would be so dine  
and dash he he he.

She looks up and tries to say something, anything.

STACEY (CONT)  
Rene? Should I come in? Rene?

Her confusion turns to wide-eyed frustration.

RENE  
I. AM. USING. The toilet. Do you  
want me to get a UTI?

STACEY (O.S.)  
A what?

She slouches, pees a little, looks to her left, her right.

She squeezes her temples.

RENE  
Where's the toilet paper?

STACEY (O.S.)  
Oh, under the sink I think.

Rene, trying hard to stay on the toilet, opens the sink cabinet and rips off a piece of TP.

STACEY  
Does this mean you're staying the  
night? I have some strawberry  
yogurt in the ice box.

Rene's expression suggests she will not be staying.

4 INT. UNITED NATIONS - DAY

A Russian delegate gives a speech to a group of Americans.  
They all have little earpieces in.

5 INT. UNITED NATIONS INTERPRETERS' ROOM - SAME

Rene wears headphones and speaks into a microphone, while  
she struggles to get out of a finger trap.

She looks through the glass in front of her, down into the  
room with the delegation.

(CONTINUED)

RENE  
(In Russian)  
*And now . . . I can speak.*

Two delegates stand and shake hands.

Her gaze wanders to a news-crew filming the meeting.

CO-WORKER (O.S.)  
Rene, I need help with this phrase.

RENE  
Not now.

CO-WORKER  
My delegates are about to meet.  
Just look.

Rene's CO-WORKER passes her a page. Rene only glances at it.

RENE  
There's no direct translation.

Rene tries to get a better view of the newscrew. They're packing up. Does she see Glumshoe?

CO-WORKER  
So?

RENE  
So tell him to shrug. It's better than any linguistic translation.

Rene tries to lean forward but is still stuck in the finger trap. She finally gets a view but the news-crew has left.

6 INT. STRANGER'S BEDROOM - MIDNIGHT

Rene is on top of a new one night stand, grinding on him.

Her head is turned up and eyes closed. Her breathing quickens. She looks down into the face of her partner.

As she orgasms, she makes certain to maintain eye contact.

Nothing happens.

She slows and stops, looks unsure.

Overlap SFX: Rene's heels clacking on pavement.

7 EXT. CITY STREET - MIDNIGHT - MOMENTS LATER

Rene passes a storefront with a TV playing "The Night Beat."

She slows then pushes past another storefront filled with TV screens all playing Walter Glumshoe.

8 INT. RENE'S APARTMENT - EVENING

Rene sits on her couch with pen and pad in hand. She transcribes, referencing books around her.

Across from her, the television plays.

OS SFX: Phone Ringing

STACEY (O.S.)

Hello?

She continues to transcribe papers until -

"The Night Beat" comes on. Walter Glumshoe gives the stinger about a woman who claims to have been visited by God.

Rene picks up the remote, poised to change the channel.

RENE (O.S.)

(Street traffic in B.G.)

Can I come over?

STACEY (O.S.)

Rene? I didn't expect -

Rene stares at the TV, transfixed.

RENE (O.S.)

Yes or no?

The pixelated image of Walter Glumshoe reporting the news.

STACEY (O.S.)

Sure. What time do -

OS SFX: Phone clicks down.

Rene is out the door.

9 INT. STACEY'S BEDROOM - NIGHT

Rene is riding Stacey. She looks close until something bothers her.

RENE  
Stop playing with your socks.

STACEY  
But -

RENE  
(sharp)  
Turn to your left.

They awkwardly shift in different directions.

RENE (CONT)  
Your left. YOUR left.

STACEY  
I'm trying.

They get in the right direction.

RENE  
Slower.

They get in sync. She grabs his hand.

RENE (CONT)  
Rub there. Yeah.

She looks down at him. He's making a strange sex face.

She looks away - until - she's cumming and she looks down -

But Stacey isn't there. Instead, an alarmed and naked Walter Glumshoe lays beneath her.

