



THE SALT OF HER SKIN

# LOGLINE

Matrimony, infidelity, divorce and a wounded deer brings together diverse couples living in Los Angeles.

LOGLINE



# THEME

**THE SALT OF HER SKIN** is a story of lost, often damaged people searching for kindness, happiness and meaning. This is not a story about being in love. It is about the trials of relationships.

The tone swells between indifference, hopefulness, and pain. Each character is disconnected in some way. They've been used, chewed up, spit out, all of it. **THE SALT OF HER SKIN** starts in the midst of the dreams that are wished upon in most romantic comedies, and then inhabits the realities that occur afterwards.

Jules and Gerald with their hollow union, his stoic affairs, and her damaging doubts. Gerald is good at acting like he loves Jules when clearly that's not the case. While Jules accepts that Gerald will never be truly devoted to her, her self-doubt and fear of ending the relationship keeps her with a man she cannot trust.


Mick with his hard times, a failure within his professional and personal spheres and unable to ever catch a break. Ashley as a kind of female equivalent of Mick but with trust issues that will never allow her to experience life in a deep meaningful sense. Their relationship seemingly doomed from the start as they break apart and fight the desire to come together again.

It is a story of intimacy in all its forms. From the prelude of tenderness, through the depths of depravity, perversity and despair. It celebrates the inherent imperfection and dysfunction that permeates all aspects of marriage and relationships, though specifically the point where the acceptance of failure has been reached towards the end of a union. Showing us that sometimes the undercurrents of love are far more significant, than the conventional sentiments of hope, possibility, and fate.



# ASHLEY

As beautiful as she is troubled, Ashley (25) remains a faint mist of color amid the cruelty and brutality of love. Her pain has driven her to believe all men are equal in quality and value, and that they will never be worthy of her love and devotion.



FADE IN:

Through a haze of cigarette smoke, Ashley stares into us for a long moment.

ASHLEY: You want to know my definition of love?  
Getting paid to do topless bondage videos.

GERALD: How is that love?

Ashley nonchalantly stamps out her cigarette.

ASHLEY: My last boyfriend didn't pay me.



