



PRESENTS:

# ARIES DAWN



That moment when all the song lyrics align; the stars are all singing for two so meant for one another. All the world stops for there is no one more special, none so treasured, as those whose lives can be spent together in love.

So, in order to begin, we must start at the beginning.

**spec-trum** (spêk- trûm)*n.* **1.** The distribution of a characteristic of a physical system or phenomenon, esp. the distribution of energy emitted by a radiant source as by an incandescent body, arranged in order of wavelengths. **2.** A broad sequence of related qualities, ideas, etc. [*L.* appearance, image, form.]

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"ARIES DAWN"  
(OR "RED")

A screenplay by

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"RED"

FADE IN: 1

1 EXT. GRADE SCHOOL - WINTER MORNING 2

A fourth grader, DAVID, is fighting to lug a full size guitar case through the main door of the institution.

2 INT. SCHOOL, SMALL CLASSROOM 3

Three students are already seated in the room, TOMMY, JEREMY, and MICHELLE. They are playing with the GUITAR TEACHER.

TEACHER

*(singing)*

...Fare thee well, fare thee well,  
Fare thee well my fairy fay...

David tries to sneak in and pulls out his guitar.

TEACHER (CONT.)

*(stops playing)*

David, you're late again.

He sits down next to Michelle and is obviously distracted by her.

DAVID

Sorry, my dad had problems with the car.

TEACHER

Always making excuses...

*(David blushes,  
looking at Michelle)*

We were playing Polly Wolly Doodle. Do you want to start us off?

David doesn't know what to do. He puts his fingers on the guitar and strums an ugly chord.

DAVID

...I can't do it.

TEACHER

You didn't even practice, did you?

DAVID

Yes, I did...

TEACHER

No, you didn't. It's only two chords.

*(David is looking at Michelle)*

Are you even paying attention? Michelle, show him how to play it.

CLOSE - DAVID'S FACE

shows his exasperation.

DAVID

I quit.

CUT TO:

3 INT. SKATING RINK - NIGHT, LATER THAT WEEK

4

Kids are all over the place, and parents are sitting in the snack bar.

The LIGHTS GO DOWN and the DISCO-BALL starts shooting beams of lights through the roller-rink.

DISC JOCKEY

It's time for the sno-ball! So guys, take the hand of that special someone and take her onto that floor. We've got a magical one for you tonight.

David is being urged by his friends to ask Michelle to skate as "The Search Is Over" (by Survivor) begins.

JEREMY

Do it guy. You've been talking about her all night.

TOMMY

If you don't ask her, I'm going to ask her for you.

DAVID  
O.K. I'll do it.

4 DAVID'S HAND

5

taps Michelle on the shoulder.

SAME SHOT, PULL BACK AND FOLLOW AS,

She turns around and smiles.

He puts out his hand and she puts her hand in his.

They make their way onto the floor and skate slowly.

Both are silent and timid as they continue to skate.

The couple are eventually the only two on the floor,  
lit only by the soft beams of light reflecting off of  
the DISCO BALL.

ANOTHER ANGLE

The couple skates out of the shot.

OPPOSITE ANGLE

Instead of two fourth graders coming into frame, WE  
SEE two teenagers skate into the frame and then out.

DISSOLVE TO:

WE HEAR THE ACOUSTIC INTRO OF "THE STORY" (BY CHRIS JOHNSON).

5 TITLE CARD: SCROLL TEXT - UP

[Prod. Note: The scenes described in the song, "The Story" and  
the scrolling text, "The Girl Of My Dreams" could be adapted  
to a visual representation of "The Dream" (the alternate title  
of "The Story").]

'The Girl Of My Dreams'

I walked into a house that was a home. It was a house I had never seen before however, it was my domain. I walked past the dining table set for a feast of celebration. I walked through the cozy kitchen which could just prepare enough food to feed the number of people that could sit at the table in the other room. I went into what should have been a basement. I didn't walk down the stairs but, floated. I found myself in a workplace environment. On one side of the 'basement' was a restaurant and on the other side was a creative think tank, kind of like a university but without the assignments. It was strange. I worked my ass off at the restaurant and was able to make it through the ever changing maze of products and preparation methods that were required. I finally was able to leave this place and when I did I walked to the 'think tank' which had distanced itself from me during the time that I was working in the restaurant. I found myself walking for many days and nights yet never quite reaching my destination. Even though I could see it in the horizon, it was always so far away. Then I reached my destination and the darkness that was following me, pulling me down, the restaurant, was now just a memory.

I was there among people that I knew and though I had never thought they'd know me, they did. All these women that I'd had infatuations with were there. Each of them, now involved with other men. Some had kids and others were still single but, they were all happy right where they were. I found I was envious of my new friends and they knew that I was looking for some piece of sanity that I could not provide for myself.

We went to a bar and for a while we danced, though I don't dance. I did my best and got a little uncomfortable. I didn't fit in. I left, walking out the nearest door. I heard the door shut and then found myself in a dark alleyway. I started walking down the narrow alley. Both sides were walled in brick though, one side had a fence. The chain-linked fence was about two feet from the wall on my right.

From out of nowhere a tram, like the ones at amusement parks, came barreling through the alleyway. I just missed being hit by it as I jumped without concern into the barrier on my right. A short time later the same thing happened. And, then again. When I thought it was going to happen again... It didn't. There she was. The car she was driving stopped inches from my knees. The car was red. She was shorter than me and though I couldn't see her face, she was every woman I'd ever wanted and she wanted me. I was happy. Then I woke up. Thus, the story of how I met the girl of my dreams.

ESTABLISHIING SHOT

6 EXT. WALNUT GROVE HIGH SCHOOL - MAY, 1995 6  
7 INT. ART CLASSROOM 7

David, now a senior, is putting the finishing touches on a painting, a portrait of an amazingly beautiful woman.

Michelle, now a beautiful brunette with the same curly hair and blue eyes, walks up to him to look at the composition.

MICHELLE

Who is she?

DAVID

I don't know.

MICHELLE

What are you going to call her.

DAVID

Jenny, of course. That's her name.

MICHELLE

I thought you said you didn't know who she was.

DAVID

Um, no. Sorry, I meant I know who she is, I just don't know if she really exists.

(MICHELLE

Huh? Girl of your dreams?

DAVID

More literally than you may ever know, my dear.

FOCUS ON: MIKE,

7B

a dark eyed, wize-looking teen, is sitting in the corner typing on a laptop.

MIKE

Michelle, you know he wants to fuck you.

ART TEACHER

MIKE O'DONNELL, you hold your  
tounge. Only one more minute  
and you can say fuck all you  
want.

That gets a response from the class.

MIKE

Fair enough.

*(under his breath)*

Oh, thanks for firing that hooka  
for me also.

DAVID

So, are you meeting us over at  
Jesse's?

THE ART TEACHER

7C

walks over behind the two boys, looking at David's  
oil.

ART TEACHER

*(quietly to Mike)*

No, problem.

MIKE

Yeah, I'll be there.

ART TEACHER

Very good, David. Describe this  
style that you used.

DAVID

It's surreal, realism crossed  
with a commercial art sense of  
composition, with notes of  
classical impressionistic brush  
work.

ANGLE MIKE

7D

MIKE

*(imitating the Mike  
Myers' SNL skit,  
HEAVY SCOTTISH  
ACCENT!)*

It's CRAP!!!

MICHELLE

That's not polite.

MIKE

No, I was talking about this fu... Sorry, futher-mucking computer.

DAVID

You are so spoiled. It's brand new.