Rene takes big, gulping breaths. Her breathing turns into a smile into laughter. Tears.

Walter Glumshoe looks around and up. Starts screaming.

Rene stops orgasmming and the screaming disappears.

Stacey is back, pumping away.

Rene jumps off and enters the bathroom.

10 INT. STACEY'S BATHROOM - CONT

Rene sits, pees, crosses legs in excitement and absentmindedly swipes from a brand new roll of toilet paper.

STACEY (O.S.)  
Gotta be quick right? Wouldn't want one of those urinary tract infections . . . Look I don't really do one-night stands. So will you be staying tonight?

Rene gradually works her head into nodding yes.

STACEY (O.S.)  
I've got fresh bedding ready.  
Sweetie?

RENE  
YES, okay. Geez.

11 INT./ EXT. STACEY'S BEDROOM - MORNING

Stacey wakes up to caress Rene but her side is empty. He turns to see her leaving the apartment.

Outside, the door closes just in time to catch a glimpse of Stacey's disappointment.

*SFX: A news report from Glumshoe begins to play.*

12 INT. STORES

In Rene's hand : Sex Positive Book for Longer Female Orgasms

In Rene's Basket : Condoms and Tampons

In Rene's Shopping Cart : Toilet Paper . . . then more.

13 INT. STACEY'S BEDROOM - NIGHT

Rene and Stacey having sex. She cumms and yells at Glumshoe.

RENE  
My name is Rene. RENE. RENE.

She quits and gets up. Stacey pops straight up.

14 INT. RENE'S APARTMENT - NIGHT

Rene researches a year book with a photo of young Glumshoe. She checks her watch, drops work, changes the channel to "The Night Beat." She watches Glumshoe and relaxes.

15 INT. STACEY'S APARTMENT - LATER

Stacey lays in bed, fully clothed. Rene is masturbating opposite him.

He tries to caress her.

RENE

No moving.

STACEY

But-

RENE

Shh. Do as you're told.

He quits. She cumms. He doesn't transform. She storms off.

STACEY

Was it me? I didn't mean to ruin it.

16 INT. RENE'S APARTMENT - EVENING

"The Night Beat" is wrapping up. Rene rushes in through the door a mess. She gets to the TV just catching the credits.

RENE

Shit.

17 INT. STACEY'S BEDROOM - NIGHT

Stacey reading a cookbook in bed. Rene pushes him down. His legs spring into the air.

O.S. : Rene orgasms and the screaming starts.

RENE (O.S.)

Walter, tell me my name. Do you remember? Walter? Don't leave! Staystaystaystay.

The screaming continues and then abruptly stops.

She runs out of the room.

18 INT. STACEY'S BATHROOM - NIGHT

SHOTS: Rene swiping from various rolls of toilet paper.

19 INT. UNITED NATIONS' TRANSLATOR BOOTH - DAY

Rene runs in and switches places with another translator. She pulls out a mess of papers from her bag and catches up.

20 INT. STACEY'S APARTMENT - MIDNIGHT

Rene enters and goes straight to the fridge. Eating leftovers straight out of their container, she walks to Stacey, asleep in front of the tv.

Rene gets down to his level and watches him breath. She grabs his wrist and drapes his arm around her. Until she notices Walter Glumshoe on the tv.

She fidgets and Stacey begins waking up. He opens his eyes to see:

Rene watching "The Night Beat", .

21 EXT. NEWS STUDIO - NIGHT

Rene watches the studio's entrance from across the street.

Glumshoe exits and walks down the road as Rene watches. He doubles back and crosses the street towards Rene's spot.

Rene panics and hides in an alley as Glumshoe passes by.

22 INT. STACEY'S APARTMENT - EVENING

Stacey sits reading a book, "The Night Beat" on the tv.

Rene walks in.

STACEY

There's dinner in the oven.  
Galantine de poulet.

Rene is pulled towards the tv. She mounts Stacey, taking his shirt off - eyes still on Glumshoe.

