

FIRE

a screenplay by
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First Draft

4/14/82 (MISSING LAST PAGE)
PG. 134

1

INT: AN OVERBOOKED JUMBO JET IN THE AIR SOMEWHERE OVER BRAZIL

DAVE BARRISH, an intense looking, long haired rock critic in his late twenties, goes over his notes for a story on the Rock Bands of Rio. He sits in economy class with paper strewn across his flight table. Suddenly the plane starts to violently shake. He flattens the papers on the desk to keep them from falling to the floor.

VOICE OVER INTERCOM

May I have your attention please. The Captain wishes me to inform you that because of the tropical storm we are now flying through does not look like it's going to clear, he advises me for your comfort and safety that we must land in Brasilia and wait for better weather conditions to continue our journey to New York.

DAVE

Christ!

VOICE OVER INTERCOM

Thank you very much for your cooperation. We will be arriving in Brasilia in twenty minutes. Please extinguish your cigarettes and put your seat back in an upright position.

DAVE is extremely unhappy with this news. He waves a stewardess over.

DAVE

How long are we going to be in Brasilia?

STEWARDESS

I don't know, sir. It depends on the weather conditions.

DAVE

I got to get out of here -- I've got to file this story by tomorrow.

STEWARDESS

I'm sure it will only be a short delay.

CUT TO:

2 INT: BRASILIA AIRPORT - DAY

DAVE stares out the observation window. The storm rages on. He looks at his watch and walks over to the Pan Am Information Desk. The man behind it attempts to appear busy to avoid DAVE's open hostility. They obviously have exchanged words.

DAVE

So what's the latest update?

ATTENDANT

Nothing has changed.

DAVE

I can't waste any more time with your weather bullshit. Is there any other way I can get out of here?

ATTENDANT

As I told you before, there's a bus to Sao Paulo where you catch a train to Asuncion where you take a plane to Lima where you can connect with another plane to New York.

DAVE

Why will those planes fly and yours won't?

ATTENDANT

(with infinite patience)
The storm is heading East -- your bus and train are West. The planes are cleared to take off at Asuncion and Lima.

DAVE

Where do I sign up?

CUT TO:

3 EXT: BUS

traveling down highway through the tropical storm.

CUT TO:

4 INT: BUS

DAVE, jammed into the bus, with Brazilians, Bolivians, Peruvians, and other assorted South American Indians.

4 CONTD

It is a very rocky ride. It takes all of DAVE's concentration to keep his lunch down.

CUT TO:

5 EXT: HIGHWAY

The rain has stopped momentarily. A large tree has been blown into the road. The bus, to avoid hitting it, swerves sharply, careening off the road into a ditch. There is an ominous snapping from the bus's rear end. The DRIVER, followed by DAVE and a few other men, get out of the stalled vehicle and walk around to the rear. The DRIVER looks underneath. He then stands up, shaking his head.

DAVE

What's the matter?

DRIVER

Crank shift -- no good -- need fixing --

DAVE

Where can we get it fixed?

DRIVER

My brother law, Luis -- his garage near -- I go get him --

DAVE

Do you mind if I come? I could use a little fresh air.

DRIVER

As you wish, senor.

6 EXT: HIGHWAY - DUSK

It's raining again. DAVE and the DRIVER walk down the deserted highway.

7 EXT: SMALL TOWN - NIGHT

DAVE and the DRIVER walk into a small town. On the main drag there's a cantina on one side of the street and a garage on the other. The DRIVER walks into the garage. It's deserted. He crosses the street and enters the cantina. DAVE follows him inside.

8 INT: CANTINA - NIGHT

The place is empty except for an old woman cleaning up behind the bar. The DRIVER walks over to her and they speak in a Spanish sounding language. The DRIVER nods, thanks her and walks back to DAVE.

DRIVER
Luis is at the race.

DAVE
What race?

DRIVER
You know -- like Rebel Without
A Cause -- Drag Race.

DAVE
How do we get there?

DRIVER
(shrugging)
We walk.

CUT TO:

9 EXT: HIGHWAY

DRIVER and DAVID walking down highway. The rain and wind start to die down.

CUT TO:

10 EXT: HIGHWAY DRAG STRIP - FULL MOON - NIGHT

The full moon illuminates the highway, where four cars are lined up reviving their engines. Surrounding them is a crowd of onlookers. The DRIVER and DAVE walk over to it.

DAVE
Is he here?

DRIVER
No. Here's there.

The DRIVER points to one of the cars. The hood is open, and bending down inside is Luis. The DRIVER calls out his name. LUIS looks up, smiles and waves his brother-in-law over. DAVID trails behind. The DRIVER embraces LUIS and starts laughing and talking in Spanish. DAVE finally manages to get the attention of the DRIVER.

10 CONTD

DAVE
What's happening?

DRIVER
Luis will fix the bus.

DAVE
Great.

LUIS finishes what he's been doing, slams down the hood, and leads DAVID and the DRIVER to the side of the road. There's a roar in the distance and a flash of headlights.

LUIS
(pointing toward the
approaching headlights)
The raider comes.

DAVE
(to Driver)
When is he going to fix it?

DRIVER
After the race.

DAVE
(sarcastic)
Of course -- after the race --
what must I have been thinking?

A black Corvette comes speeding down the highway, circles behind the four cars and screeches to a stop next to them.

LUIS
We ready now.

The Corvette is twenty feet from DAVE. As he lights up a cigarette, DAVE looks at the DRIVER, whose face is almost completely obscured by a crash helmet, goggles and beard. DAVE can hardly make anything out of the man's face, but still there's something strangely familiar about it.

DAVE
(to Luis)
Who is that guy?

LUIS
The Raider -- he has no name --
that's what we call him. He
(MORE)

10 CONTD

 DAVE

How long has he been coming to
these races?

 LUIS

Year or two maybe.

 DAVE

I can't believe it.

 LUIS

He win all the time.

 DAVE

That's incredible, considering
he died in a car crash three
years ago.

CUT TO:

11 EXT: NEW YORK CITY - DAY

DAVE walks down 57th Street and enters the Rolling Stone
Building.

CUT TO:

12 INT: EDITORIAL CONFERENCE ROOM

An oblong table. Around it sits the publisher, managing
editor, features editor, and three staff writers. DAVE
is walking back and forth talking excitedly.

 DAVE

And that's it -- He was gone.

 MANAGING EDITOR

You sure it was him?

 DAVE

Of course I'm sure -- no one
screams "Now" the way DeNardo
did.

The features editor is an attractive, dark haired woman
in her late twenties. She relies on her instincts and
smells something big in DAVE's story.

 FEATURES EDITOR

You know that death of his was
always pretty strange.

S.W. 1

I covered it. I talked to the coroner. He cut Jake out of the car -- he signed the death certificate -- C'mon, the guy's dead -- let's let him rest in peace.

MANAGING EDITOR

(to S.W. 1)

Maybe you should have never left the priesthood, O'Conner. That DeNardo Memorial Issue sold more copies than anything we've ever done.

S.W. 1 (O'CONNER)

What are you telling me? Dead Rock Stars sell more magazines than live ones -- Maybe we should start an Obit Sheet. Have a dead one on the cover every week.

MANAGING EDITOR

You want to know the numbers or don't you? For instance, that cover you did on Barry Mantolow last week was the lowest selling cover we ever had.

S.W. 1

Did you think it would have sold more if he was dead?

FEATURES EDITOR

What are we into -- career management here? Let's get back to DeNardo.

(to Dave)

You've got to get proof that he's alive.

MANAGING EDITOR

There is no story if he's not alive.

S.W. 2

You should talk to Jimmy Shep, the band's guitar player.

(MORE)

S.W. 2 (contd)

I think he's an actor now.
He knew Jake better than anybody.

S.W. 3

What about the road manager,
Billy Jamison? He was with
him right before he died.

MANAGING EDITOR

Wasn't there a girl?

S.W. 1

Oh yeah, that married lady he
was banging. It came out at
the trial ... Annie somebody.

FEATURES EDITOR

If Jake's alive, he might be
in touch with one of them.

S.W. 2

I'd start with that buddy of
his, Jimmy Shep. He was there
in the beginning and right up
until Jake was busted.

S.W. 1

You guys are crazy. DeNardo
was convicted of screwing a
girl onstage. He got two years
at hard labor. The guy was
suicidal, and for good reason
-- so he kills himself ...
that's it ... end of story.

DAVE

(firmly)

I saw him.

PUBLISHER

Okay, Dave. You say you saw him,
then get the proof that he's
alive.

DAVE

I want a cover.

PUBLISHER

You get the proof and you get a
cover.

CUT TO:

13 INT: UPPER WEST SIDE BROWNSTONE - DAY

DAVE walks up the steps and knocks on the door. JIMMY SHEP opens it and DAVE goes inside.

CUT TO:

14 INT: JIMMY SHEP'S LIVING ROOM

A large bookcase filled with records, play posters, and an expensive hi-fi system dominate the room. SHEP enters from the kitchen carrying two mugs of coffee. He is a tall, solidly built, sandy haired twenty-four year old. He has a distinctive, intense speech pattern. It's as though his mind is spilling out ideas faster than his mouth can articulate them. SHEP hands one of the mugs to DAVE and sits down on the sofa across from him.

SHEP
Outside of Rio, huh?

DAVE
That's where I saw him.

SHEP
That would be wild.

DAVE
Has he ever tried to get in touch with you?

SHEP
I don't go to mediums.

DAVE
So you don't believe me. You really think he's dead?

SHEP
Hell, he had every logical reason in the world to be. His career was a bust. He had a jail sentence hanging over his head. Christ, if that car didn't kill him, his drinking would have. Trouble is, Jake wasn't logical. There was no sense to anything he did, and the way he died wasn't any different. I remember that call I got from Billy just like it was yesterday.

FLASHBACK TO: Three years ago.

15 SHEP'S BEDROOM - NIGHT

SHEP is in bed asleep. The phone on the bedside table is ringing. SHEP wakes up and answers it.

SHEP
(half awake)
Hello.

BILLY
(speaking fast
and crazy)
Shep -- it's Billy -- listen --
Jake's dead. He got burned up
in a car wreck. They cremated
what was left of him. I got the
urn with his ashes.

SHEP
Wait a minute, Billy -- slow
down -- are you kidding?

BILLY
No -- no -- I got the death
certificate too.

SHEP
Where are you?

BILLY
Mahattan, Kansas --

SHEP
Kansas -- What are you doing
in Kansas?

BILLY
I came to get Jake -- he called
Harry. Said he took the wrong
plane. So Harry sent me after
him -- when I get here, he's
drunk. I book us on a plane
but he gives me the slip. I
hang around the airport a couple
of days, hoping he'll show up.
Then I read in the local paper
that some guy burned up in a car
crash -- I go to the sheriff and
they send me to this funeral home
-- this guy Dr. Wood -- he's the
town coroner and mortician --
(MORE)

15 CONTD

BILLY (contd)
says he cremated Jake and shows
me this urn.

SHEP
How did you know it was Jake?

BILLY
I checked out the stuff they
pulled out of the car. It was
his. They had Jake's name on
the death certificate.

SHEP
Didn't they know who Jake was?

BILLY
In Mahattan, Kansas? All they
know about music is Frank Sinatra
and the Mandrell Sisters.

SHEP
I don't believe this -- it smells
like one of Jake's stunts. He'll
turn up -- you'll see.

End of FLASHBACK.

CUT TO:

16 INT: JIMMY SHEP'S LIVING ROOM

DAVE talking to SHEP.

DAVE
And he did.

SHEP
Says you.

DAVE
Why don't you believe me?

SHEP
I saw the death certificate.

DAVE
He could have bribed the
doctor.

SHEP
(considering the possibility)
He could of -- and you could of
been seeing things.

16 CONTD

DAVE

I saw him.

SHEP shrugs.

DAVE

Look, suppose he didn't die,
why do you think he would dis-
appear and play dead.

SHEP

That was Jake ... you never
knew what he was going to do
next. He got into this whole
Rock and Roll thing ass backwards
... and probably got out the same
way ... who knows?

DAVE

What do you mean, he got in ass
backwards?

SHEP

You know, Jake was a great mimic.
He could do anybody. I remember
when we were putting together
this school skit with a take-off
of Mick Jagger. It was part of
a comedy review I was in. So,
we got a booking at Queens College
and my Jagger gets pneumonia.

CUT TO:

FLASHBACK

17 INT: GARAGE IN JERSEY CITY

JAKE is on his back working underneath his car on the transmission. The car radio is playing "Satisfaction." SHEP walks in and watches JAKE's legs jerking in rhythm to the music. He kneels down and looks underneath the car. JAKE is singing along with the radio, doing a perfect imitation of Jagger as he bangs away in the car transmission. JAKE is dark, Italian, lean, street handsome with strikingly clear blue eyes and a disarmingly sly smile. His body radiates heat. His presence is electric. There is always a sense of danger about him.

17 CONTD

JAKE

(singing)

I can't get no satisfaction --
I can't get no girly action --
But I try --
But I try --

SHEP reaches in the car and flips off the radio.

SHEP

Hey Jake, it's Shep.

JAKE

(slipping out from
under the car)

What are you doing?

SHEP

What are you doing?

JAKE

Fixing my car up -- I got a run
Saturday night.

SHEP

You're going to kill yourself
on one of those fucking drag
strips.

JAKE

C'mon Shep -- you sound like my
old man.

(imitating his father)

Why don't you got to college and
make something of yourself like
Shep. No, you want to end us
as a grease monkey in a Sunoco
Station.

(to Shep)

What's wrong with working cars?
I make good money.

SHEP

Want to make some extra?

JAKE

Doin' what?

SHEP

Doin' your Mick Jagger.

17 CONTD

JAKE
You're kidding --

SHEP
No, we're doing a show at Queens
College Saturday. They're paying
five grand for the night, and my
Jagger got sick.

JAKE
We're going to be the Stones?

SHEP
No, no. We play their record
and pretend to be the Stones --
c'mon Jake, help me out.

JAKE thinks for a minute.

JAKE
Can I be out by midnight?

CUT TO:

18 INT: THE STAGE - QUEENS COLLEGE AUDITORIUM - SATURDAY
NIGHT

JAKE mimics Jagger doing "Satisfaction." In the middle
of the number, a clumsy stagehand knocks over the record
player. JAKE doesn't miss a beat -- he keeps singing,
but now in his own voice, and he's sensational. SHEP
playing guitar backs him up, and the other band members
join in.

CUT TO:

19 BACKSTAGE

SHEP pays off JAKE.

SHEP
Do you know what we oughta do?

JAKE
(pocketing the money)
What?

SHEP
Start a band -- we were great out
there.

JAKE
The Stones were great.

19 CONTD

SHEP

You sing better than Jagger.

JAKE

I was just fucking around -- I can't sing.

SHEP

You sure fooled those kids out there.

JAKE

But I didn't fool myself.

SHEP

C'mon Jake, I can write the songs and you can sing. We'll make a bundle!

JAKE

(shaking his head)

Shep -- I gotta go.

CUT TO:

20 EXT: JERSEY TURNPIKE - 3 A.M.

JAKE is in his supercharged Corvette. He looks across to the young greaser in the souped up Chev next to him.

GREASER (FALCO)

Where's your gas mask, DeNardo?
You want to choke to death on my
exhaust fumes?

JAKE

Christ, Falco -- don't you ever
shut up?

FALCO

I got a lot to crow about.

JAKE

(looking over
Falco's car)

You got shit.

A kid bathed in their headlights drops the starting flag and both cars take off. FALCO moves out ahead. JAKE jams the accelerator through the floor boards and moves neck and neck with FALCO. FALCO looks over and suddenly

20 CONTD

jerks the steering wheel to the right. The front end of his car rams into JAKE's. The Corvette fishtails off the road -- flips over, and finally comes to rest, upside down.

CUT TO:

21 INT: HOSPITAL ROOM

JAKE, wrapped in bandages, lies in bed. SHEP walks in. He's carrying a guitar.

SHEP

Ready to Rock and Roll?

JAKE manages a weak smile.

SHEP (VO)

So when Jake gets out of the hospital, we start rehearsing with a couple of guys from school, bass guitar, organ, sax and drums. We work every night over at Jake's garage. Breaking off only to pump a little gas. I set up a couple of gigs on the weekends -- weddings, school dances, local Jersey bars -- doing Stones and Rod Stewart songs mostly, but always throwing in a couple of our own. Jake was self-conscious at first, but when he starts focussing in on the girls moving their asses in the front row -- his confidence grew. We kept playing and Jake got better and I pressured a talent booker at the Night Owl to give us a shot at being their Club band -- you know, the warm up act for the big headliners like Billy Joel, The Police, Stevie Nicks. We didn't stay a warm-up act long -- we blew those headliners right the fuck off the stage.

