

SHE'S GOTTA HAVE IT

by

Spike Lee

Fourth Draft

June, In the year of our Lord 1985

FADE IN

1.

ROLL

Ships at a distance have every man's wish on board. For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the watcher turns his eyes away in resignation, his dreams mocked to death by time. That is the life of men. Now, women forget all those things they don't want to remember and remember everything they don't want to forget. The dream is the truth. Then they act and do things accordingly.

ZORA NEALE HURSTON
THEIR EYES WERE WATCHING GOD

BEGIN MUSIC

FADE IN OPENING CREDITS

FORTY ACRES AND A MULE

presents

A SPIKE LEE JOINT

SHE'S GOTTA HAVE IT

FADE OUT

FADE IN TITLE

A BEGINNING

1. EXT. WILLIAMSBURG BRIDGE-MORNING

We are in BLACK AND WHITE. Somewhat like the black and white photography of the 1940's film noir. It is a bright Sunday morning in the Williamsburg section of Brooklyn, New York. We pan slowly from the bridge to an old warehouse.

2. EXT. WAREHOUSE-MORNING

This warehouse rents to several garment companies but people also have living spaces in it also.

3. NOLA'S LOFT-MORNING

This loft is an unusual space. It's not cluttered, really doesn't seem like anyone lives here, there isn't much of anything. We do however notice a big bed right smack dab in the middle of the floor. This is the "loving bed."

4. LONG SHOT-BED

From a LONG SHOT we move swiftly (handheld camera) to the lump in the bed under the white sheet. As we move the lump begins to stir and as we reach the bed NOLA DARLING raises her head from under the covers and stares at us in a TIGHT CLOSE UP. We linger on her face.

NOTE: Each main character will be introduced with a DOLLY into a CLOSE UP SHOT.

TITLE

NOLA DARLING

5. CLOSE-NOLA

Nola Darling is a 26 year old attractive Black woman. She's what you might call "sneaky beautiful." She sits on her window sill as the morning sun pours in on her young face.

Nola looks directly into the camera, directly at us. She confesses.

NOLA

(somewhat irritated)

I want you to know the only reason
I'm consenting to this is because I

NOLA (CONT'D)

wish to clear my name, not that I care what people think but enough is enough.

She pauses, collects her thought and continues.

NOLA

And if in the end it helps some other people out that's fine too. I consider myself normal (whatever that means). Some people call me a freak. I hate that word. I don't believe in it or better yet I don't believe in labels. But what are you gonna do? This was the deal.

6. EXT. SCHOOLYARD-SAME MORNING

A lone man is seated on a bench reading the Sunday New York Times. We faintly hear him whistling a simple but pretty melody. This melody is the THEME for NOLA.. It will be repeated throughout with many different variations.

LONG SHOT-BENCH

From a LONG SHOT we move swiftly in on the man as his whistling becomes louder. When we reach him he puts the paper down from in front of his face for a TIGHT CLOSE UP. This is the handsome face of JAMIE OVERSTREET.

TITLE

JAMIE OVERSTREET

7. CLOSE-JAMIE

Jamie folds his paper in half, lays it down and looks right at us. Jamie confesses.

JAMIE

I believe that there is only one person, only one in this world that is meant to be your soul mate, your lifelong companion. And the irony is rarely do these two people hook up. You just wander about aimlessly. But if you're lucky and you do meet this person, you can't blow it.

Jamie pauses.

JAMIE

Nola was the one.

8. INT. NOLA'S LOFT-NIGHT

Nola and Jamie are sitting on the edge of the "loving bed."

NOLA

Deep.

Jamie holds her.

NOLA

Do you really mean what you say?

He looks up to the ceiling.

JAMIE

I swear to God with my right hand
on my grandmother's Bible.

Nola hugs him for dear life, then gets up.

JAMIE

Where are you going?

NOLA

To get the candles.

Jamie's face lights up like a Christmas tree and he
throws off his shoes.

9. CLOSE-NOLA'S HAND

We follow Nola's hand as she lights candle after
candle. Each one a different shape or length. As
she lights the last one she blows out her match.

We pull back to see nothing but candles surrounding
the "loving bed."

10. CLOSE-BED

Jamie is waiting patiently.

JAMIE

Do you have enough?

Nola laughs.

NOLA
Do you smell them?

JAMIE
Smell what?

NOLA
The candles, they're scented.

Jamie takes two super quick sniffs.

JAMIE
Yea. Smells good. Why don't
you undress?

Nola hovers over Jamie, each article of clothing she takes off lands on his head. He removes them and keeps looking up at her. Finally when she's finished Jamie pulls her down to the "loving bed" and under the sheets.

NOLA
I love you.

JAMIE
(playfully)
Me?

NOLA
I'm running on E.

Jamie laughs.

JAMIE
You are always good to go.

Jamie gets on top of her and starts to finger her while kissing at the same time. As he continues Nola pushes his mouth away from hers.

NOLA
Slow down or you won't last.

JAMIE
Sorry.

Jamie takes her directions and slows down. As the "sex-play" continues they both heat up. Nola kicks the sheets off the bed with her movements.

We now go to SLOW MOTION as their sweating bodies move in concert.

11. CLOSE-CANDLE

One candle fills the entire frame. Using ~~TIME LAPSE~~ PHOTOGRAPHY the candle melts into a pool of wax in a matter of seconds.

12. CLOSE-NOLA AND JAMIE

Only a couple of candles are still aflame. Nola and Jamie are lying quietly on the "loving bed."

JAMIE

What can I do for you?

NOLA

Massage.

JAMIE

It's yours.

Nola turns over on her stomach and Jamie begins on her neck and shoulders.

JAMIE

How does that feel?

NOLA

Mmm. You have the serious touch.

Jamie bends down and kisses her.

NOLA

Most men I've dealt with don't know a thing about a woman's body.

JAMIE

Is that so?

NOLA

Not you.

JAMIE

Sweetness.

NOLA

What?

JAMIE

How come we never make love at my place?

NOLA

I can only do it in my own bed.

JAMIE
Does it possess some mystical powers?

NOLA
Uh huh.

JAMIE
Must be the mattress.

13. CLOSE-CANDLE

The flame on this candle is flickering. A finger comes into frame and extinguishes it. The FRAME goes BLACK.

FADE IN

14. INT. APARTMENT-MORNING

This is a small studio apartment. We see the back of a young woman as she stands in front of the sink doing dishes. We move in slowly as she turns around to face us for a TIGHT CLOSE UP. This is CLORINDA BRADFORD. There is nothing sneaky about her beauty. It's out there up front for the whole world to see.

TITLE

CLORINDA BRADFORD

15. CLOSE-CLORINDA

She smiles right at us, then confesses.

CLORINDA
Nola and I use to be roommates, until we had a slight falling out. No, a big falling out.

CUT TO

16. VARIOUS STILL PHOTOGRAPHS OF NOLA AND CLORINDA HAVING A GOOD TIME.

CLORINDA(VO)
We're OK now, still friends but not roommates. I had a boyfriend and on occasion he would spend the night, usually on a weekend. But Nola, Jesus Christ. I couldn't keep track.

17. CLOSE-CLORINDA

CLORINDA

I'd get up early in the morning and run into all these strange men in the bathroom. Naw, that's out. We talked about it but like she said, "I found this place and if you can't hang, bye." I said "bye" and got this studio.

CUT TO

18. PHOTO OF NOLA AND CLORINDA EMBRACING

CLORINDA(VO)

I haven't spoken to her in a while. I do miss her.

19. CLOSE-CLORINDA

CLORINDA

I miss my friend.

20. INT. NOLA'S LOFT-MORNING

Nola sits on her window sill looking directly at us.

NOLA

In my experiences I've found two types of men. The decent ones and the dogs. It seems that men are taught not to be in touch with themselves, with their true feelings, but the things they do say. Whew!!!

Nola laughs.

NOLA

Weak.

CUT TO

21. The following sequence is the COME ON scene. It will be QUICK CUTS of BOGUS MEN talking directly into the camera as if they were trying to rap to Nola. They will be shot against a black backdrop.

CLOSE-DOG #1

DOG #1

Slim, you so fine I'd drink a tub of your bath water.

CUT TO

CLOSE-DOG #2

DOG #2

Congress has just approved me to give you my heat and moisture seeking MX missile.

CUT TO

CLOSE-DOG #3

DOG #3

I wanna rock your world.

CUT TO

CLOSE-DOG #4

DOG #4

If I was you, I'm the kinda guy you'd take home to meet your mother. Don't you agree?

CUT TO

CLOSE-DOG #5

DOG #5

Baby, it's got to be you and me.

CUT TO

CLOSE-DOG #6

DOG #6

You may not realize this but you are sending out strong vibes tonight. May I continue? You're lonely, you're alone, you're sad, you're confused, you're horny. You need a man like me to understand you, to hold you, to caress, to loove you. You need me. What's your phone number?

CUT TO

CLOSE-DOG #7

DOG #7

I know I only saw you for the first time in my life one minute ago but I love you.

CUT TO

CLOSE-DOG #8

DOG #8

I know I only saw you for the first
time in my life one minute ago but I
love you.

CUT TO

CLOSE-DOG #9

DOG #9

I love you.

CUT TO

CLOSE-DOG #10

DOG #10

I love you.

CUT TO

CLOSE-DOG #11

DOG #11

I...

CUT TO

CLOSE-DOG #12

DOG #12

...love

CUT TO

CLOSE-DOG #13

DOG #13

....you.

CUT TO

CLOSE-DOG #14

DOG #14

I got my B.A. from Morehouse. My M.B.A.
from Harvard. I own a new BMW 318-I,
I make 53 thou a year after taxes
and I want you to want me.

CUT TO -

CLOSE-DOG #15

DOG #15

Baby, I got plenty of what you need.
Ten throbbing inches of USDA government
inspected prime cut grade A TUBESTEAK!!!

