

NICE GUY (THRILLER)

We start on a close up of two people smiling at each other, a very deep, droning, dream-like music bubbling (non-diegetic), this conflicts with diegetic music coming from the raging party outside the bedroom, this not phasing our entranced couple who are so engrossed in each other. Their names are PARKER and HAILEY. They keep staring, eventually breaking the silence.

PARKER

This doesn't appear that stellar of a moment, but let me argue, it does.

HAILEY

(Playful)

Oh really.

PARKER

Let's think about it, first we got some music in the background,
(pointing towards the door)
sets the mood, then we have some pretty good lighting, alcohol
(he pulls out a can of beer which causes HAILEY to giggle)
a bunch of our incredibly close friends and most importantly, the two of us.

HAILEY

(sudden)

Where are you going with this?

PARKER

(mischievous grin)

I'm saying that this sounds a lot like the setting for a proposal.

HAILEY

(rolling her eyes)

Oh my god.

PARKER

We can open the door, let everyone out there applaud, it'd be perfect.

HAILEY

You're a few years too early buddy.

(CONTINUED)

CONTINUED: (2)

PARKER

I guess I am, but don't be surprised
in three years when I get down on one
knee in the middle of a Mattress Firm.

HAILEY

(giggling)

A Mattress Firm? I'm starting to think
this would be more romantic if you
stopped talking.

PARKER does a zipping motion across his lips, smiling, we cut to HAILEY when suddenly behind her the door slams open, PARKER in the doorway, we pan to what he's looking at. It's the same scene except in PARKER'S place, it's KYLE. PARKER'S draw drops and slams the door, everyone's faced paralyzed with shock.

2 INT. PARKER'S CAR - NIGHT

2

PARKER sits in his car outside the party. He's furious, and we linger on his face when suddenly an outburst of violence as PARKER slams his fists against the steering wheel, yelling. He continues his fury when he stops suddenly, attempting to recollect his thoughts. We linger on him for a moment before drawing focus to outside, as we see KYLE saunter outside with HAILEY in tow.

PARKER examines carefully, starting his car. He waits for KYLE to enter his car and PARKER pulls out of the parking space, following KYLE to his car. He does so, and takes a picture of his license plate.

3 EXT. OUTSIDE KYLE'S HOME - SUNSET

3

We see Parker's car pull up on the side of the street. PARKER exits the car, and walks across the street the apartment complex. We follow him to Kyle's car where he puts a penny in the handle of the passenger side back door. PARKER walks back to his car.

4 INT. PARKER'S GARAGE - NIGHT

4

PARKER rummages through some junk inside of his garage. We see him pull out a hammer.

5 EXT. PARKING GARAGE - DAY

5

PARKER drives up a parking garage. We cut to him parking at the top floor. He gets out and looks at the sky.

6 INT. KYLE'S WORK - DAY 6

PARKER walks inside Kyle's work. He goes to the front desk.

PARKER

Hey, I'm a new hire, can I see a copy
of this week's schedule.

CLERK

Sure!

The schedule slides in the frame. We focus on the name of
KYLE CRUISE.

7 EXT. PARKING GARAGE - DAY 7

KYLE drives up the parking garage and parks at the very top.
He gets out and locks his car. We see every lock go down,
indicating it's locked except for one that stays up, we cut
to the coin in the passenger backdoor.

8 EXT. PARKING GARAGE - NIGHT 8

The same angle as before, instead, it's night. We then see
Parker's car come in to frame and parks slightly distant to
Kyle's. PARKER gets out and walks towards Kyle's car. He
opens the door with the coin in and gets inside.

9 INT. KYLE'S CAR - NIGHT 9

PARKER hides in the little crevice of the backseat, clutching
the hammer. He looks around and covers himself with some of
Kyle's junk and clothes. He waits there, a conflicted look on
his face. He checks his watch. He waits a little longer and
peeks his head in which he see's KYLE walking to the car. He
puts his head down quickly. KYLE enters the car first, and we
think that's it, but suddenly HAILEY also enters the car.
PARKER is surprised, a wrench in his plan.

HAILEY

(Looking towards KYLE)

Thank's for the ride by the way.

KYLE

No prob, sorry that he won't even talk
to you anymore.

HAILEY

He's just so... he's so fucking toxic.
I swear, there's something wrong with
him.

(CONTINUED)

CONTINUED: (2)

KYLE

Something wrong with *him*, not you,
don't feel guilty about this, he had
it coming.

HAILEY

I'm just afraid he's going to- to hurt
himself. Or hurt someone else.

KYLE

He'll get over it. You should get over
it to.

KYLE starts the car. Cut to PARKER clenching the hammer,
enraged. KYLE throws his apron in the back on top of PARKER
who winces. The car goes in motion as PARKER waits down
there. The car goes down the parking garage as KYLE and
HAILEY look off unsuspecting. PARKER waits.

KYLE (CONT'D)

Fuck, I forgot my parking ticket.

He reaches back for his apron and pulls it off of PARKER,
pulling the ticket and throwing it back there again. The car
moves on, and PARKER stays there, riveted and nervous. KYLE
continues to drive and eventually makes it to Hailey's house.
He parks the car and looks at her, they stare for a bit and
he attempts to kiss her but she pulls away.

HAILEY

(pained)

Thanks for the ride.

She closes the door. KYLE sighs and looks off, conflicted. He
puts the car back into drive and continues. PARKER grips the
hammer even tighter until eventually we make it to Kyle's
house.

10 EXT. OUTSIDE KYLE'S HOME - NIGHT

10

KYLE parks in his usual spot and gets out. PARKER takes a
deep breath and follows him, getting out of the car. KYLE
reacts in a jolt and stumbles back as PARKER saunters, the
hammer in hand.

KYLE

What the fuck's your problem?

PARKER

You fucking stole her from me.

(CONTINUED)

CONTINUED: (2)

KYLE

She doesn't like you because you're a fucking psychopath!

PARKER

And you're a fuck boy, you don't care about her feelings, you just want to sleep with her.

KYLE

I treat her better than you do!

PARKER swings and misses. KYLE dodges and pushes PARKER. PARKER swings again catching KYLE on the arm and he falls over, quickly getting back up. KYLE swings and knocks PARKER to the side, who quickly turns around, swinging the hammer. KYLE jumps back and they stare each other down. They circle each other when suddenly KYLE lashes out with his keys, attempting to scratch PARKER. He grazes him but PARKER retaliates, hitting KYLE with the hammer. He drops to the ground. PARKER looks down at him, holding up the hammer. We see it fall and hear a loud gushing sound. Blood spatters on PARKER. He is crazy eyed, breathing heavily. He drops to his knees and begins to weep.