22 INT: THE NIGHT OWL

JAKE grips the mike stand, his head erect, eyes staring out into the audience.

22 CONTD

JAKE

(singing)

We've come to the end, my bitchen friend.

A beautiful young girl stares back at JAKE from the first row. She's the "bitchen friend" he's singing to. JAKE looks straight at her and she begins to cry.

JAKE (contd)

(singing)

We've come to end, my bitchen friend --
 Our brief affair was grand --
 Everywhere we ran was grand --
 You were mine again, again --
 Now I never want to see your face again.

JAKE closes his eyes, rocking his head back. The band breaks into a slow reptitious erotic drone.

The girl is crying openly now, the pain of JAKE's rejection is too much. She gets up and stumbles out of the club.

JAKE watches her leave, a sorrowful expression momentarily crosses his face. He's hurt her, but she was warned. He looks back into the crowd. Another girl catches his eye.

JAKE (contd)

(singing)

There's a darkness comin' into town --
 A darkness that's nowhere found.

She smiles deeply back at him, moving her body to the music.

JAKE (contd)

(singing)

Beware to those who feel its beat --
 Cover your eyes and still your feet.

The girl sways sensuously with the throbbing beat. JAKE stares at her body -- then shuts his eyes as the droning sounds from the band build to a sexual climax.

Suddenly we're in JAKE's dressing room between sets. JAKE opens the door and the girl stands in the room, waiting for him. She is moving her hands across her body. JAKE walks towards her. She begins to slowly unbutton her blouse, revealing her breasts, firm, full, and damp with sweat. JAKE bends his head to kiss them. The girl stops him, firmly clamping her hands on both

22 **CONTD**

sides of his head -- she raises it to face her. Her lips mouth "Say you love me." JAKE smiles and kisses her hard on the mouth. JAKE's eyes jerk open. He's back on the stage. The girl still moves sensuously in the audience before him. He eases the mike from the stand and glares down at her, legs braced.

JAKE (contd)

(singing)

Everybody's been burned before --
 Everybody knows the pain --
 Anyone in this place --
 Can tell you to your face --
 Why you shouldn't love anymore.
 Everybody knows it never works --
 Everybody knows, and me --
 I know that door
 That shuts just before
 You get the love you need.
 So come on baby, let's not kid around --
 Embrace the darkness and bend to the sound --
 I want you and you want me --
 Forget about love and just FUCK ME!

JAKE's voice rises in orgasmic cry. Behind him the band builds to a musical climax.

CUT TO:

23 **INT: THE BACK OF THE CLUB**

The face of the owner of the club, MILT PARDO, turns white. He turns to his booker.

MILT

What's the name of this band?

BOOKER

Fire.

MILT

When are you going to start
 listening to the acts you book
 in my club?

CUT TO:

24 **INT: ONSTAGE**

SHEP can't believe what JAKE just sang, but he keeps on playing. JAKE still sings, turning his eyes upon the moving girl.

24 CONTD

JAKE

(singing)

Come on, bay-be -- take a chance with me.

She stares back at him, aroused, ready.

JAKE (contd)

(singing)

Come on, bay-be -- take a chance with me --
And meet me in the back between the acts.

JAKE closes his eyes again and he's back in his dressing room, fucking this girl on the floor. The band begins a rapid chugging rush to the shuddering orgasmic finish, with JAKE moaning sensually. As the girl and he come, he jerks open his eyes again, and he's back on stage singing to her.

JAKE (contd)

(singing)

We've come to the end, my bitchen friend --
We've come to the end, my bitchen friend.

The girl slowly shakes her head.

JAKE (contd)

(singing)

Our brief affair was grand --
Everywhere we ran was grand.

The girl's eyes start to fill with tears. JAKE closes his eyes and finishes the song.

JAKE (contd)

(singing)

You were mine again, again --
Now I never want to see your face again.
Never -- again, again --
We've come to the end.

CUT TO:

25 INT: DRESSING ROOM

JAKE, SHEP and the rest of the band enter their dressing room. MILT and the BOOKER are waiting for them.

MILT

(to Jake)

You're fired!

25 CONTD

JAKE

(smiling)

No -- the band's name is Fire
-- not Fired.

MILT

No -- Mr. Sewer Mouth -- The
band is fired -- so get the
hell out of here.

SHEP (VO)

Well, Jake got us fired but it
didn't make any difference,
because Sal Carducci of Imperial
Records had seen us and offered
us a record contract. So we
started recording our first album.
We didn't know what we were doing,
which suited Jake just fine. He'd
try anything, just to see what
would happen. I remember one
night he was trying to get the
right kind of "now."

26 INT: RECORDING STUDIO

JAKE is in a recording booth, listening to the playback
of the song they're adding JAKE's vocal to. SHEP and
DON, the producer, sit behind the recording console when
the song reaches:

I want it and I want it now --
I want it and I want it now --
Now?
Now?

DON cues JAKE in. JAKE screams into the mike.

JAKE

Now-wwwwwwwwwwwwwwwwwwww!

JAKE shakes his head and stops. DON kills the playback.

JAKE (contd)

It's no good.

SHEP

You're too tight, man.

JAKE

Yeah.

26 CONTD

SHEP

Maybe we should knock off?

JAKE

No, I can do it.

DON

Maybe you need a hooker.

JAKE

A hooker?

DON

Yeah, get her working on you in
the booth there.

JAKE

A hooker? Really?

DON

Why not? We've tried everything
else. Hell, I'll even spring
for her.

CUT TO:

27 INT: RECORDING STUDIO

HOOKER being escorted into the recording studio. DON points to the recording booth. The HOOKER takes one look at JAKE, smiles, and starts to take off her clothes.

CUT TO:

28 PLAYBACK, "THE LOVING'S OVER"

The now naked HOOKER is in the vocal booth with JAKE. She kisses and caresses JAKE. She moves down across his chest and stomach as he grips the mike, waiting for his cue. We hear the playback: JAKE singing.

I want it and I want it now ...
I want it and I want it now ...

The HOOKER's head disappears from view over JAKE's groin.

Now?
Now?

DON cues JAKE. But JAKE has closed his eyes. The music rolls on. He, too, finally sinks out of view into the

28 CONTD

bottom of the booth. A few minutes later, as the song rolls to an end, they hear JAKE's voice through the mike.

JAKE (OS)
I guess I missed my cue.

End of FLASHBACK.

CUT TO:

29 INT: SHEP'S LIVING ROOM - DAVE AND SHEP

DAVE
That's pretty crazy.

SHEP
It's called "improvisation" ...
or "anything might work."

DAVE
There's a quote of Jake's that
appeared in print alot. It goes:
"I'm interested in revolt, disorder,
and chaos ... "

SHEP
(finishing the quote)
... all activities that have no
meaning. It's an old Jim Morrison
quote. I reworked it for Jake.
Morrison was a great source for
Jake's hot quotes.

DAVE
Did Jake believe it?

SHEP
He came to believe it. First,
it was just an act. Then he
started living it. He would
push a situation as far as it
would go just to see what would
happen. It was great theatre,
but it sure fucked up the music.

DAVE
Is that what made you quit the
band?

SHEP
Yeah, Jake would be on stage
screwing around, playing with
(MORE)

29 CONTD

 SHEP (contd)
 the crowd and we'd be behind
 him playing our asses off, making
 up some kind of musical riff til
 he got bored talking and dancing
 and do what he was there for ...
 to sing!

CUT TO:

30 INT: STAGE OF THE BOSTON CONCERT

JAKE is dancing with a girl onstage while SHEP and the
 band play an interminable musical break.

CUT TO:

31 INT: JAKE'S DRESSING ROOM - BOSTON

JAKE is downing a handful of pills. He moves slowly
 as though carrying an onerous weight. He washes the
 pills down with a hefty swig from a bottle of Scotch.
 SHEP enters the room.

 SHEP
 I'm quitting.

 JAKE
 (laughing)
 Quitting what?

 SHEP
 This! The band! You!

 JAKE
 What's the matter with you?

 SHEP
 I don't want to do this anymore.

 JAKE
 Do what?

 SHEP
 Stand around with my cock in my
 hand while you dance around like
 you think you're some crazy sex
 god.

 JAKE
 It's just a show. Christ, what
 do you think we're paid for?

31 CONTD

SHEP

To play music.

JAKE

You think they come out to hear music? They get that on their record players. They come out to see something happen. Something that will blow their minds.

SHEP

Making up your own quotes now?

JAKE

Shep, I'm not your trained seal anymore. I can think for myself.

SHEP

This is Shep you're talking to, not some groupie with her mouth open and her legs spread.

JAKE

Okay, Shep. I am Fire, and don't you forget it! You want to take a walk -- there's the door.

SHEP stares at JAKE for a beat. He's about to say something, but changes his mind and walks out the door.

CUT TO:

32 INT: SHEP'S LIVING ROOM - DAVE AND SHEP

DAVE

You never saw him again?

SHEP

Yeah, he came to see Dionysus. And that really fucked him up.

DAVE

Why?

SHEP

Cause that's where he got the idea to screw that girl on stage.

DAVE

You mean at Atlanta?

32 CONTD

SHEP

Yeah -- Atlanta.

DAVE

You were there?

SHEP

Yeah, I was there -- He begged me to play with the band -- just one more time -- for old time's sake, he said. But what he really wanted to show me was that he could screw a girl on stage, and I couldn't.

DAVE

Did he?

CUT TO:

33 INT: THE STAGE OF THE ATLANTA COLISEUM

JAKE stands before SHEP, staring out into the huge auditorium. He's put on weight. His face is bloated. Suddenly, his knees buckle. He grabs onto the mike stand to keep himself from falling. SHEP moves up behind him and throws an arm around his shoulder, bracing his body against his. The crowd roars its approval by chanting "Shep, Shep, Shep."

JAKE turns his head around and drunkenly stares into SHEP's eyes.

JAKE

They miss you, buddy.

SHEP

(smiling)

Yeah.

JAKE turns back to face the crowd. He pulls himself out of SHEP's embrace and slowly walks to the apron of the stage.

JAKE

Anybody got anything to drink?

VOICE IN THE CROWD

Sure, man -- want some wine?

JAKE

Great.

33 CONTD

JAKE reaches into the darkness and pulls out a bottle of cheap wine.

SHEP looks over to the drummer and nods. They start playing. JAKE's not listening. He's sharing his wine bottle with some kids that are crowded around the apron of the stage. SHEP shakes his head and the band grinds to a halt. The sudden silence causes JAKE to turn around and look back at SHEP. SHEP with a disgusted expression on his face starts to unstrap his guitar.

JAKE gets up and walks back to the mike. SHEP decides to give him another chance and straps his guitar back on.

JAKE
(in the mike)
Shep's back with us tonight.

The crowd roars its approval.

JAKE (contd)
He's been doing some acting --
deserted us to be an actor.

The crowd starts to boo.

JAKE (contd)
Hey, wait a minute. He has a
great part. I saw it last night.
He's not just an actor. He-is-
a-KING!

The crowd cheers again.

JAKE (contd)
Hell, anybody would desert Rock
and Roll to be a King.

The crowd is mixed on this one. Some cheer, some boo, and there are scattered "no's."

JAKE (contd)
Let me tell you something. I
thought Fire was hot but this
play is hotter. You see, Shep
is the KING -- a real law and
order type.

The crowd boos again.

JAKE (contd)
Hey, we got to have a little
Law and Order.

33 CONTD

More boos.

JAKE (contd)

Anyway, this king is having a terrible time with this Dionysus character who comes into town and starts singing and dancing and getting all the girls horny.

A lot of "yea's" from the crowd.

JAKE (contd)

King Shep's real pissed off. This Dionysus is running everything. King Shep wants to beat the shit out of him, but Dionysus isn't into violence. Says Shep's uptight. Says he could use a little ecstasy in his own life. Hey, who couldn't use a little more of that? You know what I'm talking about? I'm talkin' about having a good time. You want to have a good time?

AUDIENCE

Yeah!!!

JAKE

Me too! We all need love, don't we? We all need good loving, don't we?

AUDIENCE

Yeah!!!

JAKE

Even old King Shep here. Don't you need loving too?

SHEP smiles and nods. The crowd cheers.

JAKE (contd)

(his voice is suddenly mean and hard)

What the fuck do you know? Packed in here like a bunch of pigs being led to the slaughter.

A shocked silence. Then a bunch of scattered "no's" from the crowd.

33 CONTD

JAKE (contd)
You're not pigs?

More "no's."

JAKE (contd)
Hey, you're packed in here like
pigs. When are you gonna stop
being pushed around? When are
you going to stop being told what
to do? When are you going to
stop being ripped off? Hey,
maybe you love it. Maybe you
love gettin' your face shoved
in the shit.

(singing)
There's a darkness comin' to town --
A darkness that's nowhere found --
Beware to those who feel its beat --
Cover your eyes and still your feet.

He stops singing. It seems to have driven the meanness
out of him momentarily. He walks over to SHEP and throws
his arm around him.

JAKE (contd)
So old King Shep here says he
doesn't need Dionysus to get him
any ecstasy. He's King -- he
can get it himself. Dionysus
laughs in his face and says he
can give him any woman in the
room. Shep says he's King and
he can have any woman he wants.
He doesn't need any help from
Dionysus. Dionysus says "go
ahead -- try it yourself." So
King Shep goes out into the
audience and starts putting the
make on a girl. And you know
what happened? You know what
happened? You better buy a
ticket and find out!

(beat)
Boy, I'm gettin' hot just thinking
about what happened.

JAKE pulls his shirt over his head, walks to the edge of
the stage and throws it into the audience.

33 CONTD

JAKE (contd)

You know, I could use some of
that ecstasy myself. I could
use some of that lovin'.

The shirt disappears into the crowd. They tear at it,
ripping it to pieces. As JAKE contemptuously watches
them shred his shirt, he hooks his thumbs into the top
of his pants and starts playing with the belt knuckle.
SHEP moves over to him.

SHEP

Let's play, man.

JAKE

(smiling)

Sure. Didn't you like my story?

SHEP

Yeah, I liked it.

JAKE

Just starting a little good word
of mouth.

SHEP

Yeah, thanks.

JAKE

Selling a few more tickets --
that's what it's all about, right?

SHEP

Right. How about "Love the Man,"
Jake?

JAKE

Great.

SHEP moves back toward the band. He nods to the drummer
and they start playing "Love the Man." JAKE sings the
first couple of verses as he dances over to the edge of
the stage and pulls a young girl out of the audience.
They start dancing on stage together.

JAKE (contd)

(singing)

You going to love me now?

He pulls the girl close and grinds his groin into hers.

33 CONTD

JAKE (contd)

Oh, that feels good. C'mon, you going to love me now?

He lowers her to the stage floor and starts dry humping her.

JAKE (contd)

C'mon baby. C'mon.
You feel so good.
Let's do it.
Let's do it.
Let's do it now.

He stands up over her, gripping his belt buckle, as she writhes to the music between his legs. JAKE turns to face the audience.

JAKE (contd)

(shouting)
You pigs didn't come here to
hear music, now did you? You
came here for something else!
Right! Right! Right!

The crowd cheers "Right" back.

JAKE (contd)

(singing)
I want it and I want it now!
I want it and I want it now!
Now?
Now?

He snaps open his belt, drops his pants and falls on top of the girl in one quick motion. He moves on top of her as if he's fucking her.

JAKE (contd)

(screaming)
Now!

End of FLASHBACK.

CUT TO:

34 INT: SHEP'S LIVING ROOM - DAVE AND SHEP

DAVE
What happened?

34 CONTD

SHEP

I don't know. The judge said he had complete carnal knowledge of her.

DAVE

Did he?

SHEP

He humped her all right, but I couldn't see if it was dry or wet.

DAVE

What about all those witnesses at the trial that said they saw him screw her?

SHEP

They saw shit, man -- they saw what the D.A. told them to see.
(beat)

Jake knew what he was doing even when he didn't know what he was doing. That was part of his genius, man. He made everything look like it was happening for the first time -- that instance -- that moment. He fooled them all.

DAVE

So you don't think he's dead.

SHEP

Killin' yourself because you're facing a prison sentence ain't very funny -- But foolin' the whole world into thinking you're dead so you can disappear and be what you always wanted --
(laughing)

Now that's a good one.

DAVE

What about the death certificate? The urn with his ashes?

SHEP

Well, Billy got all that stuff.

DAVE

Could he have helped Jake fake his death?