He sticks out his tongue.

NOLA(OS)

One guy was different.

CUT TO

22. EXT. STREET CORNER-DAY

CLOSE-JAMIE

He seems shy, almost timid as he begins to speak.

JAMIE

Nola I like you. Would you care to
spend some time with me? Maybe a
movie or something?

A smile covers his face.

JAMIE

You would? Solid.

NOLA(OS)

And that's how we met.

23. EXT. FULTON STREET MALL-DAY

Jamie is waiting for the bus in Downtown Brooklyn when
Nola who is shopping walks by. The bus approaches,
he looks at it, then Nola, a quick decision. Jamie
goes for the GUSTO.

Jamie is now following Nola through the crowded side-
walks. Not too close but not too far behind her. When
Nola stops, he stops.

24. ANGLE-CORNER

Nola has stopped on the corner to look at some incense
and body oils being sold by a young Muslim man. She
turns around and Jamie ducks for cover.

25. Nola gives the man her money and continues down the block. Jamie is still snakin'.
26. Nola makes a sudden turn and looks directly at Jamie, he's busted. He quickly pretends to be tying his shoes. When he rises Nola has vanished.
27. Jamie runs to the spot where he last saw her. She is nowhere to be seen. He curses and turns the corner and walks right into Nola.

JAMIE

Are you following me?

NOLA

You were following me.

JAMIE

Oh... I was. I was just minding my own business waiting for the 41 bus when you walked by. I know it sounds corny but if I didn't follow you I might never see you again.

Nola laughs.

NOLA

That is corny... Well, was it worth it?

JAMIE

Worth what?

NOLA

You following me.
Me following you.

JAMIE

Too early to tell?
What's your name?

NOLA

Nola.

JAMIE

Jamie.

He smiles.

JAMIE

Following men around can be dangerous.

NOLA

You look safe.

28. CLOSE-JAMIE

JAMIE

Nola I like you. Would you care to spend some time with me? Maybe a movie or something?

29. CLOSE-NOLA

She's thinking this one over, then smiles and nods her head.

30. CLOSE-JAMIE

JAMIE

You would? Solid.

A smile covers his face.

NOTE: Scenes 28 and 30 are an exact repeat of Scene 22.

FADE OUT

FADE IN

31. SUICIDE HILL-DAY

We are at the bottom of Suicide Hill. The very steep street is empty. A person on a ten speed bike rides towards us from the top of the hill. He's flying and he's screaming he has no brakes. Just when it looks like he might collide head on into the camera he puts on the brakes and just in the nick of time. His face is a mere foot from the lens and we have a TIGHT CLOSE UP of MARS BLACKMON. He laughs like a mad man.

TITLE

MARS BLACKMON

32. CLOSE-MARS

Mars has a very youthful face in addition to his small physique. People have a hard time believing he's 26. This really messes him up with the women. They often think he's a teenager. Mars wears Cazals designer glasses and sports a Caesar (short haircut) with a part on the side. He confesses.

MARS

What 'bout Nola Darling? What do you wanna know?

Mars pauses.

MARS

I thought she was a freak, y'know
freaky-deaky.

He is enjoying this.

MARS

Why did I see her? Do I look like a
retart? I'm not crazy. The sex was
"def". Nola had the goods and she knew
what to do. Look all men want
freaks, we just don't want em' for a
wife.

33. INT. NOLA'S LOFT-DAY

Nola leads Mars who's pushing his ten speed bike into
her loft. His head is on a swivel as he checks it out.

MARS

It took you long enough to invite me up.

NOLA

I just don't let anybody in here.

Mars stops in front of one of the walls. On it is a mural.
Giant illustrations of Malcolm X and Bob Marley. Signs that
say "STOP APARTHIED" and "BY ANY MEANS NECESSARY", also old
front page headlines of The New York Post about Eleanor
Bumpurs, Michael Stewart and Bernard Goetz. Nola
watches him.

NOLA

My birthday is on May 19th. Do you
know what that is?

MARS

No.

NOLA

Malcolm was born on the same day.

MARS

That's cool. He was down by law.
So this whole place is yours?

She nods.

MARS

I likes. What's the rent?

NOLA

It's cheap, this is Williamsburg.

MARS

You need a roommate? I'm real quiet.
You'll never know I'm here.

NOLA

You're right. I'll never know.

She laughs.

NOLA

Why is it that every man I bring up
here the next thing they want to do is
move in? Can you answer me this?

MARS

You work, got a nice crib and you're
FINE!!!

NOLA

What makes you think I want *someone* to
take care of?

MARS

I don't. I pay my own way.
Nobody's looking for a meal ticket.
What's your job?

NOLA

I'm a layout-pasteup artist.
Magazines, ads, brochures...

Mars cuts in.

MARS

I know what it is.

NOLA

There's something about you.

MARS

Good or bad?

NOLA

I haven't figured it out yet.

MARS

When you do let me know.

34. EXT. SCHOOLYARD-MORNING

Jamie sits on the bench.

JAMIE

It was bad enough, Nola and all her male friends but on top of that she had this one particular woman after her. That was a bit much for me. I had my suspicions about the both of them. I asked Nola point blank "was she involved with this female or what?" She said "no".

Jamie pauses.

JAMIE

You're thinking "how do I know she told the truth?" Nola couldn't lie. Even if she wanted to she couldn't. It's not her nature. Nola could be brutally honest.

35. EXT. BROWNSTONE-SAME MORNING

We are on a tree lined block of beautiful brownstones and move quickly towards a stoop. Standing in front of the stoop is a young woman. She stares at us as we are in a TIGHT CLOSE UP. This is the pretty face of OPAL GILSTRAP.

TITLE

OPAL GILSTRAP

Opal is very pretty. One who could easily get the attention of almost any man if she so desired. But that's the rub. Opal has no use for men whatsoever. She is a lesbian. This isn't written on her sleeve or painted on a sign around her neck. You just can't tell nowadays.

Opal confesses.

36. CLOSE-OPAL

OPAL

You're not born lesbian or heterosexual. Both traits are within us. We all have the potential to go either way. At a young age I knew where my preference was and I pursued it. Nola may have been straight as an arrow but I wanted her to be open minded. Check it out. Then decide. That's all.

37. INT. NOLA'S LOFT-DAY

Nola is in bed with several blankets over her.

NOLA

You didn't have to come.

Opal walks in from the kitchen area with a cup of tea.

OPAL

When you said you were ill I
flew over. Summer colds are the
worst.

NOLA

You are a dear friend.

Opal hands her the tea.

OPAL

Here. Sit up. Has lots of lemon
and honey.

Nola sits up and takes a sip. Opal sits down next to her.

NOLA

Mmm. It's good.

OPAL

Girl, you shouldn't be bedridden
and nobody looking after you.

NOLA

It's not that bad. Jamie stops by to
check up on me.

Opal's face changes at the mention of his name.

NOLA

I'll be up and about in another
day or so.

There is an uneasy silence as Nola sips her tea. She
then puts it down and looks at Opal.

NOLA

What's making love with a woman like?

OPAL

(surprised)

What's it like?

NOLA

You heard.

OPAL

Why do you ask?

NOLA

When you want to find out something
you ask someone who knows.

Opal is beaming now. She's thinking "this is my lucky day."

NOLA

I'm curious.

OPAL

How curious?

NOLA

Relax. You have the wrong idea.

OPAL

Do I?

NOLA

Yes you do.

OPAL

I think you already know the
answer to your question. C'mon.
Somebody who likes sex as much as you do.

NOLA

What makes you say that?

OPAL

I can tell.

NOLA

That's right. I forgot about your
lesbian radar.

OPAL

You've never had a woman?

NOLA

Are you deaf?

Nola laughs.

NOLA

Opal, tell me something.

OPAL

I can tell you what it's not.
It's not some musty man pounding away
inside you a mile a minute.

NOLA

What's wrong with that?

Nola smiles.

NOLA

I'm sorry, go 'head.

OPAL

I'm through.

NOLA

That's it?

OPAL

The best I can do. If you want to
find out more it's on you. And I
still say you are not Miss Naive.

NOLA

I am when it comes to that.

OPAL

I know you.

NOLA

Drop it Opal.

OPAL

It's dropped... For now. You'll
come around.

Opal flashes that knowing smile.

NOLA

You think so huh?

Opal nods her head. The doorbell rings.

OPAL

I'll get it

Opal rises and goes to the door.

38. ANGLE-DOOR

OPAL

Who?

JAMIE(OS)

. It's me. Who are you?

Opal opens the door and is surprised to see Jamie as much as he is to see her. They exchange looks like two roosters eyeing each other before they strike. Jamie walks past her with a bag of groceries.

39. ANGLE-BED

JAMIE

I got you some food.

NOLA

You are a lifesaver. I want to give you a big, sweet juicy kiss but I don't want you to catch my cold.

Jamie bends down and hugs her.

NOLA

Better than any medicine.

40. CLOSE-OPAL

Opal is taking this all in and Jamie knows this.

41. CLOSE-NOLA AND JAMIE

NOLA

Opal was kind enough to sit up with me.

JAMIE

Thanks. I'll take over from here.

NOLA

Opal, you're welcome to stay as long as you please.

JAMIE

Just wanted her to know that if she wishes to leave it's fine.

42. CLOSE-OPAL

OPAL

It's no bother. Nola and I have alot of fun together.

43. CLOSE-NOLA AND JAMIE

Jamie is getting anxious.

JAMIE

What kind of fun?

44. CLOSE-OPAL

Fun. Fun.

OPAL

We do.

NOLA(OS)

45. CLOSE-JAMIE

This is all Jamie wants to hear and he gets up to put the groceries away.

46. ANGLE-LOFT

Now the WAITING GAME has begun. Both Jamie and Opal are going to try and wait each other out, hoping the other person will be the first to leave.

47. CLOSE-NOLA

She shuts her eyes and dozes off.