(CONTINUED)

STACEY  
Not tonight, honey.

She keeps at it.

STACEY (CONT)  
Maybe later.

Rene smirks and laughs.

RENE  
The only room you're any good in is  
the kitchen. Hurry up, Stacey.

Rene gets up and goes to the bedroom. Stacey looks at his book but gets up and trudges to the bed.

*SFX: END Glumshoe broadcast.*

23 INT. STACEY'S BEDROOM - CONT

F.G. Rene riding Stacey.

B.G. Glumshoe on the evening news.

Rene looks desperate. She gets wild, thrashing about. She closes her eyes and grits her teeth.

She cum. Pops her eyes open and looks down.

Glumshoe is there wide-eyed but not screaming. He takes a deep, shuddering breath.

GLUMSHOE  
(hoarse whisper)  
Something's wrong. I'm up high,  
travelling through clouds. I know  
now. I am going to die.

Rene recoils, shocked. She curls up on the floor. Leans against the bed for support. Stacey runs down to her and tries to understand what's happening.

STACEY (O.S.)  
Rene? Rene?

24

INT. STACEY'S APARTMENT - EVENING

The back of Rene's head. She's putting on makeup.

STACEY (O.S.)  
Rene?

Stacey stands nearby, struggling with a tie. A large mirror reflects Rene applying makeup.

RENE  
Uh huh.STACEY  
You're not listening.RENE  
I was.STACEY  
So?RENE  
Uh, yeah sounds good.STACEY  
Oh, c'mon! Why can't you just talk to me?RENE  
I am talking. What does it look like?STACEY  
Talk to me. Not at me.RENE  
Quit being so demanding. I'm busy right now.STACEY  
You're putting on makeup.RENE  
You're the one who wanted to go out.STACEY  
Because that's what people do in a serious relationship.

(CONTINUED)

RENE  
I practically spend all my time  
with you already.

STACEY  
You've never stuck around to  
snuggle.

RENE  
I'm not your therapist.

STACEY  
And I'm not a, uhm, you know. Look,  
I wanted to treat you. We're dating  
right, so let's act like it.

*The camera pans to Rene's face, filling the frame. Much closer to us now than she appeared in the mirror. Stacey vanishes, Rene smirks.*

RENE  
I act like it every day.

She braces, waiting. Continues applying makeup. Looks up.  
Starts talking back, no sound.

The sound of waves crashes in.

25 EXT. BAR ON THE PIER - NIGHT

At the end of the pier, above the crashing waves, a bar with light shining from its windows illuminates the silhouette of Rene opening the door. Sound pours out.

26 INT. BAR - CONTINUOUS

Rene enters the nautical-themed bar, passing by some sad saps and a rowdy gang of men laughing at one of their own.

She keeps searching the bar until she stops dead in her tracks. She of course sees Walter Glumshoe, although we have no idea what she's looking at.

She staggers backwards and lands on a stool.

BARTENDER (O.S.)  
What can I get for you, miss?

RENE  
Vodka soda.

She swivels in her chair to meet the bartender's eyes.

(CONTINUED)

RENE  
Cliff!

BARTENDER  
I'm sorry, have we met before?

He puts the drink in front of her as a shameful smile grows on his face. Rene realizes and smiles too.

RENE  
Oh, Cliff.

CLIFF (30s) the muscular and handsome bartender smiles large and bright. They laugh together.

CLIFF  
Really had you going there, Miss Runaway.

RENE  
You shouldn't be so proud of breaking a girl's heart in two.

CLIFF  
Me? I almost didn't recognize you. Figured you were the newest wreck to wash up.

RENE  
Has it been that long?

Cliff smiles. Nods his head up and down.

RENE  
Do you hate me?

Cliff shakes his head no.

RENE  
I'm glad you're still here, Cliff.

CLIFF  
I can't leave this place. Where would I go? Anyways, I figured one of these guys finally got the best of you.