MIKE

So? It's got eight megabytes of RAM, a 33mhz processor and no CD-ROM drive. You just wait, Mr. Guitar Man. The record industry will change. You stick with that guitar of yours and you'll see how technology changes it. Thousand megahertz processors, gigs of RAM, kilogigs of storage, rewritable CD's. You'll transfer at rates of gigs per second. Imagine it.

DAVID

Wow, burn your own CD's within a few seconds, online. You're right. That remind's me. I have to email Billy.

MIKE

Who's Billy?

MICHELLE

Is that the guy in California, you said I'd like?

DAVID

Yeah, his technique is unique.

INSERT: THE RINGING BELL

7E

THE CLASS

7F

is whooping and hollaring, SCHOOL'S OUT FOR SUMMER!!!'

MIKE

And you're a fucking poet and didn't know it.

MIKE

7G

folds up his laptop and smiles at the art teacher while leaving the room with David and Michelle.

- 8 EST. SHOT - SANTA MONICA PIER - JULY, 1995 8  
9 EXT. VENICE BEACH - DAY 9

Crowds, of SUNBATHERS, ROLLERBLADERS, and WEEK-ENDERS, are taking in the summer atmosphere of Southern California.

SURFERS 9A

are making the best of the large breakers.

OPPOSITE ANGLE - BILLY, 9B

the laid back teenager, with an acoustic guitar over his shoulder, walks through the sand.

He settles himself down on the sand, away from the crowds of people

Roll Credits \*RC

BILLY STARTS PLAYING A 'DEAD'-STYLE INSTRUMENTAL, "RED" (BY CHRIS JOHNSON).

- 10 EXT. SUNSET BLVD. - (PRE-)DUSK  
SERIES OF (OPT. SLOW-MO.) SHOTS: BILLY WALKS EAST DOWN THE LEGENDARY STRIP.  
A) The Roxy  
B) The Whiskey  
C) OPPOSITE ANGLE - We see the Viper Room on the other side of the street.  
D) We see Billy walking in front of the Hollywood sign, from the corner of Sunset and Western.  
11 EXT. MOTEL - LATER THAT NIGHT 11

Billy walks by the motel office, stopping at the door marked '#1'. Billy opens the door with the key.

- 12 INT. MOTEL ROOM 12

Billy throws the key next to the phone, which rings after he sets his guitar against the bed.

BILLY  
(picks up the  
handset)

Hello? Hi, JEN. I just got in.  
I'll meet you at noon at that  
one bar on Santa Monica. Cool?  
O.k. Bye.

13 EXT. THAT ONE BAR - NEXT DAY

13

Billy walks in and finds Jen, 21, waiting at the bar next to a WOMAN with long curly blonde hair, who's writing in a journal.

Jen stands up to give Billy a hug. They sit down.

JEN

So, what the hell is going on?  
Mom said that your dad is really  
pissed off.

BILLY

I imagine he is. But, what  
about me? We both know that my  
dad will get his transfer orders  
from Norton by the end of the  
week. You never had to deal  
with it. You were living with  
TOM by the time Mom and him got  
married. I can't do it anymore.

JEN

So, talk to him.

BILLY

I have. All he understands is  
rank, and as far as he's  
concerned, he is my superior.  
That's the reason I went AWOL.  
Staying in a motel is the only  
way I could think of to feel  
some stability. That's why I  
called you, so you could help me  
figure out what to do next.

JEN

Well, I don't know what to tell  
you. Do you have any money  
saved up?

BILLY

I've got my savings for school.  
I was thinking of going to  
Kansas. I've been talking to  
this guy over the internet for a  
while. He plays guitar. I  
thought about going to K.U.

## CUT TO:

- 14 ESTABLISHING SHOT - KANSAS, FLINT HILLS (WEST OF MANHATTAN) 14  
 "Uncle John's Band" (by The Grateful Dead) plays over the following scenes.  
 WE SEE black and white cows grazing the green pasture, in front of a MICROSOFT, 'Where do you want to go today?' (Windows 95), BILLBOARD.
- 15 EXT. HIGHWAY - DAY -- AUGUST 9, 1995 -- TUESDAY 15
- 16 A GREYHOUND BUS MAKES IT'S WAY DOWN I-70, IN KANSAS. 16
- 17 FOCUS ON PARK (WAMEGO, KS - [CLICK HERE FOR MAP OF VICINITY.](#)) 17  
 The bus passes a house next to a small park and a baseball diamond that's under a water tower.
- 18 INT. GREYHOUND 18  
 Billy is mindlessly looking out the window as he sees a sign that reads:  
 NOW ENTERING WALNUT GROVE CITY LIMITS.
- 19 EXT. BUS DEPOT 19  
 Billy gets off the bus and grabs his bags. His guitar is strapped to his back.  
 ANOTHER ANGLE 19A  
 He looks around and begins walking towards the HOTEL in the background, looking at his new surroundings.
- 20 EXT. HOLIDAY INN - LATER THAT AFTERNOON 20  
 Billy steps out of the hotel dressed now in slacks, a white button down and a power tie.
- 21 SERIES OF SHOTS: BILLY'S ON THE JOB PATH. 21  
 A) 1.POOR RICHARD'S (Kansas Ave.) -- Billy shakes the OWNER'S hand outside the establishment.  
 B) 2.KWIK SHOP (10th St.) -- We see Billy inside the convenience store, talking to the MANAGER.

- C) 3.WALGREEN'S DRUG EMPORIUM (10<sup>th</sup> & Topeka Blvd.) -- Billy exits, shaking his head. He takes a pouch of DRUM cigarette tobacco out of a bag and begins rolling a cigarette.
- D) 4.WALNUT GROVE HIGH SCHOOL (4<sup>th</sup> & Gage Blvd.) -- Billy walks past the building, smoking his *rollie*.
- E) 5.UPTOWN VIDEO (10th & MacVicar) -- Billy walks by the movie and music store and has to do a double-take.

22 INSERT: A FLIER IN THE WINDOW 22

The message reads: *OPEN JAM SESSION -- Sundays at Warlocks -- Everyone welcome!*

DISSOLVE TO:

23 EXT. APARTMENT COMPLEX - SAME DAY 23

A couple KIDS are playing in front of the white buildings.

One kid is on a Big Wheel and the other is on a BMX bike.

24 INT. APARTMENT 24

We hear the door being unlocked. Billy enters with the LANDLADY.

BILLY  
(*checking it out*)  
I like it. How much is it?

LANDLADY  
Two seventy-five a month, with a two seventy-five deposit.

BILLY  
Fine. I'll take it.

LANDLADY  
Good, good. Now, you said you got a job at JACK'S, up the street?

BILLY  
Yeah, I start tomorrow. Would it be okay if I move in tonight?

LANDLADY  
Sure enough. You got any  
furniture?

BILLY  
Nope. I need to get some.

LANDLADY  
I think I have some stuff in  
storage that you could have.

BILLY  
That's very nice of you.  
Thanks.

CUT TO:

25 EXT. JACK'S - NEXT DAY 25

Billy walks up in jeans and a T-shirt.

26 INT. JACK'S 26

Billy enters and sees a sleazy looking ex-con,  
EMILIO, step out from the kitchen.

EMILIO  
You new?

BILLY  
Yeah, is Dorothy here?

EMILIO  
She doesn't usually work. I'm  
Emilio. I'll show you how this  
place works. Come on in back.

KITCHEN 26B

Billy is thrown an apron by Jeremy, now a drop-out  
who is strung-out.