48. ANGLE-JAMIE

Jamie walks over to the bed and sees if she is sleeping. He then moves to Opal and whispers.

49. CLOSE-JAMIE AND OPAL

JAMIE

We better let Nola get some sleep.
I'll stay with her. Good night.

OPAL

I like nursing Nola.

JAMIE

You like to nurse? Go to a hospital.
Close the door on your way out.

Opal is not going anywhere.

OPAL

Do I threaten you? Afraid Nola might seek out other things?

Jamie raises his voice.

JAMIE

Other things! I have better stuff to do than stand here arguing with you.

OPAL
Is this an argument?

JAMIE
I'll tell Nola you said goodbye.

She looks him in the eye and Jamie steps back. He is intimidated.

JAMIE
How can someone as attractive as yourself be gay? I can't figure that out.

OPAL
How one looks has no bearing.

JAMIE
What a waste.

OPAL
Not at all.

JAMIE
In that case go find your own woman. You ain't slick. I know what you're trying to pull.

OPAL
Jamie, it's no secret.

Opal leaves him with a wicked smile.

50. CLOSE-JAMIE

JAMIE
Fucking lesbo.

Her comments have stung his male psyche. He looks at Nola.

51. ANGLE-BED

Jamie bends down into frame and shakes Nola from her nap.

NOLA
What?

JAMIE
Wake up!

NOLA
I'm sick.

JAMIE
I know. Wake up!

NOLA

Where's Opal?

JAMIE

I'll be a sonafabitch! Just what I thought. C'mon. Spill it.

NOLA

What are you talking about?

JAMIE

What's up with you and Opal?

NOLA

She's a friend.

JAMIE

What kind of friend?

NOLA

She's interested in me but I told her what the deal is. I'm not going that way.

JAMIE

You told her that?

Jamie is somewhat reassured.

JAMIE

I don't like her. They always try to turn people around.

NOLA

That's not true. Besides she's done nothing.

JAMIE

I bet she dogs me out everytime she has a chance.

NOLA

Opal has only good things to say about you.

He is surprised.

JAMIE

Yea?

He thinks.

JAMIE

I still don't like her.

Nola reaches out for him and he comes into her arms.

NOLA
Don't be silly, you crazy fool.

FADE OUT

TITLE

MIDDLE

52. INT. APARTMENT-SAME MORNING

We are CLOSE on some weights as they move up and down on a Universal weight machine. OFFSCREEN we hear the grunts and groans of the person who's working out.

53. INT. HALLWAY-MORNING

From the hallway we TRACK through the well furnished apartment to the weight machine. As we approach it the person stops lifting weights, sits up to look directly at us. He puts a towel around his neck. This is the face of GREER CHILDS.

TITLE

GREER CHILDS

54. CLOSE-GREER

Greer is a male model. One of those pretty boys. In fact he's always been good looking. From second grade on he's had to fight the women off. Greer takes his good looks for granted, it's a given. If some woman does not take notice he automatically thinks there is something wrong with her.

Greer looks at us while he towels his perspiring face. He does this very gently as if his face were made out of the finest China or something. Greer confesses.

GREER
I'm the best thing that ever happened to Nola Darling. Ask her. She'll tell you that herself. Nola worshipped me. What a pair we made. When we walked down the street heads turned. We were a stunning couple.

CUT TO

55. VARIOUS STILL PHOTOGRAPHS OF GREER MODELING CLOTHES

GREER(VO)

Nola was rough when I started seeing her. A Brooklyn tackhead. But I refined her.

CUT TO

56. PHOTO SESSION-PHOTOGRAPHER IS TAKING PICTURES OF GREER MODELING CLOTHES.

GREER(VO)

I encouraged her to read more. Took her out places. Exposed her to new ideas. You should have seen the way she dressed before she met me. It was I who made her a better person. I molded her. Greer Childs was the sculptor and Nola Darling the lump of clay.

57. CLOSE-GREER

GREER

Nola got led astray by common street trash. All my hard work was undone. If she would have only listened to me and moved out of Brooklyn we would be together this very day. It's not civilized over there.

58. INT. NOLA'S LOFT-DAY

Nola is reading the book THEIR EYES WERE WATCHING GOD in bed. Greer sits in a chair looking at himself in a mirror doing arm curls. She comes out of her book and sees Greer admiring himself.

NOLA

I've never seen anyone who loved to look at themself as much as you do. Don't you get tired?

GREER

Never happen.

NOLA

I bet if you could marry you, you would.

GREER

There's no crime in taking care of yourself.

Greer puts the arm weights down and starts to do push ups. He counts out loud.

GREER

One. Two. Three. You going to join me? Five. Six.

NOLA

I'm reading.

GREER

Eight. Nine. The minute you get fat I'm leaving.

Nola reads on.

GREER

I hope you know I only talk to fine women. If you weren't fine, I would not be bothered.

59. INT. FERRY BANK REASTAURANT-DAY ONE WEEK LATER

Nola and Greer are sitting at a window table.

NOLA

For a person who's suppose to be a health nut it's odd you still eat red meat.

Greer tears into his steak.

NOLA

It's bad for you. Can't you eat fish and chicken.

GREER

I like meat.

NOLA

You should change your diet.

GREER

Change because you say so?

NOLA

Keel over from a heart attack.
See if I care.

GREER

Are your two hoodlum friends veggies?

NOLA

I don't know any hoodlums.

GREER

Jamie and that lunatic Mars. He doesn't even tie his sneakers.

NOLA

They're neither hoods nor lunatics. Leave em' alone.

GREER

Forget about them. Nola, you and I could really do a lot in this world. For the love of God I don't see what you see in those two. I'm everything you need.

NOLA

You are tripping.

60. INT. NOLA'S LOFT-DAY-ONE MONTH LATER

Greer and Nola both are doing stretching excercises.

GREER

I got a call from the agency.

NOLA

And?

GREER

Greer Childs is going to grace the cover of GQ.

NOLA

Really?

She hugs him.

NOLA

That's great. When did all this happen?

GREER

This morning.

NOLA

I'm happy for you.

GREER

My career is taking off and I want you by my side.

NOLA

Shhh! Don't say another word.

61. ANGLE-BED

Nola is lying naked on the "loving bed" waiting ^{for} Greer.

62. ANGLE-GREER

Greer is neatly folding his clothes.

63. CLOSE-NOLA

A look of disbelief is on her face.

64. ANGLE-BED

We are in a LONG SHOT of the "loving bed" that lies in the middle of the loft. Greer enters the frame and gets into the bed. They begin to kiss.

65. BIRDS EYE VIEW-"LOVING BED".

From this point on we will be shooting in SUPER FAST SPEED! Nola and Greer will make love in FAST MOTION. It will go something like this; they make love, rest, then move onto another position, make love, then rest again. They do this around 5 or 6 times. Greer is unwilling or unable to give himself emotionally in a relationship. He only loves himself. This, what we are seeing is a purely physical act, just plain old fucking. Because of this we are shooting it in FAST MOTION. The MUSIC to be played throughout the entire scene will be OLATUNJI'S African Drums of Passion.

66. EXT. STREET-MORNING

Mars, who has warmed up now is more than willing to talk about Nola Darling to anyone who will listen. There is a lot of bitterness in his heart, a lot of hurt. Mars tries to conceal this but it is evident for all to see and hear. Just watch and listen.

MARS

I'm not a psychiatrist but I think one of the reasons Nola was doing all that boning... What? Boning. Having sex-boning. Anyway like I was saying, I thinks she was doing this because she was looking for her Pops. She probably had a bad relationship with her father, or he wasn't around or she didn't know who he was. Serious. I told her from the git-go I wasn't her Daddy.

Mars thinks a second.

MARS

She was also greedy.

67. INT. HOUSE-MORNING

We hear -MUSIC being played on a piano. It is NOLA'S THEME. As we slowly move in on the pianist he finishes up the song and turns around to look at us. We are in a TIGHT CLOSE UP.

TITLE

SONNY DARLING

68. CLOSE-SONNY

Sonny is smiling at us. His hair and beard are speckled with grey. This is Nola's father, a composer. He confesses.

SONNY

I wrote that for her. Nola is my only child, a normal daughter.
She dislikes that word "normal".

CUT. TO

69. VARIOUS SNAPSHOTS OF NOLA AS A BABY, CHILD AND FAMILY ON MANTEL

SONNY(VO)

My wife, Jessie and I tried to expose her to as much as we could afford. Piano lessons, ballet lessons, everything. Each summer we sent her away to camp.

70. CLOSE-SONNY

SONNY

Nola could never keep interest in one thing for too long. Every month it was something else. We didn't mind, encouraged her just the same. My wife Jessie, she's at work, we both gave Nola all the love and affection we had and then some.

He pauses.

SONNY

- You asked earlier was there anything strange about her? She did crawl backwards till she walked.

DISSOLVE TO

71. INT.-NOLA'S LOFT-MORNING

We follow Nola as she gets up from the window sill and sits on the "loving bed", legs folded underneath her.

72. CLOSE-NOLA

NOLA

I always remember music in our home. I would go to sleep and wake up to it. My father would be at that piano day and night, night and day. And sometimes Mommy would sing with him. I stopped taking lessons when I realized the discipline it takes. I would never practice.

DISSOLVE TO

73. CLOSE-NOLA

NOLA

I do wish I had a brother or sister. Sometimes I got lonely being the only child. Nola Darling is having herself a big family when that time comes. Five rusty butt boys.

74. NOLA'S WORK MONTAGE

The following scene will be a MONTAGE of Nola at work. We will see her working at her drafting table on a project. Various shots of this montage will be interspersed throughout the film. However only glimpses will be seen of what she's doing. Only in the end will we see the finished work. The piece should comment on her character. Nola does more than spend her life in the "loving bed".

75. INT. NOLA'S LOFT-DAY

An excited Jamie hands Nola a card. When she finishes reading it she engulfs him in a hug.

