

LIMERENCE

Screenplay by
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LIMERENCE

NOTE: THESE ARE SCENES TAKEN FROM THE SCREENPLAY, "LIMERENCE," AND USED IN THE SCRIPT FOR "BACHELORMAN."

FADE IN ON:

INT. HOSPITAL DELIVERY ROOM - NIGHT

The delivery room of a large metropolitan hospital, circa 1967. A woman (MRS. CLEAR) strains through the agony of childbirth while a DOCTOR and NURSES tend to her. As one of the nurses wipes Mrs. Clear's brow a friendly voice comments on the action.

ADAM (v.o.)

Hi. I know you're probably wondering what we're doing here, but I thought it was important you see this. My name is Adam Clear, and the woman in pain on the delivery table is my mother. I know she's in pain because she'd tell me about it at seminal points in my upbringing – like every time I broke a dish or talked back.

Mrs. Clear lets out a cry of pain as a new contraction hits.

ADAM (v.o. – cont.)

Notice that my dad is nowhere to be found. This being the dark days before natural childbirth, and husbands and wives 'sharing the experience' he's probably where most fifth-time fathers spend the delivery. A bar. Anyway, I thought it was important you see this because I believe all my troubles with women stem from this moment...

The Doctor calls out encouragingly.

DOCTOR

Push, Mrs. Clear, push!

MRS. CLEAR

(screaming)

I'm pushing! I'm pushing!

ADAM (v.o. – cont.)

... the first time a hysterical woman threw me out.

The sound of a screaming newborn suddenly fills the room. The Doctor grins up at Mrs. Clear.

DOCTOR
It's a boy, Mrs. Clear.

MRS. CLEAR
A boy... thank God...

Glancing down, the Doctor and Nurses' eyes go wide. The HEAD NURSE mutters in shock.

HEAD NURSE
Doctor - do you see...

DOCTOR
Oh my God...

MRS. CLEAR
(worried)
What is it?

DOCTOR
I've never seen this before. He's... he's trying to get back in!

ADAM (v.o.)
Okay, so I have a tendency to resist change...

CUT TO:

ADAM BECOMES A MARRIAGE COUNSELOR WHO DISPENSES ADVICE TO MARRIED COUPLES. THEN, AS IN "BACHELORMAN," THE HERO GETS ACCUSED OF BEING A BAD BOYFRIEND – WE THEN CUT TO EX-GIRLFRIENDS:

ADAM
Give me a break! I'm experienced. I know how to satisfy a woman. I'll bet every woman I've slept with still thinks fondly of me.

CUT TO:

INT. BUSINESS OFFICE – DAY

A young woman sits at a desk, working at a computer terminal. She stops typing, turning from the keyboard and speaking directly to the CAMERA.

GIRL #1

Sure, I had sex with him. Sex with Adam Clear is a once-in-a-lifetime experience... thank God.

EXT. BEACH – DAY

A cute, bubbly blonde speaks to the CAMERA.

GIRL #2

Oh, I remember Adam. We made love two times.

(thinks)

No, sorry – it was more like one-and-a-half...

(thinks again)

Okay, let's just say once... I don't know why he never called me again.

INT. GROCERY STORE – DAY

A check-out girl pauses while ringing up a customer.

GIRL #3

Adam Clear, right. He knew a few tricks sexually.

Unfortunately, they were beg, roll over and play dead.

INT. TRACT HOME – NURSERY – DAY

A young woman sits in a rocking chair, a crying baby in her arms.

GIRL #4

Who?

CUT TO:

IN "BACHELORMAN" THE MAIN CHARACTERS HAVE ADJOINING APARTMENTS. IN "LIMERENCE," MONICA IS FIRED FROM HER JOB AND MOVES INTO ADAM'S HOUSE. SHE STARTS DATING THE HERO'S RIVAL, BOTH BECAUSE HE'S CUTE AND TO TORTURE THE HERO. THE HERO HAS TO LISTEN TO THE GIRL ("MONICA") AND HIS RIVAL HAVING SEX THROUGH AN ADJOINING WALL BETWEEN THEIR BEDROOMS. HE BRINGS A GIRL (DORIS) HOME AND THEY HAVE DINNER. THEN...

CUT TO:

INT. ADAM'S HOUSE – MASTER BEDROOM

Furious, Adam bursts into the room, leading a confused Doris by the arm.

ADAM

Let's make love.

DORIS

(backing away)
Now? No way – this is a little too weird, Adam.