JEREMY  
Here, you'll need this. I'm  
Jeremy.

BILLY  
Billy. Good to meet you.

EMILIO  
I'm gonna start you on grating  
cheese. We got the lunch rush  
coming in soon. Go fry Jeremy.

JEREMY

Order me around? It's like that time when I drank that one-seven-five by myself. Sure, I had to take a three hour nap at the half but it went down in before five.

EMILIO

*(starts whispering)*

Lot of cops in here, get a discount of fifty percent in exchange for priority of security. So, I need to take care of ah... *business*. You cool?

BILLY

Yah, sure.

EMILIO

Good.

Billy starts to slice the bricks of cheese.

OPPOSITE ANGLE

26C

WE SEE Emilio and Jeremy huddling together by the walk-in as Emilio prepares and smokes some crystal meth on a strip of aluminum foil.

Billy turns around and seeing this, turns suddenly back around. Tending to the cheese, he shakes his head.

BILLY

Shit...

CUT TO:

27 EXT. WARLOCK'S BAR - THAT NIGHT

A

Billy walks up to the front door carrying his guitar.

28 INT. WARLOCK'S

B

Billy walks into what is appearantly a biker bar. He walks past a pool table and a motley crew of patrons, all staring at him.

BACK PATIO

C

Billy steps out into the *beer garden* where he sees David and JESSE (18), who's a rock-star waiting to happen, smoking a joint. Both boys have guitars. There's a KAT WITH A GUITAR, sitting in the circle playing "Come Monday", a Jimmy Buffet tune.

DAVID

Billy?

BILLY

David! That must be you.

DAVID

Sure is. Want a hit?

BILLY

*(taking the joint)*

Does the pope shit in the woods?

DAVID

This is Jesse. He and I were just talking about how you might be able to get a job at his dad's restaurant so you don't have to deal with the meth heads at Jack's.

BILLY

That would be a relief.

JESSE

You like pizza?

BILLY

Yeah.

*(Beat)*

Sorry to change gears but, isn't this the place they have jam sessions on Sunday?

DAVID

Sure is. In fact, Jesse and I are the M.C.'s every week.

JESSE

You been playin' long?

BILLY

Long enough.

JESSE

You write originals?

BILLY

The way I see it is that it makes more sense to write your own stuff because if you spend the same time learning someone else's stuff, y'aren't gonna play it the same as them. So, what's the point in learning something that *they* don't even play the same live?

JESSE

That makes sense.

DAVID.

It does.

Billy passes the joint.

BILLY

You guys want to get out of here? I live about a five minute walk from here.

JESSE

Sure, let's go.

DAVID

Wait a minute... Is that Jimmy Buffett?

JESSE

No, that's Bob.

DAVID

Are you sure? Didn't Jimmy Buffett just play Sandstone a couple days ago?

JESSE

Yah.

DAVID

So how long have you known him?

JESSE

I've never seen him before tonight.

DAVID

So, it could be him?

JESSE

You can play Come Monday.  
Everyone knows that song.

DAVID

So, what if it is him?

BILLY

Do you have any idea how many  
people there are in the world?  
I guarantee it's not him.

JESSE

Yah, especially in Walnut Grove.

They leave, laughing but, 'Bob' (really JIMMY  
BUFFETT), looks up and smiles, as the waitress brings  
him a cheeseburger.

WAITRESS

You ordered the Paradise  
Cheeseburger?

CUT TO:

29 INT. BILLY'S APT. - SIX AND A HALF MINUTES LATER

29

Billy is sitting on the couch while David and Jesse  
are sitting in armchairs. All three are holding  
guitars.

DAVID

So, you lived in San Diego?

BILLY

Yeah, for a while. I still went  
down there when I was in L.A.

JESSE

How's the music scene there, in  
San Diego?

BILLY

Pretty awesome. There was this  
one chick who was unbelievably  
emotional. There's this one guy  
too, I met and jammed with who  
taught me this song of his.

DAVID

Play it for us.

BILLY

Alright.

BILLY STARTS PLAYING "SAW RED" (BY SUBLIME). 29B

He starts playing and David and Jesse are totally diggin' on it. Billy makes it through the chorus and WE

FADE TO:

30 EXT. PARK, AMPHITHEATER STAGE - FRIDAY 30

Jesse, and Billy, are playing that same song, sitting on the empty, out-door theater's stage. They are playing for an imaginary crowd, in the late afternoon heat.

BILLY 30B

is jacking around with a funky, melodic solo.

BILLY

Hey Jess, we gotta get ready for this gig tonight.

JESSE (O.S.)

Alright. Let's do it.

31 EXT. PARK, PARKING LOT 31

We see Jesse, packing up their instruments in a beat-up STATION WAGON.

JESSE 31B

reveals a decent sized joint that he sparks and passes to Billy.

32 EXT. ST. JAMES PLACE - SATURDAY AFTERNOON 32

David is breaking down cardboard boxes behind the restaurant.

BILLY AND JESSE 32B

are drinking a beer, passing it back and forth, silently bonding, letting David do the dirty work.

JESSE

You want a hit, Dave?

ANGLE - DAVID 32C

DAVID  
David, please. No, thanks.

David breaks down the last box and looks up at the sky, sighing.

BILLY 32D

takes a huge swig, passing the back-wash back to Jesse.

DAVID (O.S., CONT.)  
Billy, I had another one of those dreams.

ANGLE - JESSE 32E

JESSE  
That girl again?

FOLLOW - DAVID 32F

DAVID  
(sits down by Billy)  
I swear they keep getting more vivid; more realistic.

BILLY  
I have a theory about dreams and deja vus. Have you found yourself in a deja vu and explicitly realized that you had dreamt of the exact situation that you found yourself in?

DAVID  
A deja vu being a dream materialized into waking concious reality? Yeah, well put.

BILLY  
I have moments.

PULL BACK 32G

JESSE  
Alcoholics call it a moment of clarity, you lush.

BILLY  
Fuck you.

(to David)  
Maybe the girl of your dreams  
will materialize.

DAVID  
That's what I'm afraid of. What  
if I don't realize it's her.

JESSE  
Just flow with it. Like Jerry  
G.

BILLY  
Speaking of Jerry... What about  
tomorrow's set list? It should  
be Grateful Dead tunes, don't  
you think?

JESSE  
Since he passed into the unknown  
this week I feel it's only  
fitting that we honor his  
memory. I know I'll be  
tripping.

DAVID  
I broke my G-string last night.

JESSE  
You fag.

David flips him off and throws a box into the  
dumpster.

Jesse finishes of the brew and hurdles the bottle  
down the alley, where it shatters into pieces.

DISSOLVE TO:

33 EXT. MUSIC STORE (ON 19TH & GAGE, OR DILLONS ON 21ST, BY TWHS)  
33

David walks out as the DOOR CHIMES RING.

DAVID  
Thanks.

He walks out holding a set of Dean Markley strings.