JAMIE

Happy birthday. I got you a surprise.

What? NOLA

Have to wait. JAMIE

Tell me. NOLA

It wouldn't be a surprise then. Close your eyes. JAMIE

What for? NOLA

Close your eyes. JAMIE

They're closed. NOLA

76. CLOSE-NOLA

Her eyes are shut.

77. CLOSE-JAMIE

Keep em' shut. No peekin'. Good.
Click your heels together 3 times. JAMIE

78. CLOSE-NOLA

There's no place like home.
There's no place like home. NOLA

79. CLOSE-NOLA'S SHOES

CLOSE UP of Nola clicking her heels. She is wearing RUBY RED slippers and ankle socks just like Dorothy in the WIZARD OF OZ. With the help of some SPECIAL EFFECTS the shoes will give off a glow, they will sparkle.

NOTE: WE ARE STILL IN BLACK AND WHITE.

CUT TO

80. EXT. FORT GREENE PARK-DAY

For the first and only time in this film we are in COLOR. The saturated COLORS jump right off

the screen at us like the TECHNICOLOR of the old MGM musicals.

81. CLOSE-NOLA

JAMIE(OS)

Now you can open your eyes.

When Nola opens her eyes we pull back and see we are no longer in her loft but in FORT GREENE PARK in Downtown Brooklyn. At the top of the park is a 100 foot tall monument. Draped around it are balloons, streamers and a big banner that says HAPPY BIRTHDAY NOLA.

82. ANGLE-NOLA AND JAMIE

Nola is surprised as shit as Jamie leads her to two chairs set up before the performing area. They both sit down. From behind the monument walk two dancers. A male and a female, NOBLE and FAITH.

83. CLOSE-JAMIE

Jamie hits the play button on a ghetto blaster and the music starts. The music is NOLA'S THEME but this time it has lyrics, sung by a soaring male voice.

84. ANGLE-DANCERS

The graceful dance is narrative. A story is being told. It is not an enactment of Nola's life but a capsule of what every relationship between a man and woman goes through. The rollercoaster rides of moods, emotions, happiness and despair. In this dance unlike life all ends well. The couple end their dance embraced.

85. ANGLE-NOLA AND JAMIE

Nola is happy as a lark. She applauds.

NOLA

This is the sweetest birthday I've ever had. Where did you get them from?

JAMIE

I know the female dancer.

86. ANGLE-MONUMENT

The dancers take a bow. They then present Nola with a birthday cake adorned with one burning candle.

87. CLOSE-CAKE

Nola takes a deep breath as she is about to blow the candle out.

JAMIE(OS)

Make a wish.

CUT TO

88. INT. NOLA'S LOFT-NIGHT

That's it for the COLOR. We are back to beautiful BLACK AND WHITE for the remainder of the film.

89. CLOSE-CANDLE

We pull back from the lone candle to see once again nothing but candles surrounding the "loving bed".

90. ANGLE-NOLA AND JAMIE

Nola rests in Jamie's arms. You might say they both are in post-org^smic bliss. Jamie softly hums a few notes of NOLA'S THEME.

NOLA

How much money did you put out for the dance?

JAMIE

Not that much.

NOLA

Jamie, I loved it but I know it cost you. You didn't have to.

JAMIE

I'll starve a week for you anytime.

NOLA

Let me give you half.

JAMIE

Forget it.

NOLA

You sure?

JAMIE

It won't break me.

NOLA

Suit yourself.

The phone rings and Jamie reaches for it then hands it to Nola.

NOLA

Good evening.

91. INT. MARS' APARTMENT-NIGHT

MARS

Yo! Happy birthday. It's me. Mars.

92. INT. NOLA'S LOFT-NIGHT

NOLA

Thank you, but I'm sleeping.

93. INT. MARS' APARTMENT-NIGHT

MARS

Sleeping? C'mon Nola. Let's celebrate.
I can ride my bike over there in
five minutes. It's early.

94. INT. NOLA'S LOFT-NIGHT

Jamie motions for Nola to hang up the phone.

NOLA

It is late. Call me in the morning.
I'm tired.

95. INT. MARS' APARTMENT-NIGHT

MARS

No you're not.

He begs.

MARS

Nola

NOLA(OS)

What?

MARS

Just let me smell it.

96. INT. NOLA'S LOFT-NIGHT

NOLA

You are ill.

97. INT. MARS' APARTMENT-NIGHT

MARS

Please baby. Please baby. Please baby.
Please. Please. Please.

NOLA(OS)

Goodnight.

MARS

Wait a minute. Is Jamie there?

CLICK!!!

Nola has hung up on him. Not to be denied he dials another number.

MARS

Yo! Whaddup Roxanne? I've been
thinkin' 'bout ya.

98. INT. NOLA'S LOFT-NIGHT

Nola hands Jamie the phone to hang up. He is quite annoyed.

JAMIE

Who was that?

NOLA

Mars.

JAMIE

What does that four eyed midget want?

NOLA

He's not a midget.

JAMIE

Protecting him ay! Coming to
the defense of a four eyed midget.

NOLA

He wanted to come over and wish me a
Happy birthday. I told him it was
too late.

JAMIE

Too late! Why didn't you tell him you
were with me?

Nola is quiet.

JAMIE

I don't see what you see in that
gold chain, Cazal wearing, loud, B-boy.

They both laugh.

NOLA

(still laughing)

He's not a B-boy. Just a little strange.

99. EXT. SCHOOLYARD-MORNING

CLOSE-JAMIE

Jamie sits on the same bench.

JAMIE

I don't consider myself a poet,
but I do like writing. Nola loves
poems, so I would write them for
her time to time when she needed
them. The first one was the best.

Jamie clears his throat, then delivers the first poem
he wrote for Nola in his deep rich baritone.

JAMIE

Remembering the first time my eyes
found you gives me a private joy.
As deliberate and provocative as
the privacy of your touch.
You see you have me now.
As you easily had me that first warm
day in spring I ever saw your face.
Elegant and rich you seemed
majestic in persona
vulnerable in form.

CUT TO

100. INT. NOLA'S LOFT-NIGHT

ANGLE-NOLA AND JAMIE

Nola lies in Jamie's arms. This is a continuation of
the previous scene. Nola is reading from his letter
out loud the remainder of the poem.

NOLA

I was taken. I have since been
inspired by your need and courage
and have been made full by the
warmth of your laughter.

NOLA (CONT'D)

You allowed and guided me into your
heart gracefully.
Timing you say, yes timing
The eternal rhythm of natural love.

CUT TO

101. EXT. STREET-MORNING

CLOSE-MARS

Mars screams with laughter.

MARS

That's the worst piece of shit I
ever heard, and Nola fell for it
too.

He composes himself.

MARS

I don't ^{like} to bad-mouth da brother
but he ain't got no rap. His poe-try
is not the answer. Jamie is like
ice cream on a summer day, SOFT. Now
if Nola had been righteous and cor-
rect like the way she's 'pose to been
she would have known true love. MINE!

102. INT. NOLA'S LOFT-NIGHT

ANGLE-BED

We are CLOSE on two brown firm breasts. Wait a
minute, there is some doubt as to what it is we are
actually looking at. Is it or isn't it? They look
like breasts but it also might be some Himalayan
mountains. As we stare longer it becomes apparent
that they are the breasts of Nola Darling.

From the top of the FRAME descends Mars. As he is
about to kiss her nipples we now go to STEP PRINTING.

Once he has kissed each nipple we go back to REAL
TIME.

We pull back to see Nola and Mars kissing in a full
shot. Nola rolls over on top of Mars and starts
to make love to him. Now we go to another SPECIAL

EFFECT. Using DOUBLE EXPOSURE, Nola leaves her body
that is on top of Mars and sits down in a chair and
watches herself make love to Mars.

DISSOLVE TO

103. CLOSE-NOLA AND MARS

Nola and Mars are in the "loving bed".

MARS

Am I as good as Jamie and Greer?

NOLA

(angry)

That's the dumbest thing you've said.

MARS

Don't tell me. I don't want to know.

NOLA

You won't.

MARS

I was thinking.

NOLA

Don't think.

MARS

I think I could love you.

He waits for a reply. There is only silence.

MARS

I know I do.

NOLA

No you don't. We're in like, not in love. I warned you from the beginning but you wouldn't listen. You are not in love with me. If anything you're in love with my lovemaking. Don't mess it up.

MARS

Yo! Squash it.

NOLA

It's squashed.

Mars tries to mask his hurt and attempts to make her laugh. This is never a hard task for him.

MARS

Did I ever tell you 'bout the time I use to be a Super Hero?

NOLA

No. I must have missed that one.

MARS

Close your eyes.

Nola closes her eyes and he ducks under the sheets. Then emerges.

MARS

You can look now.

Nola opens her eyes and is dying laughing.

MARS

I use to be PANTY MAN. Do you smell something? Sniff. Sniff.

Mars is wearing Nola's panties over his head. He sees through the holes where the legs go in. Nola is in tears.

NOLA

You're buggin'.

Mars takes the panties off his head.

MARS

Nobody makes you laugh like me. C'mon, fess' up. Fess' up.

NOLA

Nobody.

MARS

If I can make a babe laugh I'm over like a fat rat. And when they stop it's time to pack my shit and book.

NOLA

We shall see.

Mars scratches his head.

MARS

Nola, it's been a while since you greased my scalp. It's dry.

NOLA

All right. Go get the comb and the coconut oil.

Mars puts on his underpants and gets out of the "loving bed". Nola pulls a New York Knick jersey with the number 30 over her head and follows him.

104. ANGLE-CHAIR

Mars sits in the chair with a towel around his neck. Nola takes the comb and oil from him and starts.

NOLA

When was the last time you washed your hair?

MARS

The other day.

Nola rubs the oil into his scalp. He groans.

MARS

Ahh! This is the life.

Nola, using the comb scratches dandruff from his scalp.