SHEP

(thinking)

It's possible. Billy would have done anything for Jake.

DAVE

Where can I find him?

SHEP

He lives in the Village somewhere. Just follow the trail of DeNardo memorabilia -- he's the keeper of the flame.

DAVE

I've seen some of that stuff -- tee shirts, bumper stickers, buttons --

SHEP

Yeah, that's Billy. He single handedly is keeping the Legend and Myth of Jake alive. You should talk to Annie too.

DAVE

His girl friend.

SHEP

Yeah, she was at Atlanta.

DAVE

Really? I didn't know that.

SHEP

Nobody knew, including Jake.

DAVE

You mean he fucked another girl in front of her?

SHEP

That's what it looked like.

DAVE

And Jake didn't even know she was there?

34 CONTD

SHEP

That's right!

DAVE

Christ, what did she say?

SHEP

I never saw her after that night.

DAVE

What was she like?

SHEP

Beautiful, classy, rich and married. Just the kind of girl that had no business being with Jake.

DAVE

Where did he meet her?

SHEP

After we got fired from Night Owl, she came to interview us for her college newspaper. We went over to the Figaro for a cup of coffee.

CUT TO:

FLASHBACK

35 INT: THE FIGARO CAFE - NIGHT

ANNIE, JAKE, and SHEP are sipping coffee. ANNIE is a strikingly beautiful redhead. She's about twenty, wearing a conservative beige sweater and matching skirt that de-emphasizes her ample bust and the sensuous curves of her body. Lightly grey tinted glasses conceal her large, dark, liquid, green eyes and blunt the classical line of her aristocratic cheek bones. She is a knockout by any standard, but dresses and speaks in a manner of a person that longs to be taken seriously ... not just taken ... which would be the first normal impulse of any male. She holds a tiny mike connected to a portable tape recorder. On the table before her is an open notebook with a long list of questions. ANNIE consults it and then looks up at JAKE.

ANNIE

Do you ever feel guilty about getting up on stage and pointing

(MORE)

35 CONTD

ANNIE (contd)
to these little girls and singing:
"I want it and I want it now!"
When you really don't want it at
all?

JAKE
Of course I want them ... I want
you ... I want it all. Not next
year ... not next week ... not
tomorrow ... now!

ANNIE
You want to have indiscriminate
sex?

JAKE
Don't you?

ANNIE
I'm married.

JAKE
Excuse me -- I forgot -- there's
no sex after marriage.

ANNIE
(laughing)
Of course there's sex and love.

JAKE
Is there sex before marriage?

ANNIE
Sure.

JAKE
Is there just sex?

ANNIE
You mean all by itself?

JAKE
Yeah, just sex!

ANNIE
Yes.

JAKE
Am I allowed to get any?

35 CONTD

ANNIE

I'm sure you can get as much as
you want.

JAKE

Can I get it from you?

ANNIE

No.

JAKE

Why not?

ANNIE

I'm married.

JAKE

Is that the only reason?

ANNIE

No. I don't love you.

JAKE

Why not? I'm a pretty nice guy.

ANNIE

How do I know that?

JAKE

Look into my eyes.

He reaches up and takes off ANNIE's glasses.

JAKE

That's a lot better.

ANNIE

Are you propositioning me?

JAKE

Of course.

ANNIE

Can't we just talk about your
music?

JAKE

Not with those eyes. Not with
that body.

ANNIE pulls her glasses out of JAKE's hand and puts them
back on.

35 CONTD

ANNIE

Maybe I should have interviewed you over the phone.

JAKE

I never do phoners -- I like to get down, face to face.

JAKE moves close to her, staring deep into her eyes. It flusters ANNIE. She turns away, looking down at her notebook.

ANNIE

Do you consider yourself a sex symbol?

JAKE takes a long thoughtful pause before answering.

JAKE

No, just a phallic symbol. You see, I started out a full man with a cock like anybody else -- just one organ among many. But when I get up on stage, I strip away all those other parts. I don't pretend there's anything else, I am pure sex. Just one huge cock.

(with a wry smile)

Now the question is -- and it's very important for our relationship -- just how big a cunt are you?

ANNIE turns red with anger and embarrassment. She picks up her mike and tape recorder and storms off.

SHEP

(watching her go)

You sure have a way with women.

End of FLASHBACK.

CUT TO:

36 INT: SHEP'S LIVING ROOM - DAVE AND SHEP

DAVE

How did she get to be his girl after that.

36 **CONTD** **SHEP**

Beats me. You better talk to her.

DAVE

Do you know what happened to her?

SHEP

She divorced her husband and remarried a lawyer, had a kid, I think. Lives up in Connecticut somewhere.

CUT TO:37 **EXT: A SPACIOUS SUBURBAN HOME - NEW CANAAN, CONNECTICUT**

DAVE walks up the driveway and knocks on the front door. **ANNIE** answers the door.

CUT TO:38 **INT: KITCHEN**

DAVE and **ANNIE** are having a cup of coffee. **ANNIE** has matured into the perfect suburban housewife, attractive without being flashy, well-mannered, feminine without being too sexual.

DAVE

When was the last time you saw Jake?

ANNIE

What's this for?

DAVE

We're doing a memorial issue and ...

ANNIE

I read that issue -- you're doing another one?

DAVE

Well, yeah -- this one's going to be a little different. I think Jake's still alive.

ANNIE

(laughing)
You're not serious!

DAVE
No -- I saw him.

ANNIE
Where?

DAVE
Outside a little village, 300
miles south of Rio.

ANNIE
You sure it was him?

DAVE
I yelled out his name. He was
in a souped-up car. He didn't
hear me. The race started and
he was gone.

ANNIE
So you didn't talk to him.

DAVE
No, he took off.

ANNIE
I don't suppose you caught him.

DAVE
I didn't have a car.

ANNIE
Wouldn't have made any difference.
Besides singing, all he did was
race cars.

DAVE
I thought he quit racing.

ANNIE
So did everybody else.

DAVE
Why was it such a big secret?

ANNIE
He didn't have a license.

DAVE
Where did he race?

ANNIE

On the Jersey turnpike, in the middle of the night, with some of his old neighborhood pals.

DAVE

Do you believe he's dead?

ANNIE

You know, I had this funny dream -- must have been, let's see -- must have been a year after Jake died. I was sitting right here, smoking a cigarette in the middle of the night, looking out the window across the front lawn. And I see Jake out there, leaning on his car watching me. I went up to the window and waved him inside. But he shook his head and smiled. It was a sad smile, like he wanted to come -- but too much had happened -- and he couldn't. He got in his car and drove off.

DAVE

Are you sure it was a dream?

She shrugs her shoulders.

ANNIE

If anybody could come back from the dead -- it would be Jake. He played dead better than anybody. That's how he got me -- playing dead.

DAVE

How do you mean?

ANNIE

Our first meeting didn't go too well.

DAVE

Shep told me.

ANNIE

So a week later, I'm in bed with my husband when the phone rings.

CUT TO:

FLASHBACK

39 INT: BEDROOM

ANNIE and PAUL, ANNIE's husband, are reading in bed. It is a very well decorated, expansive bedroom, for a couple of college kids. PAUL is of medium height, dark brown hair, nervous eyes behind thick glasses. He goes to absurd lengths to be street hip in an effort to hide his rich kid, blue blood, prep school upbringing. He is reading "Film Form and Film Sense." ANNIE is editing an article from the school paper. The phone rings. PAUL picks it up.

PAUL

Hello. Hi, I'm Annie's husband,
Paul. Sure.

(cupping his hands
over the receiver)

It's Jake DeNardo.

ANNIE

Hang up on him.

PAUL

What?

ANNIE

You heard what I said -- hang up
on him.

PAUL

Why?

ANNIE

He insulted and made a fool of
me, for openers ...

PAUL

(excitedly)

Hey, he's a crazy Rock and Roller.
You know, I've been thinking
about doing my masters on Rock
Theatre. I could shoot his band
and contrast it to the Environ-
mental Theatre Group. It could
be great.

ANNIE

Then you talk to him.

39 CONTD

PAUL

He called you -- be nice to him
-- this means a lot to me.

ANNIE

(angrily grabbing
the phone out of
Paul's hand)

Hello --

We hear JAKE's voice:

JAKE (VO)

Hi, Annie.

ANNIE

(forced politeness)

Hello, Jake.

JAKE (VO)

I'm sorry about what I said to
you the other night. I was just
kidding around.

ANNIE

I'm glad you found me amusing.
So what are you calling me about?

JAKE (VO)

I want to see you again.

ANNIE

(staring at her husband)

I thought you just wanted to
screw me.

JAKE (VO)

Hey, I told you I was sorry.

ANNIE

Does that mean you want to screw
me or not?

JAKE (VO)

Are you alone?

ANNIE

No, I'm in bed with my husband.
He wants to shoot a documentary
of your band. So I'm supposed
to be nice to you.

39 CONTD

JAKE (VO)

Why don't you try a little harder?

ANNIE

Because I think you're a pig!
 (she slams down the
 phone and smiles
 coyly at Paul)
 How was I?

End of FLASHBACK.

CUT BACK TO:

40 DAVE AND ANNIE

DAVE

So how did you get together?

ANNIE

It was after he died -- the first
 time.

FLASHBACK

41 INT: ANNIE AND PAUL'S APARTMENT

ANNIE is pulling her coat on. She picks up her Sarah
 Lawrence book bag and heads for the door. The door
 opens before she gets there. It's PAUL. He's breath-
 less and excited.

PAUL

Did you hear?

ANNIE

What?

PAUL

DeNardo. He gets drunk out of
 his mind and steals a cop's
 motorcycle. They chased him
 across the Village, shooting at
 him and everything. He went off
 the Westside pier. They're
 dragging the river for him now.

ANNIE

Jesus.

PAUL

Christ, if I only had some film
 on him.

41 CONTD

ANNIE

What are you talking about?

PAUL

For my documentary. It would have been perfect. Some crazy senseless death -- a guy living on the edge -- pushing it as far as it can go -- and, wham -- dead at 22 -- what a finish!

ANNIE

(pushing past him
at the door)

God, you're a jerk sometimes.
(slamming the door
behind her)

42 EXT: APARTMENT BUILDING - A HIGHRISE OVERLOOKING
WASHINGTON SQUARE

ANNIE walks out of her building and gets into her bright blue BMW. She starts the car up and drives away from the building.

43 EASTSIDE HIGHWAY

ANNIE's BMW moves up the highway.

44 INT: ANNIE'S CAR

ANNIE turns the dial searching for news of JAKE's death. She stops on a station number. We hear a D.J.'s voice.

D.J.

(in an overdramatic
hoarse whisper)

Ten years ago dying was a faraway place, something that happened to other people. Rock and Roll singers were ours, they couldn't die, like we couldn't die. So when Jake DeNardo buys it off a pier in the West Village -- we buy it with him. And I'll tell you something -- dying is hard on the living. It hurts. It hurts so bad. Crying don't help. So we get mad. Why? We wail. Why him! Why now? It all seems so crazy!

(MORE)

44 CONTD

D.J. (contd)

But when you think about it --
 it's our fault. We make the
 craziness -- we cry out for
 "More! More! More!" -- the over-
 night gigs, the fan clubs, pro-
 motions, image mongering -- it's
 a wonder they're sane so long.
 So Jake, I'm sorry.
 I made you crazy
 And pushed you too far.
 Good bye -- I love you.

The D.J. plays one of the Band's ballads. ANNIE's eyes start to tear as she turns off the highway into Bronxville. Suddenly from behind ANNIE a dirty oil smeared hand emerges from the back seat. It grips the edge of the passenger seat. It pulls hard. And out of the back seat, JAKE's bloody face comes into view. He's alive! ANNIE is now too wrapped up in her tears to notice the grotesque visage behind her. And even if she turned to face JAKE, he would be gone. Because JAKE has expended his last energy reserves to manage this "appearance" over ANNIE's shoulder ... his fall from view is quick and soundless -- leaving ANNIE alone with JAKE's mournful singing on the radio.

45 EXT: SARAH LAWRENCE - AN OFF-CAMPUS HOUSE

ANNIE's BMW pulls into the driveway. She gets out of her car. She's about to slam the door when she remembers something and leans back in the car to get her book bag. Suddenly, she freezes. Stunned.

There, curled up in the back seat, is JAKE. She wipes the tears from cheek and calls his name.

ANNIE

Jake? Jake?

JAKE slowly opens his eyes.

JAKE

(weakly)

Help me. Please help me. I'm
 hurt.

ANNIE shoves the driver's seat forward against the wheel and starts to pull him out of the car.

46 INT: STAIRWAY OFF-CAMPUS HOUSE - NIGHT

JAKE's arm is slung over ANNIE's shoulder. She grips him around the waist as they slowly move up the stairs. JAKE talks to her in a husky whisper.

JAKE

I got out of the water -- I don't know how -- but I got out -- I walked and walked -- to get away -- I don't know where -- saw your car -- jimmied the lock -- had to rest -- I know your car -- been at your building a lot -- waiting for you -- just to see you again -- I'm sorry -- Oh God, why do I fuck up all the time --

He grimaces, gritting his teeth, as a sudden pain shoots down his leg. He reaches down and touches the back of his thigh. His pants are wet and slippery, the flesh beneath them is torn open.

They reach the top of the landing. ANNIE guides him down the hallway. They stop in front of the door to ANNIE's room. ANNIE pushes it open with her foot.

47 INT: ANNIE'S ROOM

A desk, bookcase, a single bed. A few posters and reproductions of impressionistic masters cover the walls. She maneuvers JAKE over to the bed and plops him down. One of his legs falls off the bed and onto the floor. When she starts to raise it up to the bed, JAKE cries in pain, and ANNIE sees the bullet wound for the first time.

ANNIE

You've been shot. I've got to get a doctor.

JAKE

No, no doctor, police. Call Harry, my manager ... he'll take care of everything.

ANNIE

You may bleed to death before Harry gets here.

(she thinks for a minute)

Wait a minute ... I'll be right back.

ANNIE exits the room.

CUT TO:

THE FOLLOWING SEQUENCE IS SILENT.

48 INT: PRE MED STUDENTS ROOM

ANNIE comes in the doors. A tall, dark, serious faced girl turns from her text book laden desk to face ANNIE. ANNIE hurriedly explains her problem.

CUT TO:

49 EXT: INFIRMARY - NIGHT

ANNIE and pre med girl jimmy the first floor window. It opens easily. The girls sneak inside.

CUT TO:

50 ANNIE'S ROOM

ANNIE and pre med girl clean JAKE's wound and bandage it.

CUT TO:

51 ANNIE'S ROOM

ANNIE on the phone. JAKE, now bandaged, sleeps in ANNIE's bed. ANNIE talks to Harry on the phone.

CUT TO:

52 EXT: OFF-CAMPUS HOUSE

A car pulls up. SHEP, BILLY, and HARRY get out.

CUT TO:

53 ANNIE'S ROOM

SHEP and BILLY pick the unconscious JAKE up off the bed and carry him out of the room. HARRY goes over to ANNIE, thanks her and takes out his wallet. He pulls out a wad of bills. ANNIE smiles and shakes her head.

CUT TO:

54 EXT: HARRY'S CAR

loaded up with JAKE and the boys, pulling out of the driveway of the off-campus house. ANNIE watches from her window.

END OF SILENT SEQUENCE.

ANNIE (VO)

I thought I was never going to see him again, when I came home from school one night a few weeks later.

CUT TO:

55 ANNIE'S BMW

pulling up in front of her building. She looks around for a parking place, spots one down the block on the other side of the street. She drives over to it and parks. She gets out of her car and looks across the street. JAKE is leaning against his black Corvette, staring at her. She walks across the street to him.

JAKE

Want to take a drive?

ANNIE

(smiling)

Yes, I'd like that.

CUT TO:

56 EXT: NEW JERSEY TURNPIKE

JAKE's Corvette speeds down the deserted highway. It starts to rain.

CUT TO:

57 INT: CAR - JAKE AND ANNIE

ANNIE

Where are we going?

JAKE

Nowhere. Everywhere.

ANNIE

I like to know where I'm going.

JAKE

Why?

ANNIE

Cause that's the way I am.

JAKE

How do you know so much about yourself? A year ago I was

(MORE)

57 CONTD

JAKE (contd)
pumping gas and souping up cars
-- Now I'm a Rock and Roller.
I've been there and I can't
tell you how I got there. And
if I went where I thought I was
going, I wouldn't be here.

ANNIE
Why are you here?

JAKE
Because I want you.

ANNIE
Why do you want me?

JAKE
Because I do -- isn't that enough?