- DAVID 33B
- gets across a busy intersection and stops in his tracks, looking down on the sidewalk. "[& To The Side](#)" (by Chris Johnson) fades in from the beginning, as a live version.
- THE QUEEN OF HEARTS 33C
- is sitting face up in front of him.
- ANGLE - DAVID 33D
- He picks it up, looks at it, shrugs his shoulders and sticks it in his wallet.
- 34 INT. BAR - DUSK, SUNDAY, AUGUST 13, 1995 34
- The characters enjoying the band playing in the circle round, is confusing.
- ANGLE 34B
- A memorial is set up for Jerry Garcia.
- The tone is lurid, coming from David, who has captivated the menagerie of cliques present.
- DAVID  
(singing)
- At seven o'clock, when you walk  
in, on the eve of the death of  
our god. Being one oh away from  
ooh, with your old man on the  
radio with you. Conveniently it  
seems as you dreamed all your  
days. Living one day at a time  
till I could see you smile with  
your eyes.
- ANOTHER ANGLE 34C
- An enchanting, petite woman, JENNY (not Billy's sister, Jen), enters the bar in a red print, summer dress, dark red hair and a bag with a large green bottle of cheap red wine. She's the spitting image of the painting David was working on in Art Class. Her irresistible smile and inviting blue eyes meet with
- ECU - DAVID'S EYES 34D
- He watches curiously as he is playing, in that magical moment when he sees

ECU - JENNY'S EYES 34E

studying him auspiciously.

SLOW PULL/PAN 34F

There is a moment of hesitation as she follows PAULA, an apathetic viola player, into the circle. They come to the end of the song.

PAULA  
Hello, all.

BILLY  
'Sup?

JESSE  
How are you, Paula?

PAULA  
Fine.

*(turns to Jenny)*  
I want you to meet someone.  
This is Jenny. She's staying  
with me up in Walnut Grove.

DAVID  
Hi, I'm David.

*(extends his hand)*  
This is going to sound funny. I  
already knew your name.

JENNY  
*(shaking his hand)*  
I know.

David sets down his guitar slowly as they look curiously into each other's eyes.

PAULA  
This place is dead. I just  
talked to Tommy inside and he  
said that he was listening to  
you guys earlier and that we  
should come over there to chill.

DAVID  
Sounds cool.

*(to Jenny)*  
Are you going?

JENNY

Sure.

David smiles and turns around to put his guitar into its beat up case.

DISSOLVE TO:

35 INT. TOMMY'S HOUSE, DEN

35

There's a fractal screen-saver running on the computer in the corner and Tommy is eating a burrito.

TOMMY

Help yourselves to the food. We got plenty in the kitchen.

ANGLE - JENNY

35B

is sitting on the couch, counting the cards in a deck. Paula heads for the beaded door for burritos.

JENNY

I'm missing one card.

ANGLE - DAVID

35C

DAVID

You are? See if this one fits in.

He smiles and pulls the card (the Queen of Hearts) out of his pocket and hands it to her.

OPPOSITE ANGLE

35D

JENNY

Where'd you get that?

DAVID

Ah, a friend gave it to me.

She looks at him like she knows something strange is going on. Though she doesn't say anything, the card obviously fit into the deck, because she starts shuffling.

JENNY

So play something for me.

ANOTHER ANGLE

35E

DAVID

What do you want to hear?

David takes a beat and starts playing a sad rendition of an old Juice Newton song ("Queen Of Hearts").

DAVID (CONT.)

*(singing)*

Playing with the Queen of  
Hearts, knowing that it really  
smarts. The joker is the only  
fool, who'd do anything for you.

ANGLE - JENNY

35F

She's smirking at his performance.

JENNY

Do you know how to play  
Lightning Crashes?

ANGLE - DAVID

35G

DAVID

Maybe. That's by Live?

JENNY (O.S.)

I think so.

DAVID

I've never tried. How's it go?

*(starts playing it  
note for note.)*

Lightning crashes, a new mother  
cries. Her placenta falls to  
the floor...

JENNY

35H

is taken back by how simply he could just play her request. The song is obviously very close to her heart. She sets down her cards and just becomes silently entranced by his voice.

ANGLE - DAVID

35I

DAVID

*(stops suddenly)*

You know since we are, in essence, celebrating Jerry's passing on into the next life. I think I know what it really means to him. Being able to see the white and black and all the greys. The colors, the lights and darks, the edges, all so much cleaner and clearer than ever before, just like... well, heaven.

WIDE SHOT - DAVID AND JENNY

35J

David is smiling so wide suddenly. It's the first time we've seen him truly alive.

JENNY

*(laughing)*

Why did you stop playing? And where did that come from?

DAVID

I'do'no, Jerry? I just know that I will be *grateful, dead*, too. I mean, I'm not just going to succumb to death, as I enjoy life too much and, surely, death is a continuation of life... On a mental level, a spiritual level. I mean when you can find that level of understanding with someone... It's...well...

*(motioning 'you know' to Jenny)*

Um...?

JENNY

Love?

DAVID

Yeah, I guess it is.

JENNY

And every moment that two people are apart, when they were meant to be together...

DAVID

*That is hell. I know cause I've  
been there before.*

David strums the intro riff to "[Cold Rain and Snow](#)"  
(by [Chris Johnson & Eric Boyce](#)).

ANGLE - TOMMY

35K

TOMMY

Would you two like to be alone?

Everyone in the room laughs as the two just gel.

CUT TO:

36 EXT. TOMMY'S HOUSE - NIGHT

36

David, Jenny and Paula bid Tommy a goodnight and head  
to the red 1994 Pontiac Grand Prix 4-door sedan.

JENNY

David, I was talking to Paula  
and she said it would be cool if  
you come over. I mean I think  
you're cool and well?

*(beat)*

...it's up to you.

DAVID

*(hesitating)*

Yeah, I'd really like that.

JENNY

Good, we can talk on the way  
back to Paula's.

DAVID

I'd hoped we could talk for  
longer than that.

JENNY

Get in the car, silly.

As Jenny turns to get in the car, David rolls his  
eyes, melting.

CUT TO:

37 INT. 1995 GRAND PRIX

37

David and Jenny are sitting in the back seat while Paula drives. "Santa Monica" (by Everclear) is playing on the radio.

DAVID  
Mind if I smoke?

JENNY  
No, not at all.

DAVID  
(lighting a cig)  
You want one.

JENNY  
I don't smoke.

DAVID  
So tell me more about yourself.

JENNY  
Like what?

DAVID  
I don't know. Anything...  
Everything.

JENNY  
I just broke up with this guy  
who was a guitarist and lead  
vocalist of this band, that just  
got signed to a major label.  
I'm supposed to leave in two  
weeks.

DAVID  
Where's home?

JENNY  
Jacksonville is where I'm  
headed. I have family there.

DAVID  
That would classify as home.

JENNY  
You think? Where do you call  
home.

DAVID  
Walnut Grove. It's really a  
state of mind though.

JENNY

Walnut Grove is a state of mind?

They both laugh over the statement.

DAVID

Yeah, kinda like Idaho.

JENNY

You had a ho? That's not the type of thing you tell a girl you just met.

DAVID

Huh?

JENNY

Nevermind. It's just the blonde in me, showing through.

DAVID

But you're not blonde.

JENNY

Yea, I am.

DAVID

I thought you had red hair.

JENNY

I could prove it to you.

David is *totally* shocked that she would come on to him like that, blushing with embarrassment. He is too shy to justify the comment with anything but a wicked grin.

DISSOLVE TO:

38 EXT. PAULA'S HOUSE - SAME NIGHT

38

The car pulls up in the gravel driveway.

David and Jenny are getting out of the car laughing as Paula unlocks the door to her house.

JENNY

Are you going to get your guitar?

DAVID

Yeah, I never go anywhere without it.

39 INT. PAULA'S HOUSE, DINING ROOM - ONE MINUTE LATER 39

Paula is already twisting a joint as Jenny and David enter.

"PIANO CONCERTO #20 IN DMIN" (BY W.A. MOZART) IS PLAYING IN THE BACKGROUND.