NOLA

You got a lot of dandruff.

MARS

I want you to trust me.

NOLA

Why should I?

MARS

If you can't trust me, who can you trust?

NOLA

Trust you with what?

MARS

Your secrets. Stuff like Jamie and Greer.

NOLA

Not again.

MARS

I don't see what you see in those two Joe Neckbones. Have you ever taken a close look at the both of them? Have you? Greer got a nose job, just like Diana and Michael. And Jamie... he has a 16 piece Chicken McNugget head.

They both laugh.

MARS

Lower, lower, yea. Right there.

NOLA

Here?

MARS

Yea. This is better than bonin'.

Nola playfully raps him on the head with the comb.

MARS

Serious, git rid of those two
Joe Neckbones.

Nola takes the towel from around his shoulders.

NOLA

Finished.

Mars jumps into the chair.

MARS

Did I ever tell you about the time
I useta dance for Ailey?

Mars does some wild spastic moves. He's a sight,
his skinny body, his long legs dancing in his under-
pants. Nola is dying.

NOLA

Somebody come and get this sick child.

104. INT. JAMIE'S APARTMENT-NIGHT

Jamie is pacing the floor. He's bored or lonely, it's
one of the two. He sits down and glares at the phone.
He picks it up and dials Nola. It rings and rings.

105. INT. NOLA'S LOFT-NIGHT

The phone rings over the laughter of Nola and Mars.

106. INT. JAMIE'S APARTMENT-NIGHT

CLOSE-JAMIE

We still hear the phone ringing as he holds the
receiver to his ear. Jamie hangs up and dials again.
Still no answer, he slams the phone down.

107. INT. NOLA'S LOFT-NIGHT

CLOSE-PHONE

Two pairs of feet kick the phone over and the laughter continues.

108. EXT. SCHOOLYARD-MORNING

Jamie sits on the bench.

JAMIE

I got sick and tired of being a spoke
in a wheel, which is what I was. To
Nola we were all interchangeable,
parts of a whole. It didn't
matter who as long as it was a warm
body. She had no devotion,
allegiance or loyalty whatsoever.
When she whispered...

CUT TO

108. INT. NOLA'S LOFT-NIGHT

EXTREME CLOSE UP-NOLA'S MOUTH AND JAMIE'S EAR

NOLA

Jamie, they don't matter, don't matter
at all. You're the one I love.

CUT TO

109. EXT. SCHOOLYARD-MORNING

CLOSE-JAMIE

JAMIE

That was no consolation at all. That
"you can't tell the players without
a scorecard" shit had to go. When
we made love I found myself wondering
how many other men had been in this
bed besides the two I knew about
doing things with what I felt was mine.
I had done enough sharing to last me the
rest of my life. Nola hurt me to the
core but she's gotta have it.

CUT TO

110. INT. NOLA'S LOFT-NIGHT

EXTREME-CLOSE UP-JAMIE'S MOUTH AND NOLA'S EAR

JAMIE

One day you're going to turn over
in this loving bed and I'll be long
gone.

111. EXT. WAREHOUSE-DAY

Nola and Greer are standing in front of her building.

GREER

Do you take me for a fool?

NOLA

No.

GREER

Idiots like your two friends?

NOLA

Greer...

GREER

How long do you expect me to wait
around while you sleep with Jamie
and Mars?

NOLA

I never asked you to wait.

GREER

I think you're sick. I'm not saying
you're a nympho, a slut, or a whore
but maybe a sex addict.

NOLA

Because I enjoy sex you say I'm an
addict? Look, if I'm sick then why
don't you leave me the hell alone?

GREER

I care Nola. You need some pro-
fessional help. A nice lady does
not hump from bed to bed.

Nola is getting deeply disturbed and remains quiet.

GREER

Go see a doctor.

NOLA

Can you be quiet for a minute?

GREER

Fine! I won't bring it up again.

NOLA

If what you say is true, that I'm addicted I'd better start going cold turkey. Greer, youf numero uno on my list.

Greer explodes..

GREER

Me? Why me?

He quickly regains his composure.

GREER

Don't do anything rash like cold turkey. This has to be handled very delicately. I should be the one who you keep. Trust me, I know what I'm talking about.

112. INT. DR. JAMISON'S OFFICE-MORNING

We move fast through the office, past the receptionist to Dr. Jamison. She sits behind her desk talking on the phone. As we approach her she hangs up. We are in a TIGHT CLOSE UP OF DR. CLARA JAMISON.

TITLE

DR. JAMISON

113. CLOSE-DR. JAMISON

Dr. Jamison is a distinguished looking, late 30's Black woman. She is a well respected Sex therapist, an expert in particular on the sexuality of Black women. She confesses.

DR. JAMISON

Nola Darling came to my office a confused and frightened young lady. It seems one of her male friends told her she was sick. Nola started seeing me once a week. Gradually she opened up and that's when we started to make progress. My whole area of sex therapy is about trying to get to the feelings.

CUT TO

114. ANGIE- 2 SHOT OF NOLA BEING COUNSELED BY DR. JAMISON

NOLA

I'm no sex addict. And I resent him saying that.

DR. JAMISON

Some types of excessive sexual activity have all the signals of an addiction and can be treated in a fashion similiar to other addictions like alcoholism and gambling. Your friend confuses a strong healthy sex drive with sickness.

NOLA

I'm no addict.

DR. JAMISON

No you are not. Listen to me.

115. CLOSE-NOLA

Nola is all ears.

116. CLOSE-DR. JAMISON

She talks to Nola like she's her daughter, not a patient.

DR. JAMISON

Nola, it's beyond sex. It's something else. What we're all looking for in this brief life is described by the word LOVE. Do you hear me?

117. CLOSE-NOLA

She nods her head.

118. CLOSE-DR. JAMISON

DR. JAMISON

If you want a total female sexuality, BE HONEST. The beautiful sex organ is between your ears and not your legs.

119. CLOSE-NOLA

Nola looks at Dr. Jamison.

CUT TO

120. CLOSE-DR. JAMISON

We are back to Dr. Jamison alone in the office with us.

DR. JAMISON

Nola stopped coming. I called her and she said her confidence was back up. I would have preferred one or two more sessions, but she felt it wasn't necessary. Nonetheless in my opinion she is a healthy human being.

CUT TO

121. INT. GREER'S APARTMENT-MORNING

CLOSE-GREER

GREER

A female doctor? What does she know? I didn't need to be a doctor to see that the girl needed help.

CUT TO

122. INT. NOLA'S LOFT-MORNING

Nola sits on the "loving bed".

CLOSE-NOLA

NOLA

He's the one with the problem. The fact was he didn't know how to act after I gave him some. He got turned out.

FADE OUT

FADE IN

123. WINTER MONTAGE

This short MONTAGE will consist of a few STILL PHOTOGRAPHS of winter. These will be the transition for the following scene.

124. INT. NOLA'S LOFT-DAY

ANGLE-TABLE

Nola, Jamie, Mars and Greer sit around the table with heads bowed. Believe it or not Nola has cooked

a big Thanksgiving dinner and invited her three male friends.

JAMIE

Lord, we thank you for the food we are about to receive for the nourishment of our bodies. For Christ sake. Amen.

ALL

Amen.

GREER

Before we start to eat this meal I would like to know whose brilliant idea this was?

MARS

Yea! Who invited you?

JAMIE

And who invited you?

NOLA

I invited all of you fools. You were going to meet each other sooner or later. Why let it be an accident?

GREER

Maybe she's right. Let's enjoy this day. We all have a lot to be thankful for.

MARS

Like what?

GREER

Our health. Our careers.

MARS

I've been unemployed for two years.

Mars raps.

MARS

"Fifty dollar sneakers and I got no job. Tell me how to do it when time is hard".

NOLA

Start serving your plates. Jamie would you carve the turkey?

JAMIE

Fine.

He carves the bird.

JAMIE

White meat or dark?

MARS

Dark.

GREER

White.

NOLA

This is the first Thanksgiving I've cooked.

Now the compliments fly. Each one trying to outdo the other.

GREER

The food is delicious.

MARS

Better than delicious.

JAMIE

Great.

GREER

For dessert, try my sweet potato pie.

JAMIE

Also, I brought a couple of bottles of Martinelli's Sparkling Cider.

Jamie and Greer turn to look at Mars. The only thing he brought with him was his appetite. He is embarrassed and tries to play it off.

MARS

Nola, did i ever tell you about the time I met Jesse Jackson?

NOLA

No.

She comes to his rescue.

NOLA

Tell us anyway.

MARS

It was like five years ago. I saw him walking down the block so I shook his hand. I said, "Mr. Jackson, you would make a good President of these United States". A couple of years later he runs. I gave him the idea. It was me. Run, Jesse, Run.

GREER

Lies. Lies.

MARS

You calling me a liar.

GREER

You heard right.

NOLA

I believe you.

MARS

It's the truth. Who did you vote for? Ronny baby?

GREER

I don't see why you stick up for this chain snatcher. What did you think would be accomplished by bringing us together?

NOLA

To share Thanksgiving with me.

JAMIE

Only time will separate the pretenders from the contenders.

GREER

And?

JAMIE

And Nola has different feelings for everyone here. More for one than the other two.

NOLA

I can speak for myself.

MARS

You're the one.

JAMIE

I am.

MARS

Let's settle this for once and for all.
'Tween you and me. Man to man.

GREER

What about me?

MARS

What about you? You ain't down so
take a chill.

Mars pulls a quarter out of his pocket and flashes
both sides to Jamie.

NOLA

I don't believe this.

MARS

Call it in the air.

He flips the coin.

JAMIE

Can't live without a head.

Mars catches the coin in his right hand and slaps
it into his left.

MARS

Tails, you lose. Nola is all mine.

Before Jamie can see the coin Mars has already pocketed it.

MARS

Nola, tell these gentlemen good night.

They all laugh except Greer.