ANNIE
Not for me.

JAKE
What do you want?

ANNIE
A husband, a career, a house,
kids.

JAKE
You got all that, except the
kids. Why is that?

ANNIE
Why don't I have any kids?

JAKE
Yeah.

ANNIE
I'm not ready -- in a couple of
years.

JAKE
Christ, you're twenty-one, and
almost home free. How do you
feel about it?

ANNIE
What do you mean?

57 CONTD

JAKE

Are you happy? Do you laugh a lot. I don't think I've ever seen you laugh.

ANNIE

I laugh.

JAKE

Glad to hear it.

(beat)

What are you doing with me?

ANNIE

(bursts out laughing)

Now that I don't know.

JAKE

Looks like there's hope for me.

ANNIE

C'mon Jake, there's no hope for you. I'm married and I'm not planning to change that. And anyway, you're too ... too exciting for me.

JAKE

(now this makes
him laugh)

Too exciting?

ANNIE

Yeah, love is sweet and gentle and kind. You're crazy -- at our first meeting, you insulted me and called me a cunt. Then you call up, apologize, and ask me out in front of my husband. Then I hear you're dead, but you're not. You're in the back seat of my car with a bullet hole in your leg. Now for once, we're quietly driving along and talking like normal civilized people, and I'm scared to death! What's going to happen next? I can't live like this -- I want to know what's going to happen next.

JAKE looks over at her. ANNIE stares back. He throws

57 CONTD

his arm around her and pulls her close, kissing her hard on the mouth. ANNIE responds, kissing him back. It's a long, passionate kiss ended only when JAKE's car drifts off the highway and crashes into the embankment. It's a gentle crash and though they are jolted apart for a moment, their desire is too great and they fall back into each other's arms.

58 EXT: HIGHWAY - NIGHT

JAKE's car remains crashed into the embankment. JAKE and ANNIE disappear out of view. The headlights go out. It rains harder.

CUT TO:

59 A FEW HOURS LATER

The rain's stopped. JAKE and ANNIE drive silently down the highway. Ahead on the bleak road is a burning wreck. JAKE jams his foot down on the gas and speeds up to it. He jumps out of the car and goes over to see if he can help. On the far side of the flaming car, a young kid lies on the bloody grass covered with broken glass. He's still alive, but barely. He reaches out a blood smeared hand to JAKE, moaning.

BOY

Tell Sissy. Tell Sissy.

JAKE turns towards ANNIE, shouting.

JAKE

Get to a phone. Get an ambulance.

ANNIE slips over onto the driver's seat, starts JAKE's car up and takes off. JAKE grips the boy's outstretched hand and lies down close to him.

JAKE (contd)

(gently)

It's going to be okay.

The boy manages a pained smile.

BOY

Will you tell Sissy?

JAKE nods. The boy closes his eyes and dies.

60 EXT: ANNIE'S APARTMENT BUILDING - DAWN

JAKE's car pulls up. ANNIE silently gets out. She shuts the door and looks at him.

ANNIE

Will I see you again?

JAKE

(stares across his
rain-splattered
hood)

Yeah --

(as if to explain)

I love you.

End of FLASHBACK.

CUT TO:

61 DAVE AND ANNIE

DAVE

So that's when he wrote "Wreck
on the Highway."

ANNIE

Yes, Shep hated it. Told Jake
he was a singer and he should
leave the writing to him.
That's why they broke up.

DAVE

Shep told me it was because he
got drunk and crazy and ruined
the music.

ANNIE

Sure he got drunk and crazy,
because Shep wouldn't let him
do his song, and when he finally
did, the crowd wasn't interested.
They wanted the sexual, wild,
possessed reveler. They didn't
want any somber songs about car
wrecks.

DAVE

But that was a great song.

ANNIE

Nobody thought so then. I remember
when he tried it out in Boston.

(MORE)

61 CONTD

ANNIE (contd)
I thought they were going to
kill him.

CUT TO:

FLASHBACK

62 INT: BOSTON ARENA

JAKE is on stage with the band. They have just finished their latest hit single, and the crowd is fever pitched. PAUL is on the apron on the stage shooting JAKE with a 16mm eclair. Beside him is BRUCE, PAUL's soundman. He has a Nagra strapped to his shoulder and holds a gun mike. Standing behind them is ANNIE, who holds a clip board and pencil.

ANNIE (VO)
Jake let Paul talk him into
filming him. That way we could
be together, and Paul didn't
suspect a thing.

JAKE walks over to SHEP.

JAKE
Let's do "Wreck on the Highway."

SHEP
(not happy about
Jake's choice)
What?

JAKE
(firmly)
We're doing "Wreck on the Highway."

SHEP
I said we'd put it on the next
album. It's not a performance
song.

JAKE
Play it.

JAKE walks back to the microphone.

JAKE (contd)
The next song is something a
little different.

62 CONTD

The crowd cheers.

JAKE (contd)
Hope you like it.

The crowd applauds. JAKE surveys their eager faces, moving his head slowly from side to side as if he were adjusting some unknown tightness in his neck. He looks over his right shoulder at SHEP. He waits. The auditorium goes silent -- waiting for SHEP to cue the band. Finally, SHEP, shaking his head, nods to the drummer and the band begins the slow sorrowful intro into "Wreck on the Highway." JAKE turns back to the mike, takes it in both his hands and moves up close. HE begins to sing.

JAKE (contd)
(singing)
Last night I was out driving,
Coming home at the end of a working day,
I was riding alone through the drizzling rain,
On a deserted stretch of a country two lane
When I came upon a wreck on the highway.

The crowd remains respectfully attentive. They have never heard a song like this before, especially from JAKE DeNARDO. But before they react, they listen, with growing apprehension that the erotic prankster may be setting them up for a fall.

JAKE (contd)
(singing)
There was blood and glass all over
And there was nobody there but me
As the rain tumbled down hard and cold.
I seen a young man lying by the side of the road.
He cried "mister, won't you help me please."

The crowd begins to get restless. Where's the animal like shrieks, the erotic hip moves, the possessed dancing -- where's their JAKE DeNARDO?

JAKE (contd)
(singing)
An ambulance finally came and took him to Riverside.
I watched as they drove him away
and I thought of a girlfriend or a young wife,
and a state trooper knocking in the middle of the night
to say your baby died in a wreck on the highway.

The crowd is starting to get angry. There are scattered boo's and screamed out requests for JAKE's old hits. But JAKE is unmoved -- he's determined to finish the song.

62 CONTD

JAKE (contd)

(singing)

Sometimes I sit up in the darkness
 And I watch my baby as she sleeps,
 Then I climb in bed and I hold her tight.
 I just lay there awake in the middle of the night
 Thinking 'bout the wreck on the highway.*

(* c.1980 Bruce Springsteen)

The song fades out, the bass and piano and guitar ticking the beats away, like time -- too precious to squander -- ticking off a clock, without hope of ever being returned.

The crowd is completely uninterested in JAKE's new song. They came to see unbounded wildness and he's feeding them somber philosophy. They start to stamp their feet and cry out for the old JAKE. JAKE turns his back on them and walks off the stage. PAUL, BRUCE and ANNIE trail behind him. Entering the wings, JAKE abruptly stops and turns. PAUL almost bangs into him with his camera. JAKE waves him off, staring at the ground to cover the pain in his face.

PAUL

I'm sorry man, we'll get some
 cut-aways of the crowd.

PAUL and BRUCE go back on stage and start filming the audience, leaving ANNIE alone with JAKE. BRUCE carries a portable sun gun and turns it on. The light from it illuminates the surly crowd, who stamp their feet crying out for JAKE's return. ANNIE stares at JAKE. She has tears in her eyes.

ANNIE

It's a beautiful song, Jake.

JAKE looks up into her eyes and knows she's right, but the incessant chanting of the crowd drowns out his belief in his song and himself. They want Dionysus -- not some turnpike poet. So be it! JAKE's despair hardens into anger. He pushes ANNIE aside and strides back on stage. He walks right up to SHEP, who does little to conceal his pleasure at JAKE's failure.

JAKE

(in a savage whisper)

Fasten your seat belt -- this
 plane is going down.

The lights dim and the stage is plunged into absolute blackness. A roar of anticipation rills across the

62 **CONTD**

audience. The sound swells and expands; a full range of voices screaming, yelling, whistling and shouting. This is accompanied by thunderous clapping and booming foot-stomping. The din is so loud that SHEP can hardly hear the opening drum beats. The audience, now louder than the band, forces SHEP to rely on his intuition as to when to slide his guitar into the song.

JAKE waits, letting the band vamp until the crowd's long pent-up hysteria peaks. At the exact second the audience's howl can get no louder, JAKE screams with the full volume of 24,000 watts of amplification. He screams as only a person with complete abandonment can. He screams as though a demon presence had taken control of his vocal chords and stretched them beyond human limitations.

The audience is shocked. They've never heard such a sound. Their roar is aborted to a gasp. At that moment, the stage lights come up and JAKE sings.

JAKE

(singing)

You know the wrong destroys the right
The black destroys the light
Come to me
Break on free.
Let me give you all my charms,
Let me give you all my charms,
Yeah!

JAKE grabs the mike off its stand and strides up to the edge of the stage. The crowd surges forward to meet him. The police lock arms, forming a perimeter across the apron of the stage.

JAKE closes his eyes and keeps chanting:

JAKE (contd)

(singing)

Come to me
Break on free.

The kids charge the police line and a riot breaks out. JAKE keeps chanting and the kids keep coming. The cops take out their clubs and start beating the kids back. But JAKE keeps exhorting them.

JAKE (contd)

(singing)

Come to me
Break on free

(MORE)

62 CONTD

JAKE (contd)

C'mon
C'mon now.

All hell breaks out -- cops bashing their clubs against the kids' heads, girls screaming, individual fights break out. PAUL and BRUCE wade into the mayhem, getting it all on film. JAKE is oblivious to it all -- eyes still closed, he begins a spastic dance as though the demon had now surged down through his body and possessed his legs. He teeters on the edge of the stage, ready to fall into the chaos he's created.

JAKE (contd)

(singing)

This music is your lying friend
Dance with me as it intends.
Keep on moving until the end.
Let the music be what you pretend.

JAKE shrieks and falls to the stage floor, shrieking, squirming, writhing, in a spasmodic fit of madness.

End of FLASHBACK.

CUT TO:

63 DAVE AND ANNIE

ANNIE

He went crazy that night.

DAVE

Wasn't that the first time he was arrested?

ANNIE

Yes, they charged him with inciting to riot. Strange thing was, he didn't realize what he was doing. It wasn't until he saw Paul's film that he had any idea of what had happened that night.

CUT TO:

64 PAUL'S EDITING ROOM IN PAUL AND ANNIE'S APARTMENT

ANNIE watches over PAUL's shoulder as he runs the concert footage through a moviola. JAKE stands beside her, holding a fifth of Scotch. He takes a healthy swig of

64 CONTD

it as PAUL enthusiastically narrates the footage. They are assorted shots of kids screaming, increasingly violent shoving matches between the crowd and the police, kids being beaten back with police sticks, bloody faces, girls falling to the floor and being trampled, kids being punched and hauled off the stage, etc. JAKE is shocked. He had no idea what was happening in the audience. As he watches, he keeps drinking more and more from the bottle. Finally ANNIE takes it away from him and starts drinking herself, just to keep JAKE from finishing it.

PAUL

Isn't this great! I've never seen a crowd like this before. They're crazed -- out of their minds. They don't care what the cops do to them.

ANNIE

(upset at the effect the film is having on Jake)

Paul, we have to go.

PAUL

(oblivious as usual -- spouts on with feverish excitement)

I plan to intercut this with you on stage, to show -- in a cause/effect montage -- how your singing induces mob hysteria. It's going to be out of sight.

JAKE

(numbed by alcohol and self-disgust)
Shep quit the band.

PAUL

(turning to Jake)
Really? When?

JAKE

After the show.

PAUL

Why?

JAKE

Doesn't dig what we're doing anymore.

64 CONTD

PAUL

What are you going to do?

JAKE

(drunken smile)

"Take the road of excess to the
palace of wisdom."

PAUL

That's great, man -- that's William
Blake, isn't it?

JAKE

(bleakly)

Something Shep made up for me to
say. Who's William Blake?

PAUL

An English philosopher. Said
some wild things.

JAKE

(remembering)

Shep taught me that stuff --
how to sing, what to say -- said
I could imitate anybody. Called
me the original carbon copy.

PAUL

What are you talking about?
(pointing to the crazed
kids on the moviola screen)
You're great. Do you think some
fucking carbon copy would do that!

JAKE

I don't want to do that anymore.

He takes the bottle from ANNIE and finishes it.

JAKE (contd)

Got anything to drink here?

ANNIE

(before Paul can answer)

I'm sorry, Jake, but Paul and I
have to go.

PAUL

Oh Christ, do we?

ANNIE

(firmly)

Yes, we do.

JAKE

(drunkenly)

Where you going?

ANNIE

We're having dinner with my
parents at their club.

JAKE

(nodding his head)

Oh, can I come?

ANNIE

No, I don't think that would be
a good idea.

PAUL

Why not? Your father would love
to meet Jake.

JAKE

(staring at Annie)

You embarrassed to introduce me
to your parents?

ANNIE

(defiantly)

Of course not.

JAKE

(with a drunken firmness)

Then let's go.

ANNIE

(Staring at Jake's
black leather pants
and dirty tee-shirt)

You're not dressed. You have to
have a tie and jacket at my father's
club.

PAUL

(eagerly)

He can borrow one of mine.

ANNIE

(turning on Paul)

Oh shut up.

64 CONTD

JAKE

(smiling)

Hey, relax Annie -- I'll be good.

ANNIE (VO)

He was good all right. Didn't say a word all through dinner -- just drank -- four bottles of wine. Finally, my father, thinking Jake was shy, decided to draw him out.

CUT TO:

65 INT: UNION LEAGUE DINING ROOM

Very formal. Very stuffy. JAKE slouches in his chair. Next to him is a large silver wine cooler. A formally attired elderly white haired waiter finishes filling JAKE's glass and returns the near empty wine bottle to the cooler. JAKE is dressed in a loose fitting white shirt and jacket borrowed from Paul. A red and black striped tie is pulled tightly around his neck. ANNIE'S PARENTS are dignified patricians. ANNIE's father, MR. KENDEL, is a successful Wall Street broker -- firm in his belief in America -- love it or leave it.

MR. KENDEL

So you're involved in music, Mr. DeNardo?

JAKE

Yeah, music.

MR. KENDEL

How does that business work exactly?

JAKE

Ah -- I sing -- and ah -- it's recorded -- and ah -- let me see -- oh yeah -- and the record company sells them.

MR. KENDEL

Are you a gross recipient?

JAKE

Ah, I don't know -- what's a gross recipient?

65 CONTD

MR. KENDEL

You get a certain percentage of every record sold.

JAKE

Oh, well, my manager takes care of that.

MR. KENDEL

Does he manage your investments?

JAKE

I don't know -- he just gives me living money.

MR. KENDEL

It's something you should look into, Mr. DeNardo. Money shouldn't be handled carelessly.

JAKE

I never thought about it much -- money makes me nervous.

MR. KENDEL

It's nothing to be nervous about. It's the backbone of this country.

JAKE

Money?

MR. KENDEL

Of course -- it makes us strong and free.

JAKE

Oh, I thought it was for buying things.

MR. KENDEL

Yes, it is. It also allows us to stand firm and lead the free world in the struggle against decadent ideologies.

JAKE

Is that like chaos, excess, and uninhibited ecstasy?

MR. KENDEL

(stern)

That sounds very decadent.

65 CONTD

JAKE

How come people pay a lot of
money for me to be those things?

MR. KENDEL

They're misguided.

PAUL

Oh c'mon, sir. You can't say
Rock and Roll is misguided.

MR. KENDEL

It will pass -- like a bad cold.

JAKE

I'm a bad cold?

ANNIE

Oh dad, you're so old-fashioned.

MR. KENDEL

Morality, order, and knowledge
of the difference between good
and evil is hardly old-fashioned.

PAUL

What about change, revolution,
new ideas -- is that bad?

A heated argument between the generations ensues. JAKE watches it for a while but the pain coming from his bursting bladder focuses his attention on some means of relief. He first attempts to raise himself up out of his chair, but quickly realizes he's too drunk to stand. He looks around and catches sight of the near empty wine bottle lying in the ice filled cooler next to him. He reaches over for it, picks it up, and silently slips the bottle under the table. With the other hand, he unzips his fly and pees into the wine bottle under the table. MR. KENDEL, PAUL and ANNIE argue on completely missing the sound of the bottle being filled. When JAKE's finished, he raises the now full wine bottle from under the table and is about to return it to the cooler when MR. KENDEL catches sight of it.