JENNY

That's what we've been needing.

PAULA

I thought so.

David looks curiously at the plate that Paula used for a tray to break up some wirey-weed.

DAVID

Is that K-weed?

PAULA

It's the stuff that Tommy grew. It's not very potent and a little harsh but if you smoke enough you'll get a little high.

DAVID

Well, it's better than nothing.

JENNY

So, what kind of music do you like?

DAVID

I don't know. All sorts of stuff. I listen to most of the radio stations like the Rock, the Fox, the Lazer...

JENNY

...the Lazer is the best station around here. College radio, modern rock, the stuff they're playing now is very cool.

DAVID

I agree. There's a lot of good music out there right now.

JENNY

You play a lot of classic rock though, don't you.

DAVID

The way I see it is that there are a lot of bands out there and a lot of songs. When someone sees you play live, you should be able to do a set of songs that people will be able to identify instead of a bunch of vague tunes. I mean there's a lot of stuff that isn't on the radio that's killer but how many people are open-minded enough to sit and listen to a set of that kind of stuff.

JENNY

Depends on where you play.

DAVID

Not around here.

The Mozart piece FADES AS WE

CUT TO:

40 LATER THAT NIGHT 40

Jenny is drawing, in a sketch pad, a very small flower, a BLEEDING HEART or a ROSE. She keeps erasing and redrawing. She is frustrated.

"LANGUAGE OR THE KISS" (BY THE INDIGO GIRLS, EMILY SALIERS & AMY RAY) PLAYS SOFTLY, PROFOUNDLY.

ANGLE - DAVID 40B

David is holding his guitar and writing a song. He strums chord progression lightly, looking at Jenny out of the corner of his eye.

EMILY SALIERS

I don't know if it was real, or in a dream. Lately, waking up I'm not sure where I've been...

ANGLE - PAULA 40C

Paula is working on a stack of bills.

PAULA

Guys, this is too overwhelming. I need to get some sleep.

ANGLE - JENNY

40D

JENNY  
I've got a headache. I'm right  
behind you.

ANOTHER ANGLE - WIDE

Jenny closes up her notebook as Paula shuts off the  
lights, leaving the CD playing.

PAULA  
You can sleep on the davenport  
in the parlor. I'll get you  
some linens.

DAVID  
Alright. Thanks.

JENNY  
*(wearily)*  
Goodnight, David.

DAVID  
Sleep tight.

JENNY  
You're sweet.

Jenny leaves David alone in the room.

EMILY SALIERS  
All I've sown was a song. But,  
maybe I was wrong.

The song FADES OUT AS WE

DISSOLVE TO:

41 PARLOR - MORNING

41

Sunlight is streaming through the curtained windows.  
Paula's SIX CATS are covering David. WE HEAR BIRDS  
CHIRPING outside.

Jenny enters the room and sees the sight. She walks  
over and wakes him by 'booping' his nose.

JENNY  
*(sprightly)*  
Good morning, sunshine.

DAVID

Oh, good morning.

JENNY

I've got breakfast almost ready.

DAVID

Smells good.

David tries to shake the cats off of him gently but that doesn't work so, he does what he has to. They aren't too happy.

42 DINING ROOM

42

Jenny is sitting at the table as David walks in, joining her.

JENNY

Eggs and pancakes sound good?

DAVID

Great. Where's Paula.

JENNY

She had to go into town to meet her new boyfriend. He said that he'd help her with her bills.

DAVID

Oh, I haven't met him yet.

JENNY

He's an ex-marine. Coffee or orange juice?

DAVID

Coffee. This is so nice.

JENNY

*(pours his coffee)*

I know. It's beautiful outside.

DAVID

I don't know if you can tell but I am usually not a morning person.

JENNY

I know. I'm sure it's readily apparent that I am.

DAVID

That would be an understatement.

JENNY  
I'm not that bad.

DAVID  
*(takes a bite)*  
This is good.

JENNY  
Thanks.

She smiles very sweetly and naturally.

43 INT. BILLY'S APT.

43

Jesse is crashed out on the couch. Billy walks in, rubbing the sleep out of his eyes. He sits in the armchair as Jesse rolls over.

JESSE  
Hey. What time is it?

BILLY  
Nine-thirty.

JESSE  
*(sits up)*  
Good. I don't have to be at work for a while then. You want to smoke a joint?

BILLY  
I guess so. Man, you smoke a lot.

*(Beat, Jesse laughs)*  
How do you feel?

JESSE  
Great. I think that was the cleanest acid I've ever done.

BILLY  
I've never done acid.

JESSE  
Really? It's something that I think everyone should do at least once. It's a trip...

BILLY  
Cute. I never really had a chance to. I want to change gears real quick.

JESSE

Sure. What's on your mind.

BILLY

I noticed you wrote several songs last night. I like the originals that I've heard you play. I've never been able to find anyone who could really write good stuff. I was thinking we could co-write some stuff.

JESSE

Anytime. I think some of the best stuff comes spontaneously. The stuff that flows best is generally unplanned.

BILLY

I want to get a four track recorder. That way we can really flush out ideas.

JESSE

We should both get the same kind so that we can work individually as well as together and both be familiar with the layout of the machines.

BILLY

Good idea. Does David write much?

JESSE

Not really. But when he writes, it is phenomenal material. You want to spark this?

Jesse holds up the joint.

BILLY

Go for it.

Jesse lights the J and takes a couple starter hits, licks his finger and fixes the run.

44 EXT. PAULA'S HOUSE, FRONT PORCH

44

Jenny is sitting on the swing as David steps out the front door. He walks over and sits next to her.

JENNY

So, do you have anything to do today?

DAVID

I'm supposed to work at four.

JENNY

Well, that's probably good. I have a few things to do later.

DAVID

I want to make sure you know that I want to spend as much time as possible with you before you leave.

JENNY

I know. I think we should. I don't want to make you miss work though.

DAVID

Like I couldn't get another job if I wasn't working there.

JENNY

That's not the point but, either way...

DAVID

What?

Paula pulls up to the curb and HONKS THE HORN.

PAULA

*(yelling out the window)*

You guys ready to go?

JENNY

Just in time.

David looks slightly confused at the way she phrased her last sentence.

DISSOLVE TO:

45 INT. GRAND PRIX - TEN MINUTES LATER

31

Jenny and David are sitting in the back seat quietly. David is looking at her.

JENNY

I was thinking about what you said earlier.

DAVID

About what.

JENNY

Spending time together. If you want to meet me at Warlock's after you get off work, we could go back to Paula's tonight.

DAVID

I'd like that very much.

JENNY

Cool.

DAVID

I love the way you say that.

JENNY

*(blushing)*

What? Cool?

DAVID

Yeah.

*(beat)*

I'm sitting here looking at you and I'm wondering what your background is.

JENNY

You mean my ancestry?

*(David nods 'yes'.)*

Irish, can't you tell.

DAVID

I guess I should have guessed that. Last name, MacDermot, and the deepest, most beautiful, blue eyes I've ever seen.

JENNY

*(Smiling)*

What's your sign?

DAVID

Aries.

JENNY

Oh, you're a fire sign, too?

DAVID

Yah? What's your sign?

JENNY

I'm an Aries also.

David looks at her as she looks out the window, enjoying the scenery. There's a very soft, pink glow of sunlight surrounding her.

CUT TO:

46 INT. ST. JAMES PLACE

46

Jesse and Billy are sitting at the bar of the restaurant. SARAH, an extremely attractive waitress (19), is washing dishes behind the bar.