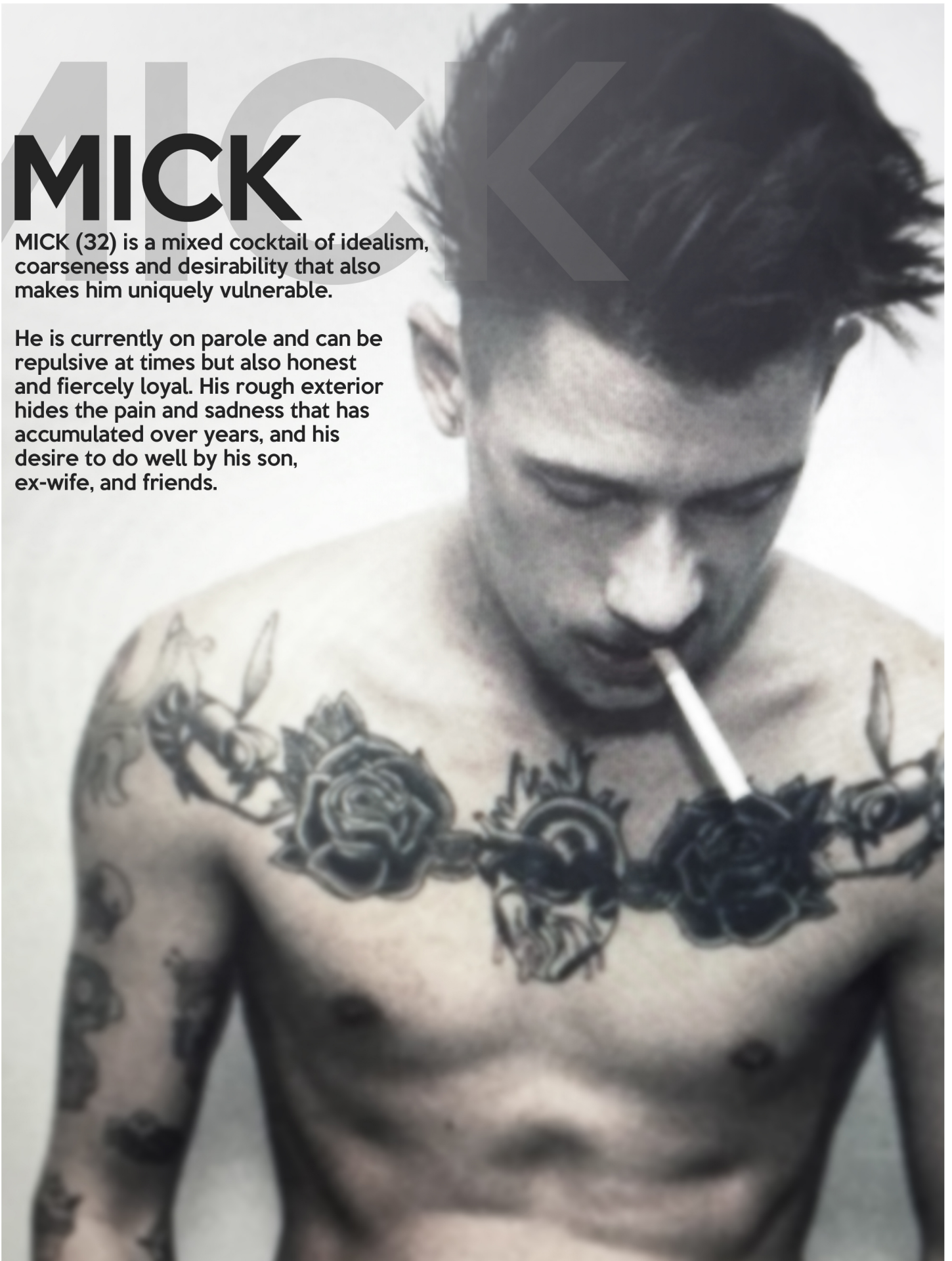
# ASHLEY



# MICK

MICK (32) is a mixed cocktail of idealism, coarseness and desirability that also makes him uniquely vulnerable.

He is currently on parole and can be repulsive at times but also honest and fiercely loyal. His rough exterior hides the pain and sadness that has accumulated over years, and his desire to do well by his son, ex-wife, and friends.



INT. AIRPORT BATHROOM - DAY

MICK takes a drink from a flask. He's wearing grey custodial work overalls with a mop tucked under his arm.

As he puts the flask in his pocket, the door to the stall swings open and a FRAT BOY in a neon green golf shirt comes strutting out.

Mick starts into the stall then pulls back in disgust.

MICK: Hey, you need to me to flush your shit for you?

FRAT BOY: Excuse me?

MICK: There's a turd still in the bowl. You get off on that? Knowing another man flushes your waste, you fucking child.

FRAT BOY: I didn't want to touch the handle. I didn't want to have to wash my hands again.

Mick stomps down the lever with his shoe.

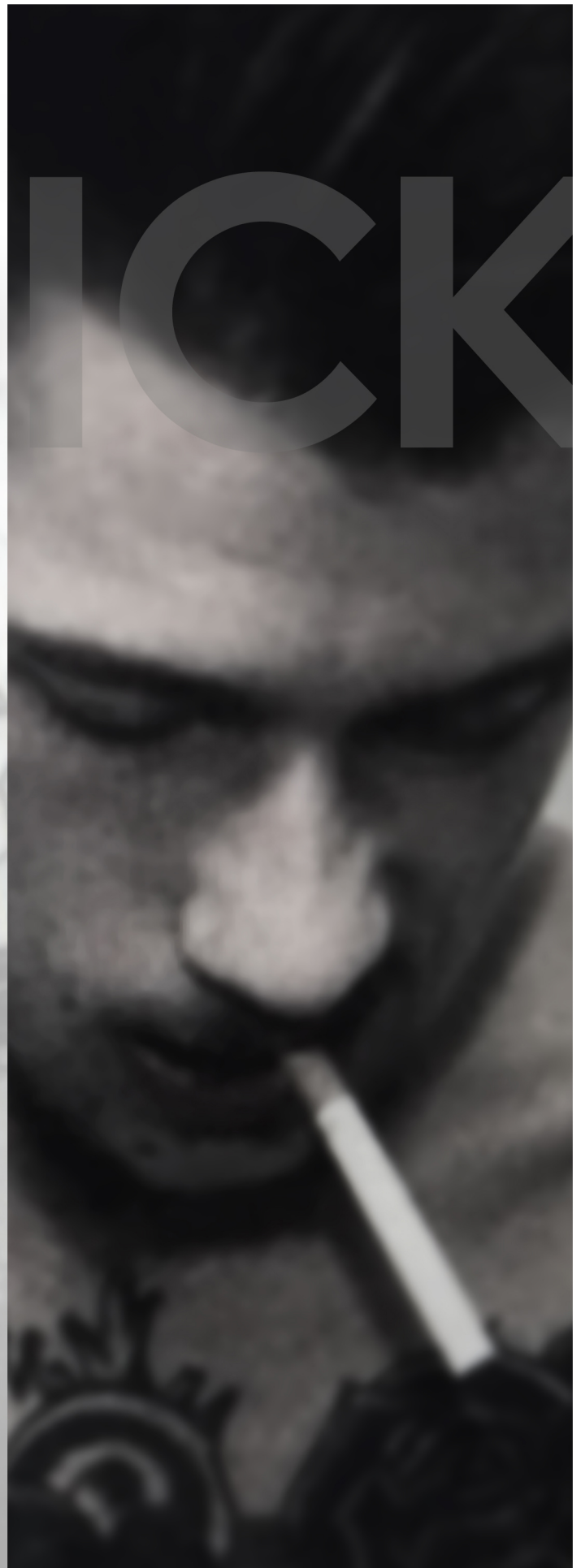
MICK: Was that fucking hard, fuckball? It's not complicated, after you dump you push down on the goddamn lever. That way the next guy doesn't have to see your shit.