RENE  
Don't be an idiot.

CLIFF  
Don't worry, I know you're the queen here. Do I know the guy?

RENE  
Doesn't matter. He couldn't speak  
my language so I ended it.

She looks over her shoulder.

RENE (CONT)  
You think I still got it?

CLIFF  
Nothing ever changes in this place.

They both share a chuckle at that as --

A burst of laughter from the rowdy group and Rene notices the man from earlier that everyone was laughing at now looks humiliated and rushes out.

Cliff gestures down the bar at a patron.

CLIFF (CONT.)  
Sorry, but I wouldn't want to miss  
hearing another one of Carmella's  
grand tragedies.

He grabs the \$20 and leaves Rene. She smiles into her glass and just as the jukebox changes she turns to face:

Glumshoe sitting in a dark corner, here at her bar.

She stands and walks to him, expecting he might disappear at any moment. She reaches the table but he doesn't look up.

RENE  
Walter Glumshoe?

GLUMSHOE  
In the flesh. Whatya want?

RENE  
Can I buy you a drink?

He raises his whiskey into the air.

GLUMSHOE  
Already spoken for.

RENE  
I called your office -

GLUMSHOE  
Oh, you must be the translator from  
the UN.

(CONTINUED)

Glumshoe finally looks at her.

GLUMSHOE (CONT.)  
Take a seat.

RENE  
I was hoping we could talk.

GLUMSHOE  
My secretary filled me in.  
Something spicy about the Moscow  
conferences.

RENE  
Well . . .

GLUMSHOE  
You wouldn't be the same girl who  
tried to convince my secretary that  
I needed a translator on staff?

RENE  
I just wanted to talk.

GLUMSHOE  
Why do that when there's so many  
fun things we could do? Talk is  
cheap.

RENE  
I don't think so. I watch you every  
night.

GLUMSHOE  
So you're some kind of fan.

RENE  
You recognize me?

GLUMSHOE  
Should I?

RENE  
No, you're right. I'm sorry.

GLUMSHOE  
Don't apologize, but I am right.

RENE  
I know.

He grabs Rene's wrist and turns it. Looks at her watch.

(CONTINUED)

GLUMSHOE

There's enough time before my  
redeye. Let's get out of here and -

RENE

You're . . . getting on a plane?

GLUMSHOE

You must be a fan, you're exactly  
our demographic.

RENE

They're not safe.

Glumshoe stands to put on his coat.

GLUMSHOE

I know, one nearly tackled  
me when - Don't intterupt.

RENE

- Airplanes, airplanes  
aren't safe.

GLUMSHOE

You know, my flight isn't the only  
thing that will lift off. Be good  
and leave the drink.

She pulls him back.

RENE

Let's stay here.

GLUMSHOE

I don't think this is that kind of  
establishment.

RENE

Can't you miss your flight?

GLUMSHOE

I hate to disappoint my fans. Or my  
ratings.

RENE

This doesn't have to be just  
tonight. Don't you want something  
more lasting, someone to take care  
of you?

GLUMSHOE

Trust me, it's all  
fleeting. Nothing lasts  
and nobody wants - Quit  
interrupting.

RENE

- I never want to turn you  
off. - You're the one who's  
always leaving me.

GLUMSHOE (CONT.)

Yeah, sounds good. Let's go back to my place and talk it over.

RENE

Look, I can do that with any guy here that I want -

GLUMSHOE

Good for you, shake a leg.

RENE

No, but, listen can't we -

GLUMSHOE

Listen? I'm the one who does all the talking.

Rene is starting to stutter.

RENE

I know and I love that about us but don't you think we have something here? You know me, Walter. I feel -

Walter Glumshoe bursts out laughing at Rene.

RENE

No, no, no. Walter I'm sorry, take me wherever you want.

WALTER

You couldn't convince me to go anywhere with you if you had a whole prime spot.

RENE

Listen to me -

GLUMSHOE

If you want someone to listen then talk to that guy -

He points over at Cliff who is looks like he's having the greatest time talking to Carmella.