"Working For The Weekend" (by Loverboy) is playing over the store jukebox/radio.

JESSE

Well if David would show up, we could take off and go to the lake.

BILLY

I'm sure he'll show up.

SARAH

I don't think he likes me much.

JESSE

Not at all. It's just that he... Oops.

SARAH

What? What were you going to say?

JESSE

I really shouldn't. It's not my place to say anything.

SARAH

Like that's ever stopped you before.

JESSE

True.

SARAH

Besides, it's too late. You already started to.

JESSE

O.K. But, you can't say anything.

*(beat)*

He's still a virgin.

BILLY

Oh, so what?

SARAH

I know, It's not like he's gay, like you.

JESSE

Oh, th-top it, you thilly gurl.

ANOTHER ANGLE

46B

David walks in grinning from ear to ear.

SARAH (O.S.)

Speak of the devil.

DAVID

*(stops dead in tracks)*

WHO TOLD YOU... oh, he he. You're funny.

WIDE SHOT

46C

JESSE

You're in a good mood, Burnsy.

DAVID

I think I'm in love, Smithers.

JESSE

Jenny?

DAVID

*(looks around)*

Did you hear that? Angels singing her name. Oh, that was just you.

SARAH

Well, loverboy, take your  
enfatuated ass in back and start  
roll-out.

DAVID

All in good time.

*(to Jesse and Billy)*

What are you guys doing?

BILLY

Headed back to my place. Smoke  
some pot and play some music.  
We might write some songs too.

JESSE

You gonna come up to Warlock's  
after work?

DAVID

Yeah, to meet Jenny. We're  
going to go back to Paula's.

JESSE

Well, maybe we'll see you Romeo.

DAVID

Maybe.

David walks in back and Sarah sits on the counter  
behind the bar.

JESSE

*(to Billy)*

I got us an opening spot on  
Saturday night.

BILLY

Where?

JESSE

Randy's

BILLY

How much?

JESSE

Two hundred a piece.

BILLY

Now I can get that four-tracker,  
like we talked about.

JESSE

You're in then?

BILLY

Yah. And we could start working out the tracks for an EP now.

JESSE

That friend of mine, you mean?

BILLY

Yah, your brother's friend who has the home studio.

JESSE

He's my friend too.

BILLY

Just keep telling yourself that.

SARAH

What are you going to put on it?

BILLY

I thought some of the stuff that Jess and I have written is stuff that we can sell at gigs.

JESSE

I think it would be a great way to get to know an audience. I would favor the shorter, more poppish stuff and one take spontaneous jams. Look at the Beatle's formula.

SARAH

Whoa, the Beatles? You guys don't think you're John and Paul, do you?

JESSE

I love it, fan support.

BILLY

No doubt. You know, Mike told me that his parents just optioned the rights to a screenplay about the Beatles.

CUT TO:

47 INT. WARLOCK'S - THAT NIGHT 47

Jenny is sitting in a dark corner with a gruff looking character. "Sympathy For The Devil" (version by Jane's Addiction, Written by Jagger & Richards) is playing.

OPPOSITE ANGLE 47B

David enters the beer garden.

D.O.F. 47C

WE SEE Jenny buying an EIGHTBALL OF COCAINE

ANGLE ON - JESSE AND BILLY 47D

They are passing a pipe. There's several empty pitchers of beer on the table. David sits down.

JESSE

So, you gonna have a good time tonight?

DAVID

I hope so.

JESSE

I wouldn't get too attached if I were you.

DAVID

I'd shut my fuckin' mouth if I were you.

JESSE

Why should I? Look, I'm just looking out for my friends.

DAVID

Well, don't.

JESSE

Hey, I know you're not thinking of trading in your friends on that crack-ho-hoochie-mama.

DAVID

FUCK YOU, JESSE!

Jesse all but flies, fists in the air, lunging across the table at David.

ANOTHER ANGLE

47E

Both of them get in a few good swings before Billy breaks them up.

Jenny walks up to the table, standing next to David.

JENNY

What's going on?

DAVID

Nothing, you ready to go?

JENNY

You want to leave this fun?

DAVID

*(smiling, licking  
blood off his lip)*

Yeah.

*(jenny*

*All right.*

David and Jenny leave.

No one really says a word, except for Jesse.

JESSE

It's my mo-fuckin' birthday,  
asshole!

David just walks out, without saying another word.

CUT TO:

48 EXT. WARLOCK'S, PARKING LOT

48

Jenny stops David next to the car.

JENNY

What was going on in there?

DAVID

They were being their normal,  
close-minded selves.

JENNY

And you're not the least bit  
stubborn?

DAVID

I like to think that I'm open-minded enough to consider an opposing view.

JENNY

*(getting in the car)*

So was that a yes or no?

DAVID

Depends on your perception.

David climbs into the car.

They peel out of the gravel parking lot.

CUT TO:

49 INT. CAR

49

"KICKSTART MY HEART" (BY MOTLEY CRÜE) STARTS AS JENNY IS SHIFTING GEARS.

Jenny is driving inattentively down the narrow city street, digging in her purse. She pulls out a white powder sphere in a baggie.

JENNY

Did you want to do some of this?

DAVID

Some of wha... Whoa, is that what I think it is?

JENNY

Yeah, I thought you saw me getting it.

DAVID

I saw you, I didn't know what you were doing though.

JENNY

Have you ever done coke?

DAVID

No, actually.

David inhales, holding his breath as he raises an eyebrow.

SMASH CUT TO:

50 EXT. WARLOCK'S 50

Jesse and Billy strut out of the bar, stopping at Jesse's '77 T.A.

JESSE

Get in. Let's go.

CUT TO:

51 INT. GRAND PRIX 51

David *cranks* "Kickstart My Heart" (by Motley Crüe), *continued from previous scene*, on the radio.

JENNY

51B

is snorting a line from a credit card. She steers with her leg until she passes a bump to

DAVID

51C

He snorts it and leans back.

52 INT. JESSE'S BLACK TRANS AM 52

Jesse and Billy are straight-cold-kickin' it as Jesse opens it up on the narrow city street.

JESSE

Let's race, bitch.

BILLY

Dude, it's David and Jenny.

JESSE

They're toast.

BILLY

Yah? They're in a sedan. This is a sports car. I'm sure that's fair. Those are NASCAR rules, right?

JESSE

*(laughing)*

Don't know, don't fuckin' care.

CUT TO:

53 EXT. HIGHWAY 53

The Grand Prix pulls off down a lonely country road, speeding away to "Walnut Grove".

CUT TO:

54 INT. TITTY BAR 54

WE SEE the boys in the band sitting front and center between the legs of a stripper, bending down in her routine to the same Crüe tune.

Jesse, who's wearing a birthday hat, is rocking to the lyrics as Billy enjoys a lap dance.

Jesse looks at Billy when the following lyrics are sung.

JESSE

*(lip-synching)*

...ooh, kickstart my heart, When  
we started this band, all we  
needed, needed was a laugh.  
Years gone by, I say we've  
kicked some ass. We're now a  
big rage, we hit the stage,  
adrenaline rushing through my  
veins and I say we're still  
kicking ass...

*(beat)*

This is when it's good, man.  
Lighten up.

BILLY

*(Subdued)*

I'm having a blast.

55 INT. PAULA'S HOUSE, DINING ROOM 55

WE SEE David sitting on the other side of the plate holding the eightball that FRANK, a middle-aged, tattooed, ex-marine is breaking up with a razor blade.

FRANK

So, who's this fuckin' guy?