INT. ADAM'S HOUSE – GUEST ROOM

MONICA
Let's make love.

YOUNG ARTIST
(ripping off shirt)
Okay!

INT. MASTER BEDROOM

Embracing her, Adam kisses Doris' neck passionately, moaning loudly. She sighs, put out.

DORIS
Not now, Adam. I mean it!

INT. GUEST ROOM

The Young Artist places his hands on Monica's shoulders. Hearing Adam's moans from the next room she matches them, moaning louder.

YOUNG ARTIST
(thrilled)
Jesus, this is going to be easy!

INT. MASTER BEDROOM

Adam is still moaning as Doris steps into the bathroom. Noticing that she is gone, he moans at a higher pitch, trying to imitate her voice.

ADAM
Oh yes... yes...!

INT. GUEST ROOM

The Young Artist kisses Monica on the cheek. She cries out in ecstasy as she tries to out-moan Adam.

INT. MASTER BEDROOM

Hearing Monica's cry, Adam grabs a chair. He bangs it against the wall rhythmically, mimicking Monica's cry at a higher pitch.

INT. GUEST ROOM

Monica screams louder, more urgently. The Young Artist steps back, taking a seat near the window, where he watches Monica in amazement.

MONICA

Uh... uh... Oh, my God! ...I'm coming!

She pauses, listening for a response.

INT. MASTER BEDROOM

Adam continues to bang the chair against the wall, crying out petulantly.

ADAM

Oh yeah? Well I'm coming, too! Ooof!

EXT. ADAM'S NEIGHBORHOOD – NIGHT

Adam and Monica's screams can be heard by the entire block, lights switching on in many of the houses. Next door, Delmer steps onto his porch, calling out angrily.

DELMER

Keep it down or I'm calling the police!

Della pokes her head out of the door.

DELLA

And the church!

INT. ADAM'S HOUSE – MASTER BEDROOM - NIGHT

Adam continues to bang the chair against the wall as he chants in a high-pitched voice.

ADAM

Deeper! Deeper! Sis-boom-bah! Adam's the best!
Rah-rah-rah!

As he cheers, Doris steps out of the bathroom, naked. She climbs into bed.

DORIS

Okay, Adam. I'm ready.

ADAM

(preoccupied)
Come on, Doris – not now...

INT. GUEST ROOM

Monica is in the final throes of ecstasy, unable to form words anymore. The Young Artist watches her suspiciously.

YOUNG ARTIST

Tell the truth – are you faking it?

Both jump as Adam rushes in, outraged.

ADAM

That's it! Out of my house! I've had enough! All I ever wanted to do was love you, and all you ever did was put me through this bullshit!

MONICA

You've had enough? You're an expert at spewing bullshit! What do you know about love?

ADAM

Nothing! Thanks to you!

The Young Artist slips past them, kissing Monica on the cheek as he goes.

YOUNG ARTIST

It's been great. I'll call you...

ADAM AND MONICA ARGUE, ACCIDENTALLY SETTING FIRE TO THE HOUSE, THEN HAVE SEX AND THE FLAMES OVERTAKE THE BUILDING AND THE FIRE DEPARTMENT ARRIVES AND BURSTS IN. ONE OF THE FIREMEN RECOGNIZES THE NAKED ADAM AND CANCELS HIS MARRIAGE COUNSELING APPOINTMENT.

CUT TO:

INT. ADAM AND MONICA – MONOLOGUE

Adam and Monica standing before the blank background together. They look tired and disheveled.

ADAM

The house is a complete loss, and since they say the fire was caused by negligence the insurance company won't pay. Apparently, I didn't have a flaming cat clause in my policy.

MONICA

WE don't have anything left. No house, no car, no money, no belongings. We're completely destitute.

ADAM

(shrugs)
It seems like there's only one thing to do...

CUT TO:

INT. CHURCH – DAY

A wedding is taking place. Guests are seated in pews, the organist playing. All is peaceful – until a piercing scream rings out, everyone jumping in surprise. After a moment Adam steps from the wings, taking his position at the altar, followed by Todd, Jay and Donald. We hear Adam's voice over the scene.

ADAM (v.o.)

In my experience with love, I've found three basic fallacies that you should never believe: Never believe anyone who says 'I'm a lover, not a fighter' – they've obviously never been in love. Never believe any songs by Paul McCartney. And most important, never believe anybody who tries to tell you about love – including me.