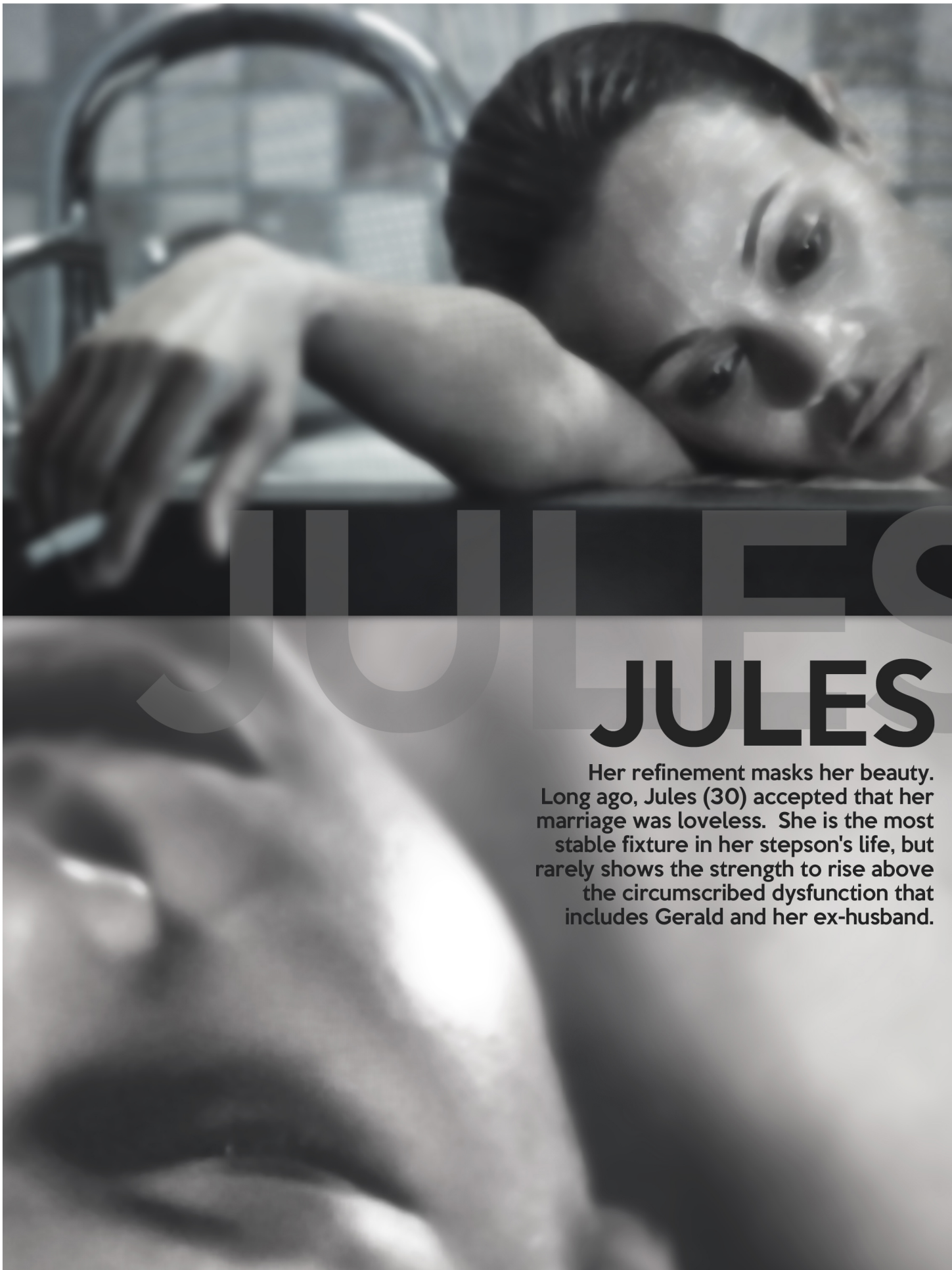
FRAT BOY: What's your name? I'm going to report you.