NOLA

(playfully)

My fate decided by a flip of a coin.

GREER

How much longer do I have to tolerate
these ignorant ghetto Negroes?

MARS-JAMIE

Who are you calling a ignorant ghetto
Negro?

NOLA

Please.

MARS

Lucky for you Nola is here.

GREER

I'm shaking.

MARS

I don't want to have to hurt you.

JAMIE

And I got your back.

MARS

Word!

NOLA

If you don't stop I'm throwing the
whole lot of you out.

Everyone calms down and goes back to their plates.
And once again the compliments fly.

JAMIE

The food is delicious.

MARS

Are you sure this is your first
Thanksgiving you've cooked?

GREER

Definitely marrying material.

MARS

Nola would never marry a non-modeling,
non-weightlifting, Ronald Reagan, Ed Koch
voting psuedo Black man.

JAMIE

When he's right, he's right.

GREER

I'm leaving.

Greer bolts from the table. Nola gives Mars and
Jamie a harsh look and follows Greer.

Mars and Jamie laugh.

JAMIE

Pass the cranberry sauce.

MARS

He's finished.

Mars jokes.

MARS

Now it's just you and me. You can have four days. I get three.

Jamie amuses him.

JAMIE

That's mighty Black of you.

MARS

Thanks. I get the weekends.

124. ANGLE-LOFT-NIGHT

Nola, Jamie, Mars and Greer are playing Scrabble on the floor.

MARS

I never liked this game.

GREER

That figures. It takes some semblance of intelligence.

MARS

He's starting up.

NOLA

Mars, your turn.

He puts down his word on the board.

GREER

That is no word.

MARS

Is so.

GREER

I challenge you. Gonna. G-o-n-n-a is not a word.

MARS

Is so. Like I'm gonna kick ya ass.

Greer is busy looking in the dictionary.

MARS

I quit.

JAMIE

Me too.

They both dump their letters onto the board.

GREER

Sore losers. Nothing in life is as pitiful as a quitter. No wonder you can't find a job.

NOLA

If I would have known all you grown men were gonna...

MARS

See, I told you it's a word.

NOLA

.....behave like children I would have rather had a quiet meal by myself. Goodnight. I'm going to bed. Y'all make me sick.

Nola storms from the table.

MARS

See what you did.

GREER

Me?

JAMIE

The both of you have done enough damage. It's been a pleasure. Your coats are hanging in the closet.

MARS

Yo! If you're staying, I'm staying.

GREER

Same here.

Yes, Sports fans once again it's THE WAITING GAME. Not Jamie, Mars or Greer wants to be the first or second one to leave. To win in this game you have to be the last one left.

JAMIE

So I guess we're one big happy family. Mars, clear off the table. Greer and I will wash the dishes. And don't wake Nola.

DISSOLVE TO

125. INT. NOLA'S LOFT-NIGHT

LONG SHOT OF LOFT

Everyone is asleep. Jamie has gotten into the "loving bed" with Nola. Mars and Greer sleep on the floor.

DISSOLVE TO

126. SAME SHOT-Minus Greer who has left.

DISSOLVE TO

127. SAME SHOT-Minus Mars who has left.

DISSOLVE TO

128. SAME SHOT-It is now just Jamie and Nola left. Both are asleep.

FADE OUT

FADE IN

129. INT. NOLA'S LOFT-EARLY MORNING

Three young women walk into Nola's loft. They are KEVA, SHAWN and TOBY.

SHAWN

There goes that homewrecker.

She points to Nola, sound asleep. All three walk over to the "loving bed" and stand over her. They begin to read Nola from A to Z.

SHAWN

Homewrecker. Homewrecker.

TOBY

I know she's trying to steal my man.

KEVA

No good sleeping around "stank" bitch.

SHAWN

I don't blame Greer. I blame her.
She knew he was mine.

TOBY

If Nola had loved Jamie it would have been different.

KEVA

She fucks em' and leaves em'.

TOBY

It's Sisters like her who are corrupting our men...

KEVA

The few good ones left. I'll be damned if she takes Mars from me.

SHAWN

You ain't lying.

TOBY

The decent Black men are all taken. The rest are in prison or homos.

KEVA

I've gone to bed alone too much already.

Nola remains asleep throughout this good old fashion "cussin' out".

TOBY

What shall we do to her?

KEVA

Let's set her black ass on fire.

SHAWN

Your fuckin' days are over.

TOBY

Miss Girl will never steal another man again.

Toby strikes a match and sets Nola's sheets on fire.

CUT TO

130. CLOSE-NOLA

Nola shoots straight up into the camera and beats out an imaginary fire in her bed. The DREAMGIRLS have vanished.

NOLA

Fire! Fire!

131. ANGLE-NOLA AND JAMIE

Jamie awakens next to her and is alarmed to see a hysterical Nola pounding her fists into the bed. He tries to calm her down.

JAMIE

It's a bad dream. That's all. A night-mare.

Nola tells him about it.

NOLA

These three girls set the bed on fire. They wanted to kill me, and they were the girlfriends of you, Mars and Greer.

JAMIE

It's over.

Nola begins to settle down.

JAMIE

It's all right now.

He pauses.

JAMIE

I wasn't sleeping good either.

NOLA

Why not?

JAMIE

Something is bothering me.

NOLA

What's that?

He thinks otherwise.

JAMIE

I'll tell you later. Have we decided on the movie yet?

NOLA

Oh! I forgot to tell you. I have to help Mars look for an apartment.

JAMIE

An apartment? What about the movies?

NOLA

We were, but he asked me at the last minute. He needs my help.

JAMIE

Is that four eyed midget helpless without you? C'mon, he's supposedly

JAMIE(CONT'D)

a grown man. I betcha you hold his
dick when he tkes a piss.

NOLA

Think what you wnat.

Jamie is furious.

JAMIE

I'm going to say what I was going to
say before. I've started seeing another
woman.

NOLA

Don't put it on me.

JAMIE

Hell yea! You can see anybody but I
can't. This shit has gone on long
enough. I've tried to be openminded
but instead I'm being played for a
sucker.

NOLA

Who is she?

JAMIE

Remember the dancer,

NOLA

I knew it!

JAMIE

You don't know shit.

NOLA

Her?

JAMIE

You got no right to be upset.

NOLA

I know but I am. So how long have
you been seeing Miss Danskin?

JAMIE

Two weeks. And another thing, I'm
not like you. I can't spread myself
between 2 or 3 people.

NOLA

Meaning?

JAMIE

Meaning you have to make a decision.

NOLA

What's her name?

JAMIE

Faith... Go back to sleep and give it some serious thought.

Jamie turns over and goes back to sleep.

FADE TO BLACK

TITLE

END

132. EXT. ROOF-DAY

Nola is sunbathing on the roof. She wears a two piece bathing suit. She takes some tanning lotion and rubs it on her body. Next to her lies Greer.

GREER

(sarcastically)

I'm so happy you had time in your busy schedule to see me.

NOLA

I've been running.

GREER

So have I. But people make time for what they feel is important. Ever since that Thanksgiving dinner I've lost a lot of respect for you.

NOLA

I didn't care for you telling me I was sick either.

GREER

Let's go back to how it use to be between you and me. I got a job in the Carribean for two weeks. I want you to come.

NOLA

When?

GREER

Next week. It won't cost you a thing. It's all covered.

Nola is quiet.

GREER

Thinking?

NOLA

Greer I don't know if i can stand two weeks with you alone, to tell you the truth.

GREER

That's a nice thing to say.

NOLA

I'm being honest.

GREER

Do you realize how many girls would jump at the invitation I've just extended to you? I told you once before, I only talk to fine women.

NOLA

Why are you pressing me?

GREER

I have to know.

NOLA

Do you want an answer this second?

GREER

Yes.

NOLA

The answer is no.

GREER

There's no rush. Take a couple of days, think it over then let me know.

NOLA

Greer.

Nola takes off her sunglasses.

NOLA

Let me explain something to you. That's the last time I want to hear that story about you talking only to fine women. It's tired. Let it rest.

She puts her glasses back on.

133. EXT. SCHOOLYARD-MORNING

Jamie is sitting on his bench and Mars is next to him. They both face the camera and confess.

134. ANGLE-JAMIE AND MARS

MARS

You still talking 'bout Nola?

JAMIE

Yep.

MARS

Good things I hope.

JAMIE

Some good. Some bad.

MARS

I got a few things to add.

JAMIE

Go 'head.

MARS

Of all Nola's many faults, none got me more pissed than her not being where she's 'pose to be or late.

JAMIE

Never happened to me.

MARS

Who's telling this?

JAMIE

You.

MARS

That's what I thought. Chill...
She ain't dependable.

JAMIE

Nola is dependable.

Mars goes OFF.

MARS

Dependble? What? Are you on drugs?
She's 'bout as dependable as a ripped diaphragm.

JAMIE

That's cold.

MARS

I'm not lying. Make a date with her, it's 50-50 she shows at all, let alone late. Last year I got 2 playoff tickets, yknow da Knicks against the Celtics.

CUT TO

134. EXT. MADISON SQUARE GARDEN-DAY

It's a mob scene outside the Garden. The game is SOLD OUT and scalpers are having no trouble getting top dollar.

Mars is walking around, desperately looking for Nola.

MARS(VO)

I asked Nola if she wanted to go and she said, "yes, I've always wanted to go to Knick game".

CUT TO

135. EXT. SCHOOLYARD-MORNING

CLOSE-MARS

MARS

Do you know she never showed. I missed the goddamn first two quarters and guess what? Bernard King scored 35 points, just in the first half.

CUT TO

136. EXT. MADISON SQUARE GARDEN-DAY

Mars sits, still waiting for Nola, the crowd is inside the Garden watching the game.

MARS(VO)

I wouldn't say Nola was dependable.

CUT TO

137. EXT. SCHOOLYARD-MORNING

CLOSE-MARS AND JAMIE

JAMIE

I remember that game. Bernard was pitchin' a bitch.