GLUMSHOE (CONT.)

because that's what you pay him to do. And I'm paid to talk. To tell you what's what and make you feel happy with your lot in life. And that's just the way it is. There is no conversation. You know what, I

(MORE)

(CONTINUED)

GLUMSHOE (CONT.) (cont'd)  
do recognize you. You're one of  
those people that think just  
because you see me every night in  
your living room, that I'm your  
best friend and you're not alone. I  
could never hurt you. Do you know  
what you really need? A good  
hostage.

On Rene: Fighting tears. She says, "That's not true" but  
there's no sound.

She tries to break in, then accepts it.

GLUMSHOE (V.O.)  
A good friend. That's what I've  
always tried to be. Someone to  
guide the way in the darkness. And  
I hope, even after today, I can  
continue to be that for all of you  
out there. Thank you.

NEWS ANCHOR 1 (O.S.)  
Those words delivered just weeks  
ago before his fatal heart attack  
on a flight to the Moscow  
Conference. Walter Glumshoe lived  
an amazing 67 years and although he  
left behind no family he will be  
missed by all of us in the studio  
as well as you at home. Goodnight.

27 INT. RENE'S APARTMENT - NIGHT

Rene's tv plays the end stinger of the nightly news. It  
turns off.

Reverse: Rene, a different night than the bar, but she's  
just as distraught.

Reverse: The blank tv. Empty.

Closer: Her reflection.

She covers her eyes and when she opens them she sees:

Her house completely empty except for the table and chair  
from "The Night Beat." A beam illuminates the empty chair.

Rene cries uncontrollably and her body shakes.

She grabs around herself until she gets something to wipe away the tears. She looks at what she is holding. A roll of toilet paper.

28 EXT. CITY - NIGHT

Rene runs,  
scrambles,  
races,  
across the streets and puddles and buildings.  
As though her life depends on it.

29 EXT. STACEY'S APARTMENT - NIGHT

Rene is gasping for breath outside of Stacey's door. She prepares to knock, to yell for Stacey, but she cannot do it.

Rene rests her head on the door.

RENE  
Stacey, let me in. I want you back.

She starts banging on the door.

RENE  
Come to the door. What, are you not man enough?

STACEY (O.S.)  
Same old Rene.

Stacey enters from the end of the hallway, returning from the grocery store.

RENE  
Stacey, I came to see you.

STACEY  
Leave me alone. It's over.

RENE  
You can take it back. You didn't mean what you said.

STACEY  
What does it matter when we never had a real relationship to begin with.

(CONTINUED)

RENE  
We'll start a new one.

STACEY  
What will change? I don't know. I know so little about you I can't even think of a way to hurt you.

Rene hands him a piece of toilet paper with writing.

RENE  
This is my home address. And my phone number and work phone. And if you want it I'll give you a key to my apartment.

STACEY  
I could have the key to your diary but it wouldn't matter if nothing was written in it.

He unlocks the door.

RENE  
There's all these things stuck inside but I can't find the words to let them out. I'll pick up when you call. I'll open the door when you knock.

STACEY  
And then you'll leave the moment you get what you want. I think it's time I took a page out of your empty book.

He steps inside the apartment and starts to close the door.

RENE  
(stuttering)  
Let me at least try. There's only one way I know how to explain how I feel. But you'll laugh at me and think I'm ridiculous but maybe that's okay because it's you and I can't do it alone.

The door opens.

30

INT. STACEY'S APARTMENT - CONTINUOUS

Rene looks down at a paper she is holding. She begins to stutter, falter, halt. She tries again.

*Pull Back:* Rene is seated behind a coffee table, head in front of the tv. She's acting like a news anchor. Stacey sits in front of her, listening.

She struggles to keep talking and looks up at him. Stacey reaches across the table for Rene's hand. She reaches back.

*We move out the open door. It closes.*

FADE TO RED.