MR. KENDEL

I think I'll have a little more
myself.

Before JAKE can do anything, the grey-haired waiter

65 CONTD

emerges from nowhere, seizes the bottle out of JAKE's hand, circles the table, and fills MR. KENDEL's glass.

MR. KENDEL (contd)
 (raising his wine glass)
 There's nothing like a spirited
 debate to dry a man's tongue.

He proceeds to take a healthy swig -- then suddenly gags, spraying a mouthful of piss across the table.

End of FLASHBACK.

CUT TO:

66 DAVE AND ANNIE

ANNIE
 What a terrible fight we had
that night.

DAVE
 What happened?

ANNIE
 When we got him back to our place,
 Jake passed out on the couch.
 Paul went to bed and I got a
 blanket and pillow for Jake.

CUT TO:

FLASHBACK

67 INT: ANNIE'S LIVING ROOM

JAKE sleeps on the couch. ANNIE, dressed in a nightgown, pulls a blanket over him. She gently lifts his head to place a pillow under it. JAKE wakes up, drunkenly smiles at ANNIE and pulls her close.

ANNIE
 Stop it.

JAKE
 C'mon baby -- I need you.

ANNIE
 (pulling away from him)
 Well, I don't need you.

67 CONTD

JAKE
What's the matter?

ANNIE
You're drunk, Jake.

JAKE
So what.

JAKE tries to pull her down on the couch. ANNIE slaps him.

ANNIE
(angry)
I said stop it.

JAKE
(coily)
Don't you love me anymore?

ANNIE
(not amused)
My husband's in the other room.

JAKE
We'll be quiet.

ANNIE
No, Jake. We won't be quiet.
We won't be anything.

JAKE
What do you mean?

ANNIE
This is no good anymore. I can't
do it. Sneaking behind Paul's
back. I feel terrible.

JAKE
(brightly)
Let's get married.

ANNIE
(laughing)
Married? Jake, you're drunker
than I ever imagined.

JAKE
What's the matter with us getting
married?

67 CONTD

ANNIE

Jake, we're two different people.
It wouldn't last a week. Anyway,
I'm already married.

JAKE

You don't love him.

ANNIE

I did.

JAKE

You love me now.

ANNIE

No, Jake. I'm crazy about you,
but I don't love you. And I
could never be married to you.

JAKE

I'm not good enough for you.

ANNIE

(gently)

No Jake, you're very good for me.

JAKE

Then what's the matter?

ANNIE

Don't you get it? You saw my
parents tonight. I'm an old-
fashioned girl. I may go to Sarah
Lawrence now, but in ten years I'm
going to be living in Connecticut
with a bunch of kids, and dogs,
and a husband that comes home to
dinner every night -- sober.

JAKE

(thinking for a second)

I'll come home to dinner every
night.

ANNIE

Jake, look at yourself -- be honest.
I've watched you on stage night
after night -- you go crazy out
there -- you don't know where you
are or who you are. It's like
you're another person. It scares
me.

JAKE

It's an act.

ANNIE

Then stop acting -- not just for me but for yourself.

JAKE

Why, I'm having a good time -- the audience is having a good time.

ANNIE

(incredulous)

A good time! You did see Paul's film, didn't you? Or were you too drunk to see anything?

JAKE

I saw it.

ANNIE

(sarcastic)

And you think they're having a good time?

JAKE

I tried to do a good show, but they didn't want that. They wanted something else.

ANNIE

C'mon Jake, stop making excuses. You caused a riot out there.

JAKE

The cops made the riot. If they weren't there, nobody would have tried to get on stage. Because what are they going to do when they get there? Nothing! The only reason they charge the stage is because there's a barrier. If there weren't a barrier, there's no reason to charge it. If you see a bunch of cops standing in front of you with their guns and their uniforms telling you to stand back, what are you going to do? You're going to stand up to them. You're going to see

(MORE)

67 CONTD

JAKE (contd)

what they're going to do. Why should we do what we're told by some joker in a blue suit? How do you know he's not full of shit? You got to test him -- because maybe he is full of shit! And maybe the kids are right and the cops are wrong. And the only way we're going to find out is to push it -- push it as far as it will go.

ANNIE

(clapping)

Let's hear it for the erotic politician. Did Shep write that speech for you?

JAKE

No, it's all my own. Shep doesn't do anything for me anymore.

ANNIE

Why don't you two step out in the back alley and settle your difference there instead of taking it out on a bunch of innocent kids? Or maybe you don't give a damn who you hurt?

JAKE doesn't answer.

ANNIE (contd)

What about me, Jake. Do you care if you hurt me?

JAKE

Sure I care.

ANNIE

Then will you stop --

JAKE

(desperate)

How can I? I'm Jake DeNardo, the Sex King of Rock. I can't change that -- I've tried.

ANNIE

Then we're finished, cause I can't watch it anymore.

67 CONTD

She turns and starts to walk away.

JAKE
Where are you going?

ANNIE
To bed -- with my husband.

End of FLASHBACK.

CUT TO:

68 DAVE AND ANNIE

ANNIE
I never saw him again.

DAVE
You weren't in Atlanta.

ANNIE
No.

DAVE
Shep said you were.

ANNIE
(shaking her head)
Shep is wrong. He was wrong
about a lot of things.

DAVE
(not convinced she's
telling the truth)
Why would he say it then?

ANNIE
I don't know. You'll have to
ask him that yourself.

CUT TO:

69 DAVE AND SHEP

They talk as they walk through Central Park.

DAVE
She said she wasn't at Atlanta.

SHEP
(laughing)
She's lying.

69 CONTD

DAVE

Why?

SHEP

If you saw your girl screwing another guy, would you tell everybody?

DAVE

If I were watching with 50,000 other people, I wouldn't see the point of lying about it.

SHEP

But Jake wasn't those 50,000 other people's lover. They're not humiliated. They think it's great.

DAVE

Why was she there? I mean, if they were broken up and she didn't want to see him anymore, what was she doing there?

SHEP

She was with Paul. He shot the show as part of his documentary. It was perfect. A perfect contrast between environmental theatre and the Rock. But in Dionysus we were really doing it and Jake was faking it -- his belly fucking the mike and antic pratfalls weren't cutting it anymore -- he wasn't a showman anymore -- he was just a show-off. And he was tiring of the audience, hating them for being so easily seduced, so he played the erotic freak. Just the right mix of mythic bullshit and sexual tease.

DAVE

But didn't you create Jake's act?

SHEP

That's right. And that's all it was -- just an act. Jake began to think it was real. He thought Dionysus was real too -- that's what fucked him up.

DAVE

What was Dionysus?

SHEP

I was always an actor. You think you play guitar any better when you're jumping around? You don't! But it sure looks good. You see, I never got confused and thought I was the part I was playing. But that crucial distinction completely eluded Jake.

DAVE

I understand, but what was Dionysus?

SHEP

When I was at school at N.Y.U., I joined this environmental theatre group, and our first play was Dionysus based on Euripide's The Bacchae. It was perfect for us -- the classical confrontation between ecstasy and order. That's where I got the idea for the band, and when I saw Jake do his Mick Jagger, I knew I had my Dionysus. So I quit the group and started Fire. But when Jake started going crazy on stage, I gave up and went back to being an actor.

DAVE

Annie said you quit because Jake wanted to write his own songs.

SHEP

(laughs)

You mean his car wreck song?

DAVE

Yeah.

SHEP

That was all part of his madness -- he thought because he sang the songs they were his, and since his fans cheered if he fucking farted on stage -- he thought he could sing them anything -- so he sees a car wreck and has dumb

(MORE)

69 CONTD

SHEP (contd)
 asse~~d~~ revelations about death.
 (with mock hippy jargon)
 Hey man -- Death's a heavy trip!
 (shaking his head)
 So he writes this bird-brained
 song and wants to sing it on stage!

DAVE
 I liked the song.

SHEP
 It was a piece of shit. But he
 goes ahead and does it anyway --
 and it bombs. He can't believe
 it -- the great god Jake has bombed.
 So he takes it out on the audience
 and starts a riot. That's when
 I checked out.

DAVE
 What happened when Jake saw Dionysus?

SHEP
 He saw the real thing and it
 freaked him out.

DAVE
 What do you mean?

SHEP
 In Dionysus there are many sections
 of the play where the audience is
 asked to participate, like when
 Dionysus is born, he invites every-
 body in the audience to celebrate.

FLASHBACK

70 THE PERFORMANCE GARAGE - NIGHT

A huge open space. Four 5-tiered towers made of raw
 two-by-fours surround the playing area. The audience
 either sits on one of the many levels of the towers or
 cross-legged on the floor forming a circle around the
 playing area. The nine group members ... half boys,
 half girls ... form an inner circle. The boys wear
 cut-off briefs, the girls, skimpy, short tunics and
 black bikini underpants. In the center is Dionysus.
 He wears nothing but a black jock strap. JAKE and BILLY
 sit on the third tier of one of the towers. BILLY is

short, dark, warm and easy going. He covers his total devotion to JAKE with a no nonsense, hard assed veneer.

DIONYSUS

I am Dionysus. I have come here tonight to announce my divinity. I am a god.

There are some snickers from the audience.

DIONYSUS (contd)

Some of you find that funny?

More snickers.

DIONYSUS (contd)

Well, you unbelievers are going to have a very unpleasant evening.
(the lights start to dim)

But those of you who do believe in me can join us in what we do next. It's a birthday party, a celebration, a ritual, an ordeal, and if you really get into it -- an ecstasy.

DIONYSUS starts to dance in the center of the circle. One by one, the other group members join him as though they're caught up in his erotic spell. Others get instruments -- a flute, tambourines, temple bells, conga drums -- and begin to play them, creating a savage throbbing music. Members of the audience start to join the actors until the garage is transformed into a primitive discotheque. The group members take off their clothes and the audience follows their lead. Soon the room is vibrating with hot, naked bodies moving erotically, obsessively, madly to the beat of the drum. JAKE watches from his tower above. He's never seen anything like this before. The mood in the room is ecstatic chaos -- yet there's nothing violent about it. Everybody's having a great time.

Into the midst of the bacchanal comes SHEP. He has an angry, stern look on his face. He moves amongst the revelers, embracing them one by one, stilling their mad dancing. Once the group members have been touched by SHEP, they drop out of the dance -- as though he's brought them back to their senses. They dress and form a circle again. The audience members, realizing they're dancing by themselves, suddenly become self-conscious, and

70 CONTD

one by one stop dancing. They pull on their clothes and return to their seats. Order has been restored in the room. SHEP climbs one of the high towers and speaks through a bullhorn. At the sound of his amplified voice, all the stage and house lights come up full.

SHEP as PENTHEUS
 If I allow disorder in my house,
 I'd surely have to license it
 abroad. A man who deals fairly
 with his own, he can embrace
 justice in the state. But he
 who breaks the law, shall never
 have a word of praise from me.
 The man the state has put in
 place must have obedient hearing
 to his least command when it is
 right and when it is not. There
 is no greater wrong than dis-
 obedience.

End of FLASHBACK.

CUT TO:

71 DAVE AND SHEP

walking in the park.

DAVE
 So you're the wet blanket.

SHEP
 Right.

DAVE
 Just like you were to Jake.

SHEP
 That was his opinion.

DAVE
 So when Dionysus offers you any
 woman in the room -- and you strike
 out -- Jake took up the challenge.

SHEP
 You got it. But hell, we were
 doing a play. No one was supposed
 to get fucked.

CUT TO:

FLASHBACK

72 THE PERFORMANCE GARAGE

DIONYSUS confronting SHEP as PENTHEUS.

DIONYSUS

What can I give you?

SHEP as PENTHEUS

Nothing.

DIONYSUS

C'mon ... you're a little up tight.
How about getting your rocks off?
How about a woman?

SHEP

I don't need a woman.

DIONYSUS

What's the matter? Afraid you'll
have a good time?

SHEP

There's the appropriate time and
place for such activities.

DIONYSUS

How about here! Now! I can give
you any woman in this room.

SHEP

I don't need you. I'm King of
the Room. I can have anything
I want!

DIONYSUS

Really? Okay, King. Let's see
your stuff. Let's see you get your
own woman.

SHEP

I will.

SHEP (PENTHEUS) goes out into the audience and starts trying to put the make on a girl. He finds one and they start kissing. JAKE watches from his tower, fascinated at what's going to happen. Is SHEP King of the Room? Will he screw that girl in front of the whole audience? SHEP gets the girl's top off and starts caressing her breasts. His hand moves under her skirt. He slips off her underpants. The audience watches silently with

72 CONTD

mounting tension. Will she give in to him? Finally, when SHEP pulls off his own pants and tries to get on top of her, she pushes him back. He persists. She hits him, pulls her clothes back on and returns to the audience. SHEP returns to the center of the circle and starts moaning in frustration and anger. JAKE watches his agony of rejection. A strange smile crosses his face.

CUT TO:

73 ATLANTA AUDITORIUM

SHEP and the band stand behind JAKE as he tells the audience about Dionysus.

JAKE

And you know what happened?
You know what happened?
You better buy a ticket and
find out!

JAKE pulls his shirt over his head and throws it over the pit and into the audience. For the first time, we see down into the pit. There, holding a camera, is PAUL. Next to him is BRUCE, with his Nagra and gun mike. They're in a perfect position to shoot JAKE, without him being aware of their presence.

JAKE (contd)

I could use some of that ecstasy
myself. I could use some of that
lovin'.

WE MOVE IN ON PAUL, holding his camera, shooting JAKE.

End of FLASHBACK.

CUT TO:

74 SHEP AND DAVE

walking in the park.

DAVE

(excited)

So Paul shot the whole thing?

SHEP

That's right. After Jake broke
up with Annie, Jake wasn't

(MORE)

74 CONTD

SHEP (contd)
 interested in having her husband
 hang around anymore. But somehow
 Paul snuck in to the Atlanta show.

DAVE
 What happened to the film? How
 come nobody saw it at the trial?

SHEP
 (hostile)
 It wasn't necessary. That prick
 took the stand himself and fucked
 Jake up good.

DAVE
 What did he say?

SHEP
 I don't want to talk about it.
 Ask him yourself.

CUT TO:

75 WINDOW PRODUCTIONS - DAY

A small film commercial house in a brownstone in the
 East Thirties. DAVE walks inside.

CUT TO:

76 PAUL'S OFFICE - DAY

DAVE sits across a desk from PAUL.

DAVE
 So you shot the Atlanta concert?

PAUL
 Yeah, I shot it.

DAVE
 Did Jake ball that girl?

PAUL
 (laughing)
 Are you kidding? Of course he did.

DAVE
 You saw it?

76 CONTD

PAUL

I shot it.

DAVE

You testified against Jake?

PAUL

You bet I did.

DAVE

Why?

PAUL

(bitterly)

Because he fucked my wife -- is that a good enough reason for you?

DAVE

I guess so. How did you find out?

PAUL

I knew something was going on, but I didn't find out for sure until the trial. Christ, everybody knows about it but me. I was a class one asshole, thanks to good old Jake. But he got his -- when he fucks up, I'm right there with my camera.

DAVE

So what did you see?

CUT TO:

FLASHBACK

77 ATLANTA CONCERT

PAUL and BRUCE in the pit. PAUL is shooting JAKE as he pulls his shirt off and throws it into the audience.

JAKE

(shouting to the crowd)

I could use some of that ecstasy myself. I could use some of that lovin'.

SHEP walks up to JAKE and starts talking to him. PAUL pans his camera around to shoot the crowd. They're

77 CONTD

screaming, shouting, and stamping their feet. JAKE starts singing and PAUL pans back to him.

JAKE
(singing)
Love me now
Before the night becomes the dawn.
Love me now.

He strides over to the apron of the stage and pulls a young girl out of the first row. They start dancing together.

JAKE (contd)
(singing)
You going to love me now?

He pulls the girl close and grinds his groin into hers.

JAKE (contd)
(singing)
Oh, that feels good. C'mon, you going to love me now?

He lowers her to the stage floor and starts dry humping her.

JAKE (contd)
(singing)
C'mon baby, C'mon
You feel so good.
Let's do it.
Let's do it.
Let's do it now!

From PAUL's floor level angle, WE CAN SEE up the girl's skirt. She's not wearing any panties. JAKE stands up over her, gripping his belt buckle, as she writhes to the music between his legs. JAKE turns to face the audience.

JAKE (contd)
(shouting)
You pigs didn't come here to hear music, now did you! You came here for something else! Right! Right! Right!