MARS

And you know dat! 'Nard was serving the whole Celtic squad. Even jammed in Bird's ugly mug. A vicious death defying high flying Brooklyn Bridge 360 slam dunk.

Jamie laughs.

JAMIE

Hold up. That White boy is bad. Best player in the NBA.

MARS

Bird may be, but he's still an ugly motherfucker.

The both stop to glance at a female that passes in front of them.

JAMIE

That's too bad. She never gave me a move like that.

MARS

It's because you're taller than me. You're six feet.

JAMIE

Naw.

MARS

Cuz' she's taller Nola thought she could run all over me.

JAMIE

I don't know about that. Many a time she came through for me in the clutch.

MARS

I'm tired of talking about her. I've said all I'm gonna say:

JAMIE

You've said enough already.

MARS

The sister was bogus 24, 7 and 365.

JAMIE

Thought you were finished.

Mars gets on his bike.

JAMIE

You booking?

MARS

Yea. Call me sometime. Go to a game.

JAMIE

OK. Later.

MARS

Yo.

138. CLOSE-JAMIE

He watches Mars ride away.

JAMIE

Homeboy is all right. A little nuts
but he's got a good heart.

139. NOLA'S LOFT-NIGHT

Nola is standing by the window looking out to the
Manhattan skyline. Jamie comes from behind her and
places his hands on her strong broad shoulders then
kisses her neck.

JAMIE

You know why I've come.

NOLA

I do.

JAMIE

And.

He looks deep into her face.

JAMIE

What are you searching for?

Nola is mum.

JAMIE

Do you think you'll ever find it?

NOLA

Whatever?

Jamie is peeved by her La-Di-Da attitude.

JAMIE
Whatever! What kind of answer is that?

NOLA
I hope I find it.

JAMIE
It being whatever you are looking for?

He takes a deep breath.

JAMIE
I'm going to ask you this once more.
Have you made up your mind?

NOLA
Jamie, I love you like no other but
it can't be like that now. It's
not time.

JAMIE
When is the time?

NOLA
Soon.

Jamie goes OFF.

JAMIE
Soon my ass. Mother-fuck that.
I've been hearing that ~~for~~ day one.

NOLA
I still want to see you.

JAMIE
You're going to regret this.

NOLA
I don't believe in regrets.

He walks away.

140. ANGLE-DOOR

As Jamie opens the door Opal is standing there
staring him in the face.

OPAL
Hi Jamie.

JAMIE
You can have her.

141. ANGLE-BED

Nola sits on the "loving bed". The one person she truly loves has just walked out of her life.

Opal sits down beside Nola. She senses that she has walked in on the tail of BIG STATIC between Jamie and Nola.

OPAL

Jamie stormed right by me.

NOLA

This wasn't the first time but it might have been the last.

OPAL

That bad huh!

Opal takes Nola's hand. At first she just holds it but the longer she does that, the bolder she gets. She starts to stroke her hand. Nola is too engrossed with Jamie to notice at first.

NOLA

Can I have my hand back?

Opal lets go.

NOLA

Opal, I'm not in the mood.

OPAL

You should never let anyone upset you like this. Not anyone. Live your life for Nola.

Opal puts her arm around Nola.

OPAL

I'm not going to bite. Just hold you.

Nola looks at Opal. They both sit awkwardly on the "loving bed".

OPAL

Is this that bad?

NOLA

No.

OPAL

I can make you feel good.

Nola is silent. Opal kisses Nola on the lips. At first Nola does not respond and Opal kisses her again.

NOLA

It's time for you to go.

OPAL

You don't mean it.

NOLA

What happened to "I just want to hold you?"

OPAL

I'll leave.

Opal gets up from the "loving bed" and we hear the door close OFFSCREEN.

142. CLOSE-NOLA

Her face is a hundred mixed emotions.

FADE TO BLACK

FADE IN

143. INT. NOLA'S LOFT-LATER THAT EVENING

One candle is burning in the dark and quiet loft.

144. ANGLE-BED

Nola is in the "loving bed" under the sheets. Both hands are pressed against her head.

145. CLOSE-NOLA'S LEFT HAND

We follow her hand as it comes down from her head and disappears underneath the sheets.

146. LONG SHOT-BED

With one hand under the sheets Nola turns over on her stomach and begins to move up and down as she masturbates.

147. CLOSE-CANDLE

The lone candle burns.

148. CLOSE-NOLA

Nola wipes away a tear.

NOLA

Shit.

She turns over, reaches for the phone and dials.

NOLA

Jamie.

She sits up.

NOLA

I want you to come over. It's important.

149. INT. JAMIE'S APARTMENT-NIGHT

CLOSE-JAMIE

Jamie is in the bed.

JAMIE

I don't think so. Forget it.

150. INT. NOLA'S LOFT-NIGHT

CLOSE-NOLA

NOLA

It's very important. Come right over.

151. INT. JAMIE'S APARTMENT-NIGHT

CLOSE-JAMIE

He pauses then sighs.

JAMIE

All right. This better be an emergency.

He hangs up.

152. ANGLE-BED

Now we see Jamie is in bed with Faith the dancer. Jamie gets up.

FAITH

Where are you going?

JAMIE

A friend is in trouble. I'll be back in an hour.

FAITH

I won't be here.

153. INT. SUBWAY-NIGHT

Jamie rides the subway to Nola's loft.

NOTE: This scene will be intercut with STILL PHOTOGRAPHS.

154. EXT. FACTORY BUILDING-NIGHT

Jamie enters Nola's building.

155. INT. NOLA'S LOFT-NIGHT

ANGLE-DOOR

Nola opens the door as Jamie is about to knock. He steps in.

NOLA

I knew you would come if I asked.

Jamie is as cold as ice.

JAMIE

What's so important?

NOLA

I need you.

JAMIE

That's what you got me out of bed for?
I thought something was wrong.

NOLA

I need you.

JAMIE

And 10 other guys too!

NOLA

That was before. I can change.

JAMIE

Once a freak always a freak.

NOLA

Jamie, you don't mean that. Take it
back. Take it back.

JAMIE

I ain't taking a damn thing back.

NOLA

- You don't mean it.

JAMIE

It's no use.

Nola slowly moves to him and tries to kiss. Jamie is not cooperating at all.

NOLA

Kiss me.

She presses herself against him, grabs his head and holds it still, kisses him like her life depends on it. Like this one kiss could be the difference between her living and dying.

Slowly Jamie warms up to her. He succumbs and both are HOT!

NOLA

I love you.

JAMIE

Your love is a lie.

NOLA

Make love to me.

Jamie lets her go, steps back and glares at Nola. He has not forgotten.

JAMIE

I'll fuck you but I won't make love to you.

Jamie grabs Nola and pulls her to the "loving bed".

156. ANGLE-BED

Nola looks up at Jamie while he bends down and turns her around.

Jamie pulls up her pajama top and takes down her panties.

157. CLOSE-NOLA AND JAMIE

Jamie unzips his pants and enters Nola from behind. This is unlike the Jamie we've seen, the Jamie we have known up to this point. He's frustrated and he's treating her rough. While Jamie is doing

this he's yelling all kind of stuff at her. He's trying his best to hurt her feelings, to demean her.

JAMIE

Is this the way you like it?
Is this the way you like it?
Does Greer do it like this?

FLASH CUT TO

158. CLOSE-GREER BEHIND NOLA

159. CLOSE-JAMIE

JAMIE

What about Mars?

FLASH CUT TO

160. CLOSE-MARS BEHIND NOLA

161. ANGLE-NOLA AND JAMIE

JAMIE

Who else? Who else?

Nola is crying.

JAMIE

Now you have something to cry about.

NOLA

You're hurting me.

JAMIE

Whose pussy is this?

NOLA

It's yours.

Jamie notices that Nola is beginning to get into this and stops.

He pulls himself from out of Nola and zips his pants up.

JAMIE

Here I am trying to dog you the best I can and you are enjoying it. But what bothers me is that I was getting off too.

Jamie goes to the door.

160. ANGLE-DOBR

CLOSE-JAMIE

He leaves.

161. LONG-SHOT-LOFT

We are in a LONG SHOT of the loft. Nola is sprawled out on the "loving bed".

SLOW DISSOLVE TO

162. CLOSE UP OF NOLA

SLOW DISSOLVE TO

163. EXTREME CLOSE UP OF NOLA'S EYE

One tear falls.

164. CLOSE-CANDLE

The candle is out, burned down to a nub.

FADE OUT

FADE IN

165. INT. CLORINDA'S APARTMENT-DAY

CLOSE-FINGERS

These are the long, skinny fingers of Clorinda as she plays the bass violin. Even though it's as bigger than her she's still very good.

166. ANGLE-CLORINDA

Once again we hear NOLA'S THEME. For the final few notes Clorinda picks up her bow and bows. When she is finished we hear clapping.

167. ANGLE-NOLA

Nola is the audience.

168. ANGLE-NOLA AND CLORINDA

CLORINDA

Still don't practice enough like I should.

NOLA

Sounds fine to me.

CLORINDA

Anything sounds fine to Untrained ears.

They both laugh.

NOLA

I'm not that bad.

CLORINDA

Why show up today?

NOLA

I've been thinking about you.

CLORINDA

I haven't heard from you in ages. You got my number.

NOLA

And you have mine.

CLORINDA

That makes us even.

NOLA

Clo. I was thinking about you so here I am.

CLORINDA

What happened between you and Jamie?

NOLA

Dag! You know me better than I know myself.

CLORINDA

I lived with you for two years.

NOLA

I didn't forget. That's why I'm here.

Clorinda looks at Nola, shakes her head and lies her bass violin down gently.

CLORINDA

Let me hear it.

NOLA

I might have really fucked up this time.

CLORINDA
(sarcastically)

This time?

NOLA
Clo, I need your help and your
playing.