Mick points to his security placard.

MICK: Right here asshole. Employee 649. You can use any terminal phone. Now get the fuck out of my sight.

Mick watches as Frat Boy scurries away.





# JULES

Her refinement masks her beauty. Long ago, Jules (30) accepted that her marriage was loveless. She is the most stable fixture in her stepson's life, but rarely shows the strength to rise above the circumscribed dysfunction that includes Gerald and her ex-husband.



INT. RESTAURANT - NIGHT

Gerald and Jules sit at a corner booth in the trendy hotspot.

JULES: The opposite of love isn't hate.

GERALD: Oh? And what is?

JULES: Indifference.

Valeria steps up behind Jules but Gerald's face betrays little, he simply glances up and takes her in.

GERALD: Hello.

VALERIA: Hi, Gerald.

GERALD: This is my wife Jules, and I'm sorry, what was your name again?

VALERIA: (extends a limp hand) Valeria.

JULES: (quickest shake ever) What a beautiful name.

VALERIA: I made it up.

JULES: It sounds like a disease.





# GERALD

Like many children of alcoholics, Gerald (42) is an egomaniac with an inferiority complex who struggles with fidelity, success and fame.

He knows that to make art – to create something beautiful – he must sacrifice an easy life and comfort, which he knows he will never again be able to do.



**INT. ART GALLERY - DAY**

Gerald and Mick walk through the cavernous space. Gerald stops in front of one of his photographs - a massive wall installation that features a stunning model with a luxurious mane of hair dramatically backlit.

**GERALD:** It's an illusion that we're selling, Mick. See that. All horsehair pieces we glued in on the day. Love her but she's got a bald spot I could land my Eurocopter on. I look around this city and I see all these gorgeous, exotic faces. But when it comes to casting I get the same incestuous pool of Brazilian-Ukrainian clones to choose from. All wanting to know how I'm going to fix their lumpy Botox injections or retouch their track marks. I want to say I'm a photographer, not a fucking magician, but I spend more time in Photoshop than I do with my camera. The erase tool takes away more of the image than I originally shot. In the end, I've created a person that never existed.



# MICHAEL EASTON

WRITER / DIRECTOR

Michael Easton adapted a short film based upon an unfinished script by legendary Doors frontman Jim Morrison. The film, "Daedalus Is Dead", appeared at more than a dozen major film festivals and was later purchased by The Sundance Channel.

Easton's feature screenplay "Monty", a biopic detailing the tragic life of actor Montgomery Clift is being produced by Relativity Media. His second feature screenplay, "Queen of Jazz" is currently in development with Norman Lear. Last year his short film, "Ultraviolet" chronicling the last night of avant-garde filmmaker Donald Cammell won the prestigious Best Shorts Showcase and was awarded the Grand Prize Award at both The Barcelona and Canadian International Film Festivals.

Michael Easton is also the author of the critically acclaimed trilogy "Soul Stealer" which was named "Graphic Novel of the Year" by Ain't It Cool News in 2011. He cowrote "The Green Woman" for DC Comics with best selling author, Peter Straub.