PAUL whip pans his camera around to face the audience. They chant Right! Right! Right! PAUL pans back to JAKE.

77 CONTD

JAKE (contd)

(singing)

I want it and I want it now!

I want it and I want it now!

Now?

Now!

JAKE drops his pants. We see a flash of white. It looks like JAKE's cock. But he's down on top of the girl so quickly, one really can't be sure.

JAKE (contd)

Now!

End of FLASHBACK.

CUT TO:

78 DAVE AND PAUL

DAVE

So he did screw her!

PAUL

Yes, he did.

DAVE

Was Annie with you?

PAUL

No, after he pissed in her old man's wine bottle, she never wanted to see him again. But she saw the footage.

CUT TO:

FLASHBACK

79 PAUL'S EDITING ROOM

PAUL watches the film on the moviola of JAKE screwing the girl. He's crazy with excitement.

PAUL

(shouting)

Annie! Annie!

ANNIE (OS)

Yes, I hear you -- what is it?

79 CONTD

PAUL

C'mon in here -- you won't believe this.

PAUL stops the machine and runs the film back. ANNIE comes in the room. She's smoking a cigarette.

PAUL (contd)

Will you put that God damn cigarette out? You want to start a fire in here?

ANNIE

Jesus Christ -- what's the matter with you?

PAUL

You know film burns very easily.

ANNIE

I'm sorry.

She snuffs the cigarette out.

ANNIE (contd)

What's the big deal?

PAUL

This stuff I shot in Atlanta is unbelievable.

ANNIE starts to leave.

ANNIE

I don't want to see it.

PAUL

What's the matter with you?

ANNIE

I'm not interested in Jake DeNardo.

PAUL

You used to be. What happened?

ANNIE

That scene he pulled at Dad's club.

PAUL

C'mon Annie, you're talking like an uptight old maid.

79 CONTD

ANNIE

That's how I feel.

PAUL

Are you interested in what I'm doing?

ANNIE

Of course I am.

PAUL

Then watch this please.

He starts the moviola. They watch the film. When JAKE starts to mount the girl, ANNIE closes her eyes.

PAUL (contd)

Isn't that great -- everybody in the world is going to be begging me for this.

ANNIE

What are you going to do with it?

He switches off the machine and turns around to face her.

PAUL

I'm going to finish my film and sell it for a million dollars -- this is my ticket to Hollywood!

ANNIE

But if anybody sees this, Jake will go to jail.

PAUL

That's his problem -- Hey, I didn't fuck a girl on stage -- he did.

ANNIE

(abruptly turning)
I'm going to bed.

PAUL

What's the matter?

ANNIE

I'm just tired, that's all.

PAUL

Christ, this is the most important
(MORE)

79 CONTD

PAUL (contd)
thing in my life, and you're going
to bed!

ANNIE
I'm sorry -- we'll talk in the
morning.

ANNIE starts to leave the room.

PAUL
No we won't.

He picks up a film can on the table labelled "Atlanta"
and waves it at her.

PAUL (contd)
I got to get to the lab by 8:00,
and make a duplicate negative of
this. I can't afford any fuck-ups.

ANNIE gives a tired nod and leaves. PAUL turns back to
the moviola and runs the footage again.

CUT TO:

80 PAUL AND ANNIE ASLEEP IN BED

Smoke starts to seep under the bedroom door. PAUL
tosses and turns like he's having a bad dream. The smoke
fills the room. PAUL starts coughing. He wakes up, sees
the smoke, jumps out of bed, and races out of the room.

CUT TO:

81 PAUL'S EDITING ROOM

PAUL pushes the door open. The room is in flames. He
backs away, shielding his face from the heat.

End of FLASHBACK.

CUT TO:

82 PAUL AND DAVE

PAUL
The bitch burned it up. I couldn't
fucking believe it.

DAVE
Did she admit it?

82 CONTD

PAUL

First she lied to me. Said she must have left a cigarette burning. Some slow burning cigarette! I was in that room over an hour before I went to bed!

DAVE

So how did she tell you?

PAUL

I beat it out of her. Said she couldn't let me show the film. Said it was a rotten thing to do to Jake.

(incredulous)

Do to Jake. What about what she did to me! I had it made. I had it all right there in that film. And she burned it up!

(beat)

Well, that got me thinking about what he really meant to her.

DAVE

She loved him.

PAUL

But I was married to her! I couldn't believe what she did. It was the end for us. But why should Jake get off the hook? Why should he ruin my marriage and get away with it? I went to the trial to make sure he didn't.

CUT TO:

FLASHBACK

83 INT: ATLANTA COUNTY COURTHOUSE - DAY

PAUL sits in the front row watching the trial. JAKE is seated with his back to PAUL at the defense table. The Prosecuting Attorney, SOMNER FARTH, is questioning a kid of about twelve on the stand. FARTH has a round, shiny baby face. He tries to conceal a middle age paunch under a light grey three piece polyester suit. He speaks in a slow, mellifluous Southern drawl that gives the impression that he's nothing but a simple

83 CONTD

country lawyer. He's not. The grey-haired judge stares down from the bench as FARTH examines the witness. He wears an expression of moral disdain.

CUT TO:

84 A SERIES OF SHOTS

illustrate PAUL's narrative, ending with the appearance of BETSY BRIM in the witness box.

PAUL (VO)

The prosecution paraded one witness after another that all testified they saw Jake screw the girl, whose named was Betsy Brim. He would have called the whole audience if the judge hadn't stopped him. "Is that your case, Mr. Farth?" the judge asked him. "Yes," said Farth. -- "Fine, I think 23 eyewitnesses' testimony is enough. Let's hear what the defense has to say." So Jake's attorney, Sam Kern, tells the judge he's not going to bore him to death with 23 eyewitnesses who saw that Jake wasn't making love to Betsy Brim. Because a simulated sex act and an actual sex act should look exactly the same to the audience watching it. The whole idea of acting is that it's supposed to look real, right? So he's going to cut through the opinions of whether Jake was putting on a good show or not and called Betsy Brim to the stand.

CUT TO:

85 BETSY BRIM

a conservatively dressed, soft-spoken, shy fifteen year old sits in the witness box. One would never suspect that the wild, frenzied sexpot that danced with JAKE in Atlanta is the prim little school girl now sitting before the defense attorney, MARTY KERN. KERN is mid-forties, short, dark, with a carefully cut full head of curly black hair. He's a pacer ... who's constantly

85 CONTD

thinking and moving on his feet. He wears a smart, black pin-striped suit.

KERN

What's your name?

BETSY

Betsy Brim.

KERN

And where do you live, Betsy?

BETSY

In Holly Springs.

KERN

How old are you?

BETSY

Fifteen.

KERN

Where do you go to school?

BETSY

Mount Holly Junior High.

KERN

Where were you the night of April 7.

BETSY

In Atlanta -- at the concert.

KERN

Did you see Mr. DeNardo over here?

BETSY

Yes.

KERN

Did he sing?

BETSY

Yes.

KERN

Did he dance?

BETSY

Yes.

85 CONTD

KERN

Where?

BETSY

On stage.

KERN

Could you describe to me and
the court exactly what happened?

BETSY

He asked me up on stage to dance
with him. I couldn't believe it
-- dancing with Jake DeNardo.

PROS. ATTORNEY

Objection!

JUDGE

Yes, Mr. Farth.

PROS. ATTORNEY FARTH

We're not interested in what
Miss Brim couldn't or could believe
about Mr. DeNardo.

JUDGE

Objection sustained --

(instructing the witness)

Confine your remarks to what actually
happened, not what you believed might
have happened.

BETSY

(scared)

Yes sir, well I danced with him.
Then he put me on the floor and I
danced on the floor.

KERN

You were on your back?

BETSY

Yes sir.

KERN

And where was Mr. DeNardo?

BETSY

Dancing over me.

85 CONTD

KERN
Then what happened?

BETSY
He danced on top of me.

KERN
He danced on top of you?

BETSY
Yes sir.

KERN
Isn't that a little unusual?

BETSY
No sir, it's called "The Sandwich."

KERN
"The Sandwich?"

BETSY
Yes sir.

KERN
What's a "The Sandwich?"

BETSY
It's a dance where the guy gets
on top of the girl and moves around
with her.

KERN
Back and forth?

BETSY
Yes.

KERN
Does it imitate the motions of
sexual intercourse?

BETSY
I guess so -- they don't let us
do it at school.

The courtroom erupts with laughter.

KERN
You mean they don't let you do
"The Sandwich" at school?

85 CONTD

BETSY

Yes sir.

KERN

While you were doing "The Sandwich"
with Mr. DeNardo, did he make
love to you?

BETSY

Oh no sir.

KERN

He didn't have sexual intercourse
with you at any time?

BETSY

(embarrassed giggle)

No sir.

KERN

Thank you, Miss Brim --
(to the judge)
No more questions.

PAUL (VO)

That was Jake's case. Little
Betsy Brim lying her ass off.
The prosecution was going down
the drain unless Farth tore her
up.

FARTH gets up from his desk and walks over to the witness
stand.

FARTH

Are you a virgin, Betsy?

KERN

Objection! What relevance does
that question have?

FARTH

How would she know the difference
between "The Sandwich" and inter-
course unless she wasn't a virgin?

JUDGE

Objection overruled -- Answer the
question, Miss Brim.

BETSY

(crying in embarrassment)

No.

85 CONTD

JUDGE

You have to answer the question.

BETSY

Please don't make me.

JUDGE

You're under oath, Miss Brim.
So answer the question truthfully.

BETSY

(barely audible)

No.

FARTH

You're not a virgin?

BETSY

No.

FARTH

How many times have you had
intercourse?

KERN

Objection.

JUDGE

Overruled.

BETSY

Three.

FARTH

With whom?

KERN

Objection. The prosecution is
attempting to humiliate the
witness.

BETSY

Oh God.

JUDGE

Overruled -- please answer the
question, Miss Brim.

BETSY

My boyfriend.

85 CONTD

FARTH
Is that the only person?

KERN
Objection.

JUDGE
Overruled.

BETSY
Of course it's the only person.

FARTH
You've never had intercourse
with Mr. DeNardo?

KERN
Objection. She's already answered
that question.

JUDGE
Objection sustained.

PAUL (VO)
All Farth accomplished was
humiliating a defenseless girl
and making himself look like
some kind of dirty old man.
Looked like Jake was going to
get off, so I went to see Farth
myself.

CUT TO:

86 FARTH'S OFFICE

PAUL sits across a desk from FARTH.

FARTH
You filmed DeNardo.

PAUL
Yes. And he screwed her all right.

FARTH
Where's the film?

PAUL
There was a fire in my editing
room -- it burned. But put me
on the stand -- I could see right
(MORE)

86 CONTD

 PAUL (contd)
up Betsy's skirt -- she wasn't
wearing any panties and I saw
Jake's cock go right into her.

 FARTH
Why didn't you come forward
before.

 PAUL
I thought you had the case in
the bag, but it looks like old
Betsy put you in the shithouse.

 PAUL (VO)
So he puts me on the stand.

CUT TO:

87 COURTROOM

PAUL is on the stand. FARTH is questioning him.

 FARTH
Where were you filming from?

 PAUL
The pit -- my camera was resting
on the floor of the stage.

 FARTH
What did you see after Miss Brim
was lowered to the stage floor?

 PAUL
Her legs were toward me -- She
was moving around. I zoomed my
camera in and I was looking right
up her dress.

 FARTH
And what did you see?

 PAUL
Pubic hair -- you see, she didn't
have any underpants on.

 FARTH
Are you sure?

 PAUL
It's an area difficult to mistake.

87 CONTD

JUDGE

Answer the question yes or no.

PAUL

Yes, I'm sure.

FARTH

What happened then?

PAUL

Jake dropped his pants and mounted her.

FARTH

You saw that?

PAUL

When my zoom lens is zoomed all the way in -- It's like looking through a pair of binoculars. His penis filled half the viewer.

(Paul turns to face the jury)

I saw it go in and out of Miss Brim several times.

FARTH

And no one in the auditorium was in a better position to observe this than you?

KERN

Objection -- the prosecution is calling for a conclusion from the witness.

JUDGE

Sustained.

FARTH

No more questions.

PAUL (VO)

Well, I dropped the bomb all right and by the look on the faces of Kern and Jake, they knew they had had it.

PAUL's POV of JAKE and KERN. They are arguing over at the defense table. KERN is insisting on something and JAKE is shaking his head. KERN finally stands up and approaches the witness box.

87 CONTD

KERN

Mr. Harrison, didn't you record on film everything you just testified to?

PAUL

Yes.

KERN

What happened to that film?

PAUL

It was destroyed in a fire.

KERN

(mock amazement)

Destroyed in a fire! How did that happen?

PAUL

I don't know -- it was an accident.

KERN

A very convenient accident, wouldn't you say?

FARTH

Objection. Mr. Kern is being argumentative.

JUDGE

Objection sustained. Both counsels approach the bench.

The lawyers walk to the bench. The JUDGE leans toward them.

JUDGE (contd)

(whispering)

What is your point, Mr. Kern?

KERN

(low voice)

I don't think the film got destroyed accidentally.

JUDGE

Why?

KERN

Because if the film existed, we believe we could impeach Mr. Harrison's testimony?

87 CONTD

JUDGE

Since the film doesn't exist,
we'll never know one way or
another, will we, Mr. Kern?
So get on with something else.

FARTH returns to the prosecution desk. KERN walks over
to the witness box.

KERN

Why didn't you come forward
with this information before,
Mr. Harrison?

PAUL

I thought there were enough
witnesses. Everybody saw what
Jake did. I didn't think I
was needed.

KERN

Do you like Mr. DeNardo?

FARTH

Objection -- we're not interested
in Mr. Harrison's emotional
involvement with Mr. DeNardo.

KERN

Judge, I have the right to find
out if the witness is biased.

JUDGE

Objection overruled -- proceed.

KERN

Did you like Mr. DeNardo?

PAUL

Yes, I like him.

KERN

Why are you testifying against him?

PAUL

Because I feel the truth must be
known.

KERN

(sarcastic)

How admirable of you, Mr. Harrison.

87 CONTD

FARTH

Objection.

JUDGE

Sustained. Keep your irrelevant remarks to yourself, Mr. Kern.

KERN

I'm sorry, Your Honor. Mr. Harrison, are you married?

FARTH

Objection.

JUDGE

Both attorneys approach the bench.

The ATTORNEYS comply.

JUDGE (contd)

Mr. Kern, where are you going with this line of questioning?

KERN

I intend to show that because of Mr. DeNardo's involvement with Mr. Harrison's wife, Mr. Harrison's testimony is biased.

JUDGE

Objection Denied -- Proceed, Mr. Kern.

KERN

(moving over to the witness stand)

Mr. Harrison, are you married?

JAKE's face shows extreme concern at the direction of KERN's questioning.

PAUL

Yes.

KERN

What's your wife's name?

PAUL

Annie Harrison.

KERN

Does she know Mr. DeNardo?

87 CONTD

PAUL
Sure, she was helping me out
with my film.

KERN
What was her relationship with
Mr. DeNardo?

PAUL
(getting uneasy)
They were friends.

KERN
(pressing)
Weren't they more than that?

FARTH
Objection.

KERN
(pressing before
the Judge rules
on his question)
Isn't it a fact they were lovers?

FARTH
Objection!

KERN
(shouting)
And aren't you lying to get Jake
DeNardo for sleeping with your
wife?

JUDGE
Sustained -- Mr. Kern, you will
wait ...

JAKE stands up.

JAKE
Objection!

JUDGE
Sit down, Mr. DeNardo -- you're
out of order.

JAKE
I'm not out of order -- My lawyer's
out of order.

87 CONTD

JUDGE

That's for the court to determine.

JAKE

He's representing me, not you.

JUDGE

Sit down, Mr. DeNardo, or I'll cite you for contempt.

JAKE

(walking over to
the bench)

I'm sorry, Judge, but I feel real bad. I've been lying. I balled that girl, but you know, my daddy always taught me that I wasn't supposed to kiss and tell. Isn't that the right way?

JUDGE

Go back to your seat now, Mr. DeNardo, or I'm going to have to have you forcibly removed from the courtroom.

JAKE

C'mon Judge. So I fucked her. Big deal. Where do I pay the fine?

Two officers of the court pick JAKE up and carry him out of the Courtroom.

End of FLASHBACK.

CUT TO:

88 PAUL AND DAVE

DAVE

Some fine.

PAUL

They throw the book at him.
He gets two years of hard labor
-- what an asshole!

DAVE

Why did he do it?