JENNY

This is David, Frank. Be good,  
he's with me.

FRANK

Did he do the fucking chunk  
that's missing?

JENNY

No.

*(beat)*

We shared it.

FRANK

*(quietly, muffled so  
it sounds like  
'water')*

Why-I-ought-ta.

David is obviously nervous.

FRANK

55B

gets up rather quickly, loudly, and in David's  
direction.

DAVID

55C

is pissing his pants, stumbling over his own feet,  
trying to get away from this Lunatic Luitenant.

FRANK IS STANDING OVER DAVID

55D

Frank holds his hand out for David, who's cowering on  
his back.

FRANK

*(shaking his hand)*

I said I needed water, relax.  
I'm not gonna kill ya.

*(beat)*

You feel the drain in your nose  
right?

DAVID

Yeah?

FRANK

Well, ya use water to liquify it  
so it don't rip up your nose so  
bad with them crystals. Take  
away the burn a little bit.

PAULA

You've never done this?

DAVID

No.

PAULA

Well maybe you shouldn't do this then.

JENNY

He did it in the car.

DAVID

Well you...

*(motioning to Frank)*

You paid for it right?

FRANK

You a cop?

DAVID

No. I meant, if you paid for it, it's your's. It's up to you whether or not I do any of it right.

FRANK

Jesus Christ, Does this fuckin' guy ever shut the fuck up? You don't shut the fuck up, do you? Tell you what, you don't shut your fucking hole, you don't get any of this fucking shit. Got it? That answer your question?

DAVID

Yah.

FRANK

Good. Now here's your fucking line for ya.

David looks down at the quarter of the of pile of cocaine, that Frank's offering.

DAVID

All that?

FRANK

Yeah, you ain't going nowhere.

DAVID

No, you're right. I'm not.

FRANK

Do a couple lines, sit down and  
play your guitar for us. Paula  
tells me you're good.

DAVID

I'm good. I take it as it  
comes.

FRANK

*(to Jenny)*

You wanna do some of this.

SMASH CUT TO:

56 INT. TITTY BAR

56

Billy and Jesse are at the same table and Jesse  
slides a couple hits of red acid over to Billy.

JESSE

Before you try to capture a  
feeling, try to feel a capture,  
and then you'll feel free.  
Fire and ice, man. Fire fights  
fire.

C.U. - BILLY PUTS THE RED BLOTTER ON HIS TONGUE.

56B

DELAY TRANSITION - [RED-WHITE : BLUE-BLACK]

56C

ECU - BILLY'S EYES - SLOW PULL

56D

BILLY (V.O.)

Jesus had twelve disciples  
within the realm of time and  
space. Every moment constructed  
to give the frequencies the tone  
of the atmosphere. If speed  
killed lingo, you'd know what I  
mean.

REVERSE DOLLY - PUSH INTO SPOT DELAY SPIRAL TRANS. INTO THE  
CENTER OF BILLY'S HEAD: 56E

BILLY (CONT., V.O.)

The duality of all frequencies,  
the up and down, back and forth  
of the waves of energy that make  
up all that is perceived to be  
real in this plane. The blue  
sperm erupting in the night will  
birth the dawn of some-day  
dreams. The achievement of  
those dreams will take love,  
hope and devotion. Finding the  
balance will come with patience.  
Though not likely to occur in  
this life, the balance could be  
found upon one's death. Suicide  
excluded, as the lack of balance  
in that action is equivocal to  
hitting the reset button on a  
video game, justifying a belief  
in reincarnation. If this is  
hell, as David believes, then  
that would be why it seems my  
back's always against a wall and  
the wall is fucking me in the  
ass.

A FRACTALISH, TRIPPED OUT, ANIMATION

DISSOLVES TO:

57 INT. BILLY'S APARTMENT - LATER THAT NIGHT 57

[PROD. NOTE - THE SHOT IS MORE VIBRANT, IN CONTRAST, THAN WHEN  
NOT FROM A TRIPPING P.O.V.]

Billy is looking at his guitar, cradling it and then  
he stops.

He cocks his head in revelation and starts  
frantically drawing the SPEKTRUM COLOR WHEEL with  
markers.

SERIES OF SHOTS - BILLY 57B

WE SEE him filling in the colors in the sequence of  
the circle of fifths, starting with A (A, E, B, F#,  
C#, G#, D#, A#, F, C, G, D).

JESSE

57C

is staring at a MOVING (Animated) WORM-HOLE, TRIP  
POSTER.

JESSE

Come check this out, Billy.

BILLY

*(finishing the  
drawing)*

No, check this out.

JESSE

What's that?

BILLY

*(holding up the  
page)*

Twelve notes in a color wheel of  
fifths right?

JESSE

Come again?

BILLY

Sorry, too fast for ya. Twelve  
notes in the chromatic musical  
scale, and twelve colors in a  
chromatic color wheel. A as the  
alpha and red, the first visible  
hue in the electromagnetic light  
spectrum. If the note, say on a  
fretboard, were to be marked  
with the corresponding color,  
with practice, you would see the  
tone color, literally.

JESSE

Whoa, that's fucked up.

BILLY

Don't forget the implications of  
time. The double helix of the  
chromatic clock face, the  
Chinese Zodiac, the Western  
calender, Horoscopes...

JESSE

The double helix of the  
chromatic clock face?

BILLY

The night and day, the yin and yang, the black and white, the rise and fall, the back and forth, of the frequencies of life energy.

(beat)

So, thoretically, on a quantum level, the known spectrum could be proportionally divided in a chromatic fashion. Using octaval amplification, by means of transformers, precise tones, or frequencies, could produce the necessary conditions for degrees of time travel and sub-light to warp speed travel. Right?

BLACK AND WHITE, SEPIA TONED

ANGLE - JESSE

57D

JESSE

(mute, over-enunciate)

Hugh? I was watching your lips move, but I couldn't tell you what you just said.

TITLE CARD:

57E

JESSE

Hugh? I was watching your lips move, but I couldn't tell you what you just said.

ANGLE - BILLY

57F

BILLY

(mute, over-enunciate)

Hugh? What did you say? I didn't hear you.

TITLE CARD:

57G

BILLY

Hugh? What did you say? I didn't hear you.

SMASH CUT TO:

58 EXT. BILLY'S ROOF 58

SOLOARIZED, ALPHA COLOR-SHIFTS - We see Billy and Jesse in their same spots on the screen but the background, which is surreal, changes.

SPIN 180° - AROUND BILLY AND JESSE 58B

COLOR RETURNS TO NORMAL, NO EFFECTS  
They are looking at the moon and the clouds going by.

BILLY  
*(pointing at the sky)*  
Look, it's a blue sperm,  
swimming across the moon.

JESSE  
Whoa, that shit really happened.  
I saw it too.

BILLY  
*(laughing)*  
Tales of a blue sperm.

OPPOSITE ANGLE: 58C

The boys turn around

D.O.F. 58D

WE SEE A SPIDER descend upon the pile of weed sitting on the red tray.

The spider ascends with a nickel-sized nug.

The boys look at each other in disbelief.

BILLY  
I thought I was coming down  
until that shit happened.

JESSE  
I know.

BOTH BOYS look at each other's perma-grinned faces, laughing so hard they can't make a sound.

CUT TO:

59 EXT. WARLOCK'S - DUSK, TWO DAYS LATER 59

Jesse and Billy are playing along with CURT, Jesse's 13 year old brother, who's a wild-assed drummer, on the patio area of the bar.

The Nirvana-ish trio is doing a crunchy, unplugged song called "NUTTY" (by Chris Johnson).