CLORINDA
Go 'head.

NOLA
I've never seen Jamie act like this
before. He hates me.

CLORINDA
I don't think he hates you.

NOLA
I'm telling you he does.

CLORINDA
I won't even try to guess what you
did to make him feel this way.

NOLA
The same stuff. My other friends.

CLORINDA
I don't know what to tell you.

NOLA
Nothing?

CLORINDA
Pray.

She laughs.

CLORINDA
Don't be a stranger.

NOLA
You know where I live too.

CLORINDA
I won't let you mope around all
depressed and get me down also.

NOLA
Clo, you wouldn't let me if I tried.

CLORINDA
Miss Thing, I know that's right.

NOLA
- Miss Lady, you know it.

They both giggle.

CLORINDA
I miss my old roommate.

NOLA
So do I.

CLORINDA
I got to get back to my music.

NOLA
I'll sit here quiet.

Clorinda picks up her bass resumes playing.

169. CLOSE-NOLA

Nola watches Clorinda rehearse.

FADE IN MUSIC

DISSOLVE TO

170. MONTAGE SCENE

The following will be a MONTAGE of Nola with her three men. Jamie, Mars and Greer. It will consist of LIVE ACTION and STILL PHOTOGRAPHY. Each segment is a remembrance of the good times Nola spent with each one. Some of the shots will be SUPERIMPOSED over each other. The various locations shall range all over Nueva York

We might like to shoot at:

- A) CONEY ISLAND-The Boardwalk, Amusement Park, the beach and Nathan's.
- B) BROOKLYN BOTANICAL GARDENS.
- C) PROSPECT PARK-NOLA AND Mars bike riding.
- D) BROOKLYN BRIDGE-Nola and Jamie.
- E) STREET FAIRS
- F) BLOCK PARTY'S
- G) CENTRAL PARK-Nola and Greer in a rowboat.
- H) METS GAME-Nola and Mars

From the MONTAGE we should convey the feeling that there was something different, something unique about Jamie, Mars and Greer that interested her.

FADE OUT MUSIC

FADE OUT TO BLACK

171. INT. GREER'S APARTMENT-MORNING

CLOSE-GREER

He's different in attitude in this confession. We see a humble, truthful person. Not one who thinks he's the greatest thing since sliced bread.

GREER

In retrospect I can now see that Nola saw Mars, Jamie and myself as a whole. Not three separate individuals from totally different backgrounds but as one organism. We let her create a 3 headed, 6 arms, 6 legs, 3 penis monster and it was our fault.

172. INT. NOLA'S LOFT-MORNING

This is a new day, a new beginning, Judgement day. Nola is up bright and early cleaning the loft. She sweeps, mops, changes the sheets on the "loving bed" and breaks all candles in two, tossed into the trash.

173. ANGLE-BED

Nola picks up the phone, dials then talks. She hangs up and dials once more, talks again. These two phone conversations will be MOS (without sound)

174. EXT. STREET-MORNING

We are in the streets directly underneath the Williamsburg Bridge. Nola approaches Greer as he reads a magazine. She pecks him on the cheek.

GREER

Let's go into the city and have brunch.

NOLA

Sorry, I can't.

GREER

Why not?

175. CLOSE-NOLA

NOLA

I won't be seeing you anymore.

176. CLOSE-GREER

GREER
Are you going away?

177. CLOSE-NOLA

NOLA
No. I'll still be here in Brooklyn.

178. CLOSE-GREER

Greer is taken aback by Nola's words. But he catches himself. Greer Childs is too cool, too suave and too pretty to be affected.

GREER
Am I suppose to cry?

NOLA(OS)
No.

GREER
I hope not. I don't shed a tear
for nobody.

NOLA(OS)
Can we end this pleasantly?

GREER
I'm being pleasant... You're
cutting your own throat.

179. ANGLE-GREER AND NOLA

NOLA
Goodbye.

GREER
I'm not pressed. No problem. Manhattan
is full of fine, fine women. You never
did have enough drive, ambition for me.
You don't want to be somebody. I do!
I am! So keep your tired ass here in
Brooklyn.

180. LONG SHOT-STREET

Greer walks away from Nola. He is history.

NOLA(VO)
I don't punish myself when I make
a mistake cuz' the world is too

NOLA (CONT'D)

ready to do that for me. Greer Childs was a mistake.

181. EXT. BROOKLYN BRIDGE-DAY

Nola and Mars are walking over the Brooklyn Bridge. She's quiet, waiting for the right time to DROP DA BOMB on him. Nola takes a few more steps to gather up her courage. the time is at hand.

NOLA

It's not going to work.

MARS

So it's Jamie?

NOLA

If he'll have me.

Mars is mad.

MARS

Whatdoyoumean it's not gonna work? It's working! These things take time. OK...Later for you.

NOLA

I'm sorry Mars.

MARS

You're sorry! You might not believe this but I was going to tell you it's over. You can't X me. I X'ed you first. Do you know who I am?

He shows her his huge gold nameplate MARS.

MARS

Mars Blackmon.

Nola looks at him and sincerely feels for Mars.

MARS

What's damatter? I'm not funny anymore?

NOLA

You're still funny. Always will be.

MARS

I don't make you laugh?

NOLA

It's not that.

MARS

What da fuck is it?

NOLA

I don't love you.

MARS

Love!

Mars sings or better yet warbles.

MARS

"What's love got to do with it?"

Nola tries to keep from laughing but she's losing.
She joins him laughing.

MARS

See, you know you want to laugh.

He smiles.

MARS

Just cuz' Jamie is taller than me.
That's it.

NOLA

Goodbye Mars.

MARS

Did I ever tell you about the time
my last girlfriend walked out on me?
I dropped her off this bridge. The
very same spot.

NOLA

Mars, it's time for you to grow up.

Nola turns and walks away.

182. CLOSE-MARS

MARS

Nola you done me wrong.
Please Baby, Please Baby.
Please Baby, Please Baby.
Please, Please.
Baby, Baby.

183. LONG SHOT-BROOKLYN BRIDGE

Nola walks towards us with a crushed Mars in the background.

184. EXT. SCHOOLYARD-DAY

Jamie is sitting on his bench reading a magazine.
Nola walks into FRAME and sits down next to him.
He ignores her presence.

NOLA

I called you at home.

Jamie reads.

NOLA

I figured you might be here.

Nola takes the magazine out of hands.

NOLA

I've made that decision. It was you.
I always wanted.

Those are the words Jamie has been waiting for. Now
he can talk.

JAMIE

What about Mars and Greer?

Nola makes a slashing motion across her throat.

JAMIE

Cut em' loose?

She nods her head.

NOLA

One on one. You and me.

He kisses her.

NOLA

I've been doing a lot of thinking
and I'm going to chill for awhile.

JAMIE

Yea. So?

NOLA

I'm talking about sex. I've decided
I need to be celibate.

JAMIE

For how long?

NOLA

I don't know.

JAMIE

Why all this?

NOLA

To cool out, give myself a rest.

JAMIE

A rest?

NOLA

Look, I'd rather not get into it.
Don't you think your near rape of me
is a good enough reason.

Jamie looks sheepish.

JAMIE

I'm sorry. I've never done nothing
like that before in my life.

He tries to change the subject. We see the look of displeasure
travel across his face. For months he's had to
share Nola and when she's finally decided to come
around she joins the nunnery.

JAMIE

You will always be searching. For
what I'll never know.

NOLA

I do need understanding from you.

JAMIE

You go from one extreme to another.
Is there no middle ground with you?
No stability.

He talks to himself.

JAMIE

Just my luck. Why am I so fortunate?
What am I suppose to do while
you're a nun.

NOLA

Seeya dancer friend.

JAMIE

That was nothing. I want you.

NOLA

It won't be that long.

JAMIE

I'm moving forward not backwards.

NOLA

I don't deserve this.

She kisses him on the cheek, then whispers in his ear.

185. CLOSE-NOLA

NOLA

I love you.

186. ANGLE-NOLA AND JAMIE

Nola gets up from the bench and walks away thinking she is not wanted, hated by her best friend in the world. She has let Jamie slip through her hands.

187. CLOSE-NOLA

We DOLLY ahead of Nola. TIGHT on her sullen face. OFFSCREEN we hear Jamie whistling NOLA'S THEME and she stops dead in her tracks.

188. ANGLE-NOLA AND JAMIE

We follow Nola as she walks back to Jamie.

JAMIE

I don't know why I should take you back but I will. Nola, mess up again and that's it.

189. LONG SHOT-100 STEPS

Jamie and Nola are hand in hand ascend the 100 steps that leads up to the monument in FORT GREENE PARK. Jamie puts his arms around her, halfway up they both stop. Nola removes his arm and we can tell they are yelling at each other. We can hear it faintly. Nola turns and runs down the steps. Jamie yells after her but by now Nola has run past us. He looks at her run away and sits down on the steps.

190. INT. NOLA'S LOFT-DUSK

Nola stands by the window as the light of the sun packs it in. This has been a long, long day and we can see the evidence of that on the face of Nola Darling. She stares right at us, at the camera, for the last time. She's tired and this is the FINAL CONFESSION.

191. CLOSE-NOLA

NOLA

That celibacy thing didn't last too long. Who was I fooling? As for Jamie.

She shakes her head.

NOLA

I got a little crazy, should have never gone back in the first place. It was a momentary weakness. He wanted a wife, that mythic old fashioned girl next door. But it's more than that. It's really about control, my body, my mind. Who was going to own it? Them.

She points out the window.

NOLA

Or me? I'm not a one man woman.

Nola smiles.

NOLA

There you have it. From a number of people, all claiming they know what makes Nola Darling tick. I think they might know parts of me.

The CAMERA slowly moves away from Nola's face into a LONG SHOT of the loft. Nola jumps onto the "loving bed" which are surrounded by candles.

CUT TO BLACK

TITLE

END END

ROLL END CREDITS