88 CONTD

PAUL

Because he didn't want Annie dragged into it. They'd have her on the stand like Betsy Brim, forcing her to talk about how many times Jake screwed her. And old classy Annie would have to tell the truth. Boy, I would have loved to have seen that!

DAVE

(standing up)

Paul, would you do me a favor?

PAUL

Sure.

DAVE

Would you stand up for a second?

PAUL

Why?

DAVE

Well, you know I'm a writer, and when I write about someone, I like to get a sense of the physical presence.

PAUL

Okay.

(getting to his feet)

Where do you want me to stand?

DAVE

(pointing to the side of the desk)

Over there is fine ...

PAUL walks over to the side of the desk. DAVE stands up and walks over to him. DAVE stops right in front of PAUL, studies him from head to foot, and then suddenly smashes him across the jaw with his right fist. PAUL drops to the floor, and tearfully grips his bruised jaw.

PAUL (contd)

(shocked)

What did you do that for?

DAVE

(angry)

For destroying Jake DeNardo's career

(MORE)

88 CONTD

 DAVE (contd)
and maybe his life. Or maybe
just because you're such a
scumbag and I couldn't help
myself. You know, it's tough
being a reporter listening to
assholes like you gleefully
recount how they ruined someone.
But we're not supposed to have
opinions or feeling. We're
just supposed to get the facts
and report the story. But you
know what? I don't give a fuck
anymore.

DAVE turns and walks out of the office.

CUT TO:

89 BILLY'S APARTMENT

A junk heap of Jake DeNardo memorabilia. BILLY and DAVE
sit across a table from one another, sipping coffee.

 DAVE
 (surveying the room)
Looks like you have a nice little
business going here.

 BILLY
I do okay. The buttons and the
tee-shirts are going as fast as
I can get them from the factory.
And Jake's Record Catalogue is
selling pretty well too.

 DAVE
Who gets all the money?

 BILLY
The band.

 DAVE
What about you?

 BILLY
I get a percentage.

 DAVE
What about Harry Katz?

89 CONTD

BILLY

Harry quit managing the band when
Jake died.

DAVE

How did you get involved with Jake?

BILLY

I was his road manager.

DAVE

Were you at Atlanta?

BILLY

Sure.

DAVE

What do you think happened?

BILLY

Nothing happened. It was unbel-
lievable. I never had a chance
to testify. Jake had confessed
already. But I strapped him up
before the show.

DAVE

You what?

BILLY

Strapped him up.

CUT TO:

FLASHBACK

90 JAKE'S DRESSING ROOM

JAKE stands in his underwear as BILLY wraps adhesive
tape around his stomach and groin.

BILLY (VO)

Jake had been doing a lot of
drinking, so before every show,
I would strap him into his shorts
-- the tightly wound tape would
keep his thighs lean and his
stomach flat.

(laughing)

Christ, he would have needed a
can opener to get his cock out
to fuck that girl.

End of FLASHBACK.

CUT TO:

91 BILLY AND DAVE

DAVE

What about what Paul said?

BILLY

That creep! -- he just wanted to get Jake for screwing Annie.

DAVE

(shaking)

So he gets convicted because of Annie.

BILLY

That's right. He really loved her.

DAVE

Did he ever see her again?

BILLY

He used to drive over to her place and just wait outside in his car.

DAVE

For what?

BILLY

Just to see her. After he got convicted and sentenced he made me swear never to tell anyone about me strapping him in. He didn't want Annie to think he took the rap just for her. And in a funny way it was a way to finish it with her.

DAVE

How do you mean?

BILLY

If you really want to break off with your girl for good, fuck another one and let her find out about it. But it was killing him. I remember one night when we were closing this bar ...

CUT TO:

FLASHBACK

92 VILLAGE BAR - 3 A.M.

BILLY and JAKE sit at the bar. The place is deserted except for one other couple that are kissing in a back booth. JAKE and BILLY are drunk.

BILLY

Let's go home, Jake.

JAKE

C'mon ... let's have another one.

BILLY

We had that "another one" about ten drinks ago ... or was it eleven? I made a point to remember.

JAKE

It was ten.

BILLY

No, no. I remember now ... it was eleven!

JAKE

You're right. You're right. It was eleven. I remember distinctly going to the head at seven.

BILLY

I don't forget things like that.

JAKE

But, it's a terrible number ... eleven. Just terrible. You know, I've seen Annie eleven times.

BILLY

You have? I thought you were never going to see her again.

JAKE

I've seen her eleven times ... she hasn't seen me once.

BILLY

Jake, what are you driving yourself crazy for? Why don't you forget her?

92 CONTD

JAKE

I am forgetting her ... number twelve will do it. I know it will.

JAKE looks at BILLY.

JAKE (contd)

What happened?

BILLY

I don't know.

JAKE

Nothing wrong with being a rock 'n roller is there?

BILLY

No, Jake.

JAKE

Maybe I should have stayed at the garage ... that's not too exciting, is it?

BILLY

No.

JAKE

Then I should have stayed there. I was happy there. Ever tear down the transmission of a Corvette and put it back together in one night? Not missing one nut or bolt. Everything fits into place ... it's beautiful. It's the way life should be ... you tear it down, find the problem, replace the part, put it back together and it runs better than ever. Why can't life be like that?

BILLY

I don't know, Jake.

JAKE

I'm running like shit now. And every night I tear myself down trying to find the part that's fucking me up.

92 CONTD

BILLY

You're doing okay, Jake ... you just had some bad breaks.

JAKE

Yeah ... bad breaks. I made every one of them.

BILLY

That's bullshit.

JAKE

No, it isn't, Billy. Shep made me King. King Jake; the rock 'n roll sex machine. And you know what the King did? He had a good time ... fucking everything and everyone. I fucked Shep. I fucked Annie. I fucked them all. And, when there was nobody else left ... I fucked myself. So, now I'm paying the fine ... do you think they'll just let me sing my songs?

BILLY

Sure they will, Jake.

End of FLASHBACK.

CUT TO:

93 DAVE AND BILLY

BILLY

But, of course, they didn't.

DAVE

What do you mean?

BILLY

Well, after the conviction, Jake figured he'd have a year or so before he'd have to go to jail. He was determined to go on the road and show everybody he had changed. We couldn't get any decent bookings, but he didn't care. So, we wound up playing local clubs in Cleveland, Detroit, Pittsburgh ... places like that. It was a disaster.

93 CONTD

DAVE

Why?

BILLY

Because no one came to hear Jake sing.

CUT TO:

FLASHBACK

94 DINGY CLUB IN PITTSBURGH

JAKE is onstage with the band doing "Wreck on the Highway." The club is jammed with screaming girls between eleven and fifteen.

JAKE

(singing)

Last night I was out driving
Coming home at the end of a working day.
I was riding alone through the drizzling rain
On a deserted stretch of a country two lane,
When I came upon a wreck on the highway.

JAKE is not doing what the girls want. They want to see him dance and moan and fuck the mike. They start pressing up against the bandstand and chanting.

GIRLS

(chanting)

We want it and we want it now!
We want it and we want it now!
We want it and we want it now!

JAKE tries to keep singing but a couple of girls jump up on stage and try to dance with him. BILLY and a couple of Roadies grab them and carry them off the bandstand. But more girls jump on stage and the club erupts into chaos.

CUT TO:

95 DESERTED PARKING LOT BEHIND CLUB - MUCH LATER

BILLY and JAKE walk out of the back of the club toward their car. JAKE notices a souped up '62 Chevy parked in the lot. He walks over to it -- studying it with an appreciative eye. BILLY gets into their car.

95 CONTD

BILLY
(calling to Jake)
Let's go, Jake -- we got to get
up early tomorrow.

JAKE
(walking around
the Chevy)
In a second.

He walks around the back of the car. Bends down and
takes a look underneath.

JAKE (contd)
(whistling)
Auto torque -- suspension.

He stands up and looks in the rear window. Inside,
stretched across the back seat, is a naked girl. She
smiles up at JAKE.

GIRL
(seductively)
Want to take a ride?

JAKE
(smiling back)
You don't look dressed for a ride.

GIRL
Depends on what kind of ride you're
talking about.

JAKE
I'll tell you what -- you put
your clothes on and we'll go for
a ride. This is some fuckin' car.

GIRL
I'm some fuckin' girl.

JAKE
I'm sure you are, but let's take
one ride at a time.

GIRL
Okay.
(she unlocks the
front door)
Hop inside.

95 CONTD

JAKE

(calling to Billy)

Billy, I'm taking this car for
a little drive -- meet you back
at the motel.

BILLY

(getting out of
the car)

What are you talking about? We
got a gig to get to tomorrow night.

JAKE

I know where it is -- I'll meet
you there.

BILLY

(shaking his head)

I can't do that -- I'm supposed
to stay with you.

JAKE

Billy, I'll meet you there.

BILLY

Harry's going to have my ass.

JAKE

I'll take care of Harry.

BILLY walks over to the Chevy.

BILLY

What's the big deal?
(seeing the girl)
C'mon Jake -- you don't need this.

JAKE

I'm going for a drive, Billy,
that's all.

BILLY

She's jailbait.

JAKE

(firmly)

I said I was just going for a drive.

BILLY shrugs and walks back to their car. JAKE opens the
front door of the Chevy and gets inside. He runs his
fingers across the wheel and studies the elaborate gauges

95 CONTD

and meters in the dashboard. The girl, still pulling on her clothes, slips over the back of the seat. She looks over at JAKE, smiles seductively, runs her hand across his thigh, letting it come to rest on his groin.

GIRL

(lightly singing)

I want it and I want it now
I want it and I want it now.

JAKE brushes her hand away.

JAKE

Where are the keys?

Suddenly JAKE's door is jerked open. He's grabbed by the shoulders and pulled out. A huge brute of a kid shoves him up against the side of the car.

BRUTE

What the fuck do you think you're doin'?

Behind the BRUTE are six or seven other young toughs. They are equally mean looking.

JAKE

I was admiring your car.

BRUTE

You were, huh?

JAKE

How did you rig those super-chargers to work with the split manifold like that?

BRUTE

You fucked my girl!

JAKE

No, no -- I was just looking at the car.

BRUTE

Jake DeNardo. Big Rock star. Thinks he can fuck anybody's girl!

He starts to punch JAKE in the body and face. BILLY races over to help, but is immediately decked by one of the other toughs. JAKE tries to fight back, but is

95 CONTD

quickly overcome by the rest of the gang. They brutally beat him senseless, leaving him unconscious on the ground. The BRUTE gives JAKE a final kick in the ribs and then gets into his car.

GIRL

(all innocence)

We were just going for a drive.

BRUTE

(slapping her)

With half your clothes on.
Don't lie to me.

GIRL

You just can't beat up Jake DeNardo.

BRUTE

(looking at Jake's
crumpled body)

His bones break like everybody else's.

The BRUTE hits the ignition and drives the supercharged Chevy out of the lot. Across the street the other gang members get in their cars and follow him.

BILLY picks himself up and stumbles over to JAKE. He looks down at him. Both JAKE's eyes are bloody and closed. His nose is mashed into his face. His lips are cut and torn. He's lost a couple of teeth and grips his side like he's broken a rib. He looks up at BILLY, tears streaming down his bloody cheeks.

JAKE

I just wanted to take a ride.

End of FLASHBACK.

CUT TO:

96 BILLY AND DAVE

BILLY

He started to drink a lot after that. I used to sneak him bottles in the hospital. It was like he was trying to find a way out of himself and was staying drunk until he figured it out. Then one day he did.

CUT TO:

FLASHBACK

97 HARRY'S OFFICE IN NEW YORK

HARRY, JAKE's manager, paces back and forth. He's short, balding, middle-aged. He dresses in a leather vest and jeans trying to look younger and hipper than the bands he manages. BILLY sits in a chair, nervously smoking a cigarette.

HARRY

So, where is he?

BILLY

He was taking a plane from Philadelphia. He should be here.

HARRY

What was he doing in Philadelphia?

BILLY

Some car show.

HARRY

Why didn't you stay with him?

BILLY

He dumped me. He doesn't like having a watchdog.

HARRY

Fuck him -- if he acted like a normal human being -- he wouldn't need me. If he blows this gig, that's it. Life's too short for his shit. You know, Jake DeNardo isn't exactly a hot act anymore. It's a miracle that I got the dates that I did. No one was too eager to book a soon-to-be-con.

HARRY's intercom buzzes. He picks it up.

HARRY (contd)

(into phone)

Yeah -- Jesus -- put him through.

(to Billy)

It's Jake, calling long-distance.

Pick up the extension..

BILLY picks up the phone on the table next to his chair.

97 CONTD

JAKE

(on phone -- his voice
drunken, his speech
is slurred)

I missed it.

HARRY

Jesus, Jake. Do you know what
I had to do to get this gig?

JAKE

(on phone)

I'm sorry man.

HARRY

Sorry, shit -- where the fuck
are you?

JAKE

(on phone)

I don't know --
(calling out)
Where am I?

A MAN'S VOICE

(distant)

Mahattan.

JAKE

(on phone)

Mahattan.

HARRY

We sure have a shitty connection.
C'mon over to the office.

JAKE

(on phone)

Sure doesn't look like New York.

MAN'S VOICE

(distant over phone,
he laughs)

This ain't New York -- you're in
Mahattan, Kansas!

JAKE

(on phone, talking
to man)

Mahattan, Kansas?

97 CONTD

 MAN'S VOICE
 (over phone -- distant)
That's right -- Kansas.

 JAKE
 (on phone)
I'm in Mahattan, Kansas.

 HARRY
Kansas -- how the hell did you
get to Kansas.

 JAKE
 (on phone)
I don't know. I got on a plane
in Philadelphia -- crashed --
when I woke up I was here.

 HARRY
Look, I'm going to send Billy
for you. Just stay where you
are -- where are you anyway?

 JAKE
 (on phone)
I told you -- Mahattan, Kansas.

 HARRY
I know that. You calling from
a bar or something?

 JAKE
 (on phone)
Yeah -- yeah -- the airport bar.

 HARRY
Okay -- just stay there -- don't
move -- Billy will be there in a
couple of hours.

 JAKE
 (on phone)
Okay. Okay.

 HARRY
And Jake, don't drink the bar dry
-- you got to sing tomorrow.

 JAKE
 (on phone)
No problem.

97 CONTD

HARRY hangs up.

HARRY

(to Billy)

Go get him -- and don't lose
him this time!

BILLY (VO)

So I grab a plane and fly the
hell out there. When I get
there I find Jake and book us
back on the next flight to New
York. We have some time to
kill, so we head for the bar.
Jake's pretty drunk by now and
he gets into a long conversation
with the guy next to us. He
turns out to be Dr. Wood.

CUT TO:

FLASHBACK

98 AIRPORT BAR

BILLY, JAKE and DR. WOOD all sit at the bar. DR. WOOD is
a heavysset man in his late fifties. He has an open,
kind, Midwestern face.

WOOD

Town's only got fifteen hundred
folks. Can't make a hog's living
just doctoring. So I pick up
some extra money burying and
cremating. Town coroner too
-- horseshit job -- everybody in
my town just grows old and dies
-- no point in cutting someone up
to find that. Got a stiff in my
car right now.

JAKE

A body! Really!

WOOD

(looks at his watch)
Fucking planes never on time --
(finishing his beer)
And I got a long ride home.

JAKE

Want another?

98 CONTD

WOOD

You buying?

JAKE

My pleasure.

WOOD

Then I'm drinking.

JAKE orders another round.

JAKE

Meeting someone here?

WOOD

Oh no, just picking up some
medical supplies from Chicago.

JAKE

Who's looking after your stiff?

WOOD

He's not going anywhere.

JAKE

Who is he?

WOOD

Beats me -- kid about your age
-- sheriff found him keeled over
at the bus station -- no wallet
-- no I.D. -- nothing -- ran his
prints through the FBI -- nothing
-- just some dead stray.

JAKE

(with sudden interest)

What are you going to do with him?

WOOD

Cremate him -- don't want to waste
any of the country's money on
digging a hole.The drinks arrive. JAKE picks up his and takes a long
sip.

JAKE

Billy, I'm not feeling so good.
Could you get me some Alka-Seltzer?

98 CONTD

WOOD
Doesn't work worth shit.

JAKE
(pulls a wad of
bills out of
his pocket)
Works for me.

WOOD
(shrugging)
It's your belly.

BILLY
I got money -- I'll be right
back.

JAKE
Thanks man.

BILLY gets up, walks out of the bar, and heads across the airport lobby to a small drugstore. WOOD's placid face shows extreme interest in JAKE's bill roll. Across the lobby, BILLY keeps an eye on JAKE, as he buys the Alka-Seltzer. JAKE is drunkenly trying to jam the bills back into his pocket. They slip out of his hands and fall to the floor. DR. WOOD leans over and picks them up. He hands them back to JAKE. JAKE puts the roll of bills down on the bar. They start talking again, but now with a direction and purpose to their conversation. BILLY gets the Alka-Seltzer and starts back across the airport lobby toward the bar. JAKE looks over his shoulder and sees BILLY coming. He picks up the bill roll and sticks it back in his pocket. BILLY sits down next to JAKE.

BILLY
Here --
(he gives Jake the
Alka-Seltzer and calls
over the bartender)
Could we have a glass of water,
please?

BARTENDER nods and draws a glass of water for JAKE. He places it in front of him. JAKE dumps two Alka-Seltzers in it and watches them bubble.

WOOD
(abruptly getting up)
I got to go now. Thanks for the
drink. Nice talking to both of you.

98 CONTD

WOOD leaves the bar and walks toward the airport entrance.

BILLY

What happened to his medical supplies?

JAKE shrugs and starts to gulp down the now foaming glass of water. When he finishes it, he puts the glass down on the bar and turns to BILLY.

JAKE

Now I really feel sick. Where's the head?

BILLY helps him up from the bar and they walk over to the entrance to the Men's Room.

JAKE (contd)

Thanks Billy -- I can make it from here.

JAKE pushes open the men's room door and goes inside.

End of FLASHBACK.

CUT TO:

99 DAVE AND BILLY

BILLY

That's the last time I saw him.

DAVE

He didn't come out of the men's room?

BILLY

(shaking his head)

I gave him 15 minutes and went inside. He wasn't there.

DAVE

Where did he go?

BILLY

Out the back window.

DAVE

What did you do?

BILLY

I was afraid to call Harry. So I
(MORE)

99 CONTD

BILLY (contd)
hung around the airport and
prayed to God he would show up.
He didn't. I didn't know what
to do. So Harry starts paging
me and I finally pick up his call.

CUT TO:

FLASHBACK

100 BILLY ON PAY PHONE IN AIRPORT

BILLY
I don't know where he is.

HARRY
(over phone)
Billy, I'm going to make it simple
for you -- don't come back unless
Jake's with you.

BILLY (VO)
So I stick around the airport a
couple of days hoping he's going
to show.

SHOTS OF BILLY WAITING AT THE AIRPORT

BILLY (VO)
I'm going crazy and then I read
about this accident in a local
paper.

SHOT OF BILLY READING A LOCAL PAPER

He has a shocked look on his face.

CUT TO:

INSERT - NEWSPAPER HEADLINE:

"Youth Killed in Wreck on Highway"

BILLY races out of the airport.

CUT TO:

101 EXT: SMALL TOWN STREET

BILLY stops his car in front of a small Midwestern house.

101 CONTD

There's a sign out front. It reads: Wood's Mortuary. BILLY gets out of the car and goes up to the front door. He rings the bell. DR. WOOD opens the door.

CUT TO:

102 DR. WOOD'S OFFICE

BILLY sits in front of DR. WOOD's desk. WOOD rocks back and forth on a chair behind it. On the desk is an urn and a death certificate. BILLY is crying. WE MOVE IN CLOSE to the name on the certificate. It reads -- Jake DeNardo.

BILLY (VO)

I couldn't believe it. Wood had cremated the parts of Jake they had managed to cut out of the car wreck. All that was left of him was in that little urn. It wiped me out.

End of FLASHBACK.

CUT TO:

103 DAVE AND BILLY

DAVE

I don't buy it. He must have bribed Wood to stick that stiff in a car, wreck it, and cremate what was left of him. Then Wood puts Jake's name on a death certificate and signs it. Jake blows the country and is home free.

BILLY

Free of what?

DAVE

His jail sentence for one and maybe more important -- the nightmare of what he had become.

BILLY

Makes great copy, but he's dead. You want to see a copy of the death certificate?

103 CONTD

DAVE

(shakes his head)

I don't need to see a death certificate -- I've seen Jake DeNardo.

BILLY

C'mon. Don't shit me.

DAVE

(emphatic)

I-saw-him. On a drag strip in a town outside of Rio.

BILLY

Even if you did see him -- what are you going to do about it?

DAVE

I'm going to put him on the cover of Rolling Stone.

BILLY

Why?

DAVE

Because he's alive.

BILLY

Look -- suppose he did escape -- why bring him back? To go to jail? To get him hounded by sex-crazed teenagers. Christ, they wouldn't even let him sing anymore unless he dropped his pants first. So why don't you leave him alone?

DAVE

I have to report what I know to be the truth!

BILLY

Then I hope he is dead, because a corpse gets more respect than you're giving him.

DAVE

(suddenly mad)

What are you talking about, Vulture!
-- Look at this stuff around here.

(MORE)

103 CONTD

DAVE (contd)

Who's making a bundle off Jake DeNardo's bones? Huh? You make me sick. Talking to me about respecting dead -- Christ, you'd be out of business if I brought him back.

BILLY

(softly)

I loved Jake -- he hated what he had become. Let him be. Wherever he is, let him be happy for once in his fucking life.

DAVE

I'm not interested in whether he's happy or not -- I'm just interested in whether he is -- period.

BILLY

What are you? A fucking truth seeker for the sake of what?

DAVE

For the sake of truth!

BILLY

Oh yeah -- truth, huh! Who's paying your bills? Is it God or Rolling Stone?

CUT TO:

104 ROLLING STONE BOARD ROOM

DAVE is telling his story to the Publisher, Managing Editor, and the Features Editor. The Features Editor (JEAN), a lean, dark-haired woman in her late twenties, is the first to comment when DAVE finishes.

JEAN (Features Editor)

He took the rap for Annie, huh?
Nice angle.

STOCKMAN (Managing Editor)

What do you mean? ..

JEAN

Haven't you ever been in love,
Stockman?

104 CONTD

STOCKMAN

(thinking carefully)

Well, let me see -- I remember
once -- yeah.

JEAN

If you had to think that hard
about it -- you haven't.

STOCKMAN

What's your point?

JEAN

Jake destroys his career to
protect the girl he loves --
Christ, it's right out of
General Hospital.

STOCKMAN

So?

JEAN

(to Dave)

Do you think you can get a picture
of them together?

DAVE

Why?

JEAN

Jake DeNardo dies in a car wreck
-- suicidal over upcoming prison
sentence. We did that story --
sold pretty good. DeNardo lives!
Hides out from police in South
America. That's a pretty good
story. We'll sell plenty. But
DeNardo Returns to Life for Love
-- that's fairy tale time. We'll
go through the fucking roof.

PUBLISHER

Wait a minute. Before we start
printing overruns. We still don't
know if this guy is alive or not.

JEAN

(shrugging)

Dave said he saw him.

PUBLISHER

If I had a nickel for everyone
(MORE)

104 CONTD

PUBLISHER (contd)

that's seen James Dean. Jim Morrison, Hitler, or Jesus -- I could get the hell out of this business and retire a rich man.

DAVE

I did see him.

PUBLISHER

That's where I came in on this story. Look, Dave, you talked to everybody and you got some real interesting background now -- and you've come up with some fabulous theories on how DeNardo faked his death. But that's all it is -- theory -- unless you can prove Jake's alive -- and from what you've just told us now -- you can't.

DAVE

I know he's alive.

PUBLISHER

Great -- I hope you're right. But I can't print this story without proof, and you don't have it yet.

DAVE

Suppose I get a picture of him?

PUBLISHER

Great -- I'll put him on the cover.

JEAN

Get the girl too --

DAVE

Hey, it will be a fucking miracle if I can get him.

JEAN

You want to hit a single or a home run?

DAVE

I'm just trying to get up to bat.

104 CONTD

JEAN

Then take a shot at the girl.
What have you got to lose?

DAVE

She never wants to see him again.

JEAN

Does she know he took the rap
for her?

DAVE

No.

JEAN

Tell her -- she'll want to see
him again.

DAVE

Suppose she doesn't.

JEAN

Then lie to her -- just get them
together. That's the cover.

PUBLISHER

(to Stockman)

What do you think?

STOCKMAN

We sell out with any picture of
him.

JEAN

Bring her anyway.

DAVE

Why? All I need is a picture of
him.

JEAN

That's their opinion. I think
we need the girl -- and I'll tell
you something else -- even if he
does show up -- what's going to
keep him from taking off when he
gets a load of you and your camera?

DAVE

I don't know.

104 CONTD

JEAN

The girl. She'll keep him there long enough for you to get your picture.

DAVE knows JEAN's right.

PUBLISHER

(to Dave)

Get the picture -- and you'll get your cover.

CUT TO:

105 EXT: ANNIE'S HOUSE - NIGHT

DAVE knocks on the door. ANNIE opens it and DAVE goes inside.

CUT TO:

106 LIVING ROOM

DAVE sits on the sofa. ANNIE walks over to the bar.

ANNIE

Would you like to drink?

DAVE

Scotch on the rocks is fine.

ANNIE mixes DAVE's drink, pours one for herself, crosses from the bar to the sofa, hands DAVE his Scotch and sits down.

ANNIE

What's the emergency?

DAVE

I talked to Jake.

ANNIE

What?

DAVE

He found out I was poking around. Billy must have told him.

ANNIE

Billy knows he's alive?

106 CONTD

DAVE

Billy helped him fake the accident.

ANNIE

How do you know?

DAVE

I got that urn opened and those ashes analyzed. There was no lead in them.

ANNIE

I don't understand.

DAVE

Wood claimed that all they could pull out of the car wreck was Jake's torso and legs. That's what he cremated. Pretty neat. But what Wood didn't know was that Jake still had some lead in his leg from when he was shot. There was no trace of lead in Jake's ashes. When I hit Wood with the lab report and told him my next stop was the police, he panicked and spilled out everything. How Jake had bribed him to fake the death certificate.

ANNIE

Whose body was in the car?

DAVE

An unidentified body Wood was planning to cremate anyway. Billy and Jake stuck the body in the car, wrecked it, and Jake took off to South America.

ANNIE

I don't believe it.

DAVE

I hardly did either until Jake called me.

ANNIE

What did he say?

DAVE

He knew he would be found out
(MORE)

106 CONTD

DAVE (contd)
sooner or later -- but it didn't
make any difference now anyway.

ANNIE
What do you mean?

DAVE
(obviously not telling
her everything)
I promised I wouldn't say anything.

ANNIE
He's all right, isn't he?

DAVE
(changing the subject)
He wants to see you.

ANNIE
I can't see him -- I couldn't
bear it.

DAVE
You've got to, Annie.

ANNIE
It's over between us.

DAVE
May be over for you -- not for him.

ANNIE
I can't help that.

DAVE
Do you know why he confessed at
the trial?

ANNIE
(hurt)
To get it over with -- he knew
what he did -- and so did every-
body else.

DAVE
(shaking his head)
He didn't screw that girl. Billy
had him strapped in with adhesive
tape. He was putting on some weight
-- it was the only way he could get
(MORE)

106 CONTD

DAVE (contd)
into his pants. There was no
way he could have screwed her.

ANNIE
(confused)
Then why?

DAVE
Your ex-husband. He testified
Jake had done it. The only way
Jake's lawyer could discredit
Paul was to show his motive for
lying about what he saw -- to
show his vengeful jealousy over
Jake and you.

ANNIE
(very upset)
Oh God.

DAVE
They would have put you on the
stand. They would have made
you tell everything about you
and Jake. Jake wouldn't let
them do it -- he confessed and
took the rap. He swore Billy
to secrecy -- he didn't want you
to know.

ANNIE
Why?

DAVE
He didn't want to hurt you anymore.

ANNIE
(crying)
What do you want me to do?

DAVE
Come with me -- just see him again
-- that's all he wants.

ANNIE
If I see him, I'll never be able
to leave him again. I can't do
that -- I have a husband, a family,
a life here.

106 CONTD

DAVE

Just do this one thing for him
-- he won't bother you any more.

ANNIE

(sobbing)

I can't.

DAVE

Annie, he's dying.

ANNIE

No.

DAVE

It's true -- he got some crazy
tropical disease. He's only got
a couple of weeks. You've got
to come with me.

ANNIE

(sobbing)

Oh God, yes -- I'll go.

DAVE

Promise me you won't say I've
told you about it. He doesn't
want you to know.

ANNIE

I won't. I promise.

She stands up. She's shaky.

ANNIE (contd)

I've got to pack.

(thinking out loud)

I'll have to tell my husband
something.

DAVE rises and stands next to her.

DAVE

Meet me at the Pan Am terminal
on Friday, 10am.

ANNIE

Okay.

ANNIE starts crying again. DAVE takes her in his arms to
quiet her sobbing.

106 CONTD

DAVE
(stroking the back
of her head)
It will be okay.

WE MOVE into DAVE's face. He has an expression of unbearable anguish.

CUT TO:

107 PAN AM TERMINAL - DAY

A bank of pay phones. DAVE is on one of them.

DAVE
She's coming.

JEAN
(on phone)
Did you get the camera?

DAVE
It's in my shoulder bag.

JEAN
(on phone)
How did you do it?

DAVE
I lied to her.

JEAN
(on phone)
Must have been a good one.

DAVE
(bitterly)
The best -- I told her he was dying.

JEAN
(on phone, laughing)
Oh Christ -- this is General Hospital.
I hope to God he shows up.

DAVE
They have those races once a month
-- the guy down there told me chances
are he'll be there. It's a long
shot, but I've got to take it.

107 CONTD

JEAN

(on phone)

Well, if he doesn't show, you
can always tell her he died.

DAVE

(mad)

You've got an answer for every-
thing, don't you?

JEAN

(on phone)

Hey, don't get hostile with me
-- this is your cover, isn't it?

DAVE

Right -- my cover.

DAVE sees ANNIE enter the terminal.

DAVE (contd)

I got to go.

He hangs up and walks over toward her. Her eyes are
red, like she's been crying a couple of days.

ANNIE

I had to tell him where I was
going.

DAVE

Who?

ANNIE

My husband. He took my kid
and left.

DAVE

Jesus.

ANNIE

I don't care -- I got to see
Jake one more time.

DAVE

Yeah, let's go -- they're boarding
now.

CUT TO:

108 EXT: RIO - AIRPORT

A Pan Am plane lands.

DISSOLVE TO:

ANNIE and DAVE coming down the Boarding Ramp.

DISSOLVE TO:

DAVE, ANNIE and PILOT standing in front of a small private plane. DAVE rents it.

DISSOLVE TO:

Private plane taking off.

DISSOLVE TO:

Private plane landing on small rural airstrip.

DISSOLVE TO:

The little town near where DAVE's bus broke down. DAVE talks to LUIS in front of the garage. LUIS walks over to his car and DAVE and ANNIE follow.

DISSOLVE TO:

LUIS, DAVE and ANNIE driving through Brazilian countryside. The sun is setting.

DISSOLVE TO:

109 DRAG STRIP - NIGHT - FULL MOON

LUIS, DAVE and ANNIE park and walk to the drag strip.

DAVE

Is the Raider here?

LUIS

No, but he comes. He never miss big race.

DISSOLVE TO:

Cars lining up on the drag strip. There are four of them revving their motors. A boy walks out in front of them holding a gun. LUIS, DAVE and ANNIE stand in a small crowd of onlookers. LUIS looks at his watch.

109 CONTD

LUIS

I do not understand. The Raider
never miss race.

(shrugging)

But, we can wait no longer.

He's about to signal the boy to start the race, when
down the strip appears a set of approaching headlights.
As the car gets nearer, DAVE recognizes JAKE's black
Corvette. It circles around the lined up cars, coming
to a stop adjacent to them.

LUIS (contd)

(to Dave)

I told you he come.

ANNIE starts to run toward the Corvette. DAVE opens up
his shoulder bag and takes out a flash camera.

LUIS (contd)

What is she doing? The race
begin now.

DAVE

(putting the camera
to his eye)

Saying goodbye to an old friend.

LUIS

We cannot wait.

DAVE

It will just take a moment.

DAVE starts shooting pictures as ANNIE nears JAKE's car.

CUT TO:

JAKE

The flashing camera draws his eye to the crowd of on-
lookers. He sees DAVE advancing toward him, snapping
pictures. He shields his face and is about to take
off when he sees ANNIE. He can't believe it. Beautiful
ANNIE here, running towards him, tears in her eyes.
He shuts off the car's engine and gets out in full view
of DAVE's camera.

ANNIE runs into JAKE's arms. He holds her close.

ANNIE

Oh Jake, I love you.