THE CROWD, 59B

of twenty-five or so, is enjoying the performance.

THE BAND 59C

plays in front of a banner on the wall, that holds the band's name, THE HIPPIES.

A couple people are SINGING along with the band as all four members sing the chorus.

Billy plays a brief heart-felt solo and then the MUSIC FADES INTO THE AFTER-HOUR SOUNDS OF...

60 EXT. BAR - NIGHT 60

The band members are loading their van with their equipment.

Billy is talking to Eddie, the all-time, stereotypical band-boy.

61 INT. BILLY'S APARTMENT - NIGHT 61

Jesse and Billy are seated on the couch in-between David and Curt, who are in arm chairs on either side. David is playing the beginning portion of a dark riff, "S.K.B." (by Chris Johnson), on an acoustic guitar.

"FORREST GUMP" is on the TV

JESSE

So, how about we head out of this place and go out to the party. What do you think guys?

CURT

I'm game.

JESSE

Not a surprise, Curt. How about you, David?

DAVID

Where is it?

JESSE

On the other side of the lake.

DAVID

I don't know.

JESSE

Don't be a pussy, just because  
Jenny can't see you tonight.

DAVID

Fine. Sure, I'll flow.

*(holds up his hand to  
talk to it.)*

Guess we'll have to wait for  
later.

JESSE

What do you say, Billy?

BILLY

Alright.

*(beat)*

Y'know that guy I was talking to  
earlier? He invited me to lay  
some tracks on a demo he has.

JESSE

Sounds cool, what's his name?

BILLY

Eddie.

JESSE

Does he have a band?

BILLY

Yeah, with his brothers BOBBY  
and JACK... I think, he said  
they go by J.J.

JESSE

I wonder how they came up with  
their name?

Jesse opens his guitar case and pulls out a joint  
from the pick compartment.

He lights it and takes a couple tokes before passing it off to Billy.

Then, Jesse goes to the jon.

TV

61B

We see TOM HANKS as Forrest on the screen. The previous comment seems to be punctuated with the following reference to the Kennedy's.

TOM/FORREST

It must be hard being brothers.

OPPOSITE ANGLE

61C

DAVID

Wait, you said these guys are brothers?

BILLY

Yeah.

DAVID

What are their names again?

BILLY

Eddie, Bobby and Jack...

DAVID

*(pointing at the TV)*

The Kennedys. JFK called his Johnson: J.J.

*(laughing)*

They named themselves after a president's penis. I'm sorry.

BILLY

Why don't we do something tonight? I mean, since I've been in town, we haven't really talked.

DAVID

Sure, let me call Jenny to see what's up with her first.

BILLY

Wait. It's almost like I came here to replace you in this band that's coming together.

DAVID

*(picking up the  
cordless phone)*

I know. I've just never met anyone like Jenny before, in my life. Imagine it, if you can. Picture every woman you've ever wanted: infatuations, crushes and old flames; all rolled into one and this woman wants you.

BILLY

*(beat)*

Wow, you're really stuck on this chick. You've known her, what, a week?

DAVID

I knew her name before she told me. I've seen her in my dreams for the last three years. It's like she's the part of me that I've been missing.

CUT TO:

62 INT. PAULA'S HOUSE, DINING ROOM - THE NEXT NIGHT

62

David is sitting at the table, looking at the five empty chairs.

THE END OF "LANGUAGE OR THE KISS" (BY INDIGO GIRLS) PLAYS,

As David sits in quiet contemplation of the choices facing him.

EMILY SALIERS

*(Singing)*

...(In my) studies with this paper  
and this pencil. And, I'm  
working through the grammar of  
my fears.

WE SEE a piece of paper and a No.2 sitting on the table, in front of him.

WE HEAR the shower in the background.

AMY & EMILY

(Singing)

Oh, mercy, what I won't give to  
have the things that mean the  
most, not to mean the things I  
miss. Unforgiving choice still  
is...

JENNY

62B

comes out, from the bathroom. She looks at David,  
saying 'come hither' with her eyes.

EMILY SALIERS

...language or the kiss.

63 INT. BEDROOM

63

Jenny is climbing into bed when David walks in.

[PROD. NOTE: SHOT IS REMINISCENT OF THE 'GRADUATE' MOVIE  
POSTER.]

She puts her bare legs under the thick, down-filled  
comforter.

DAVID

Why do things have to be like  
this.

JENNY

If I knew, I'd tell you. I know  
everything happens for a reason.  
I just wish I knew what this one  
was.

DAVID

I want to know what it's like to  
wake up next to you.

JENNY

You just don't want to sleep  
with the cats.

DAVID

I want to tell you something.

JENNY

*(putting her finger  
to his lips)*

Shh...

She takes his hand and gently pulls him into bed.

JENNY  
Let's go to sleep.

They roll over in the covers, and Jenny turns off the lights.

It's PITCH BLACK.

CUT TO:

64 BEDROOM - LATER THAT NIGHT - 4:00 A.M.

64

David walks out from the bathroom, turning off the lights and walks back into the room.

Jenny turns over as he gets back into bed with her. We see her put her hand on his after he puts his arm over her waist. They clasp hands.

DINING ROOM - NEXT DAY

David is alone in the room, sitting at the dining table, writing a song.

JENNY (O.S.)  
David, come here.

David walks out into the hallway and turns right, towards Jenny's bedroom.

JENNY (CONT., O.S.)  
No, I'm in here, in the den.

65 DEN

65

Jenny is sitting on the couch, assumingly looking at David.

DAVID  
What, I thought you were in there

JENNY  
I wanted to show you that live Pearl Jam video that I told you about.

DAVID  
The one with Oceans?

JENNY  
Yes.

David walks in and sits on the couch, next to her.

CUT TO:

66 JENNY'S BEDROOM - THAT NIGHT 66

WE SEE a big box in the middle of the room as David enters.

JENNY

Do you want to help me pack?

DAVID

No, because I don't want you to leave. But I will, because you asked me to.

67 DINING ROOM - HALF AN HOUR LATER 67

'The Red Strokes'' (by Garth Brooks) sounds as the love theme.

[PROD. NOTE: Intro verse, first chorus, solo, bridge, last chorus, outro verse; ±2:51]

David is sitting at the dining table, looking off into space, his face not hiding the fear or the sadness he is feeling.

68 D.O.F. SHOT - BILLY 68

FOCUS ON: CANDLABRA 68A

There are five candles around one that sticks up in the middle of the points of a star.

It's the center one that he blows out.

ANGLE - JENNY 68B

She emerges from the bathroom, through the steam.. Her hair is still damp.

ANGLE - DAVID 68C

He looks up in awe at the innocent looking, but sensually erotic woman in waiting.

MEDIUM ANGLE - JENNY

She's casually dressed in an old cotton Atlanta Braves T-shirt, that comes down just over her panties.

[PROD.NOTE: Better be dark blue, made before 1995. They won the World Series that year.]

JENNY

I'm going to bed. Are you coming?

ANGLE - DAVID

68D

DAVID

Yah.

David gets out of his chair, following her lead.

69 BEDROOM

69

Jenny lays down, sticking her soft legs within the boundaries of the comforter.

David walks in and lays down, but not before gazing, not only in her eyes, but at her luciously accentuated spirit.

He walks over to her and lays on top of her, comfortably sliding his legs under the covers.

Together in their own world, the moment's shared between a man and a woman, torn by fate. Both of them passionately clinging to one another, that they might not lose what has been found.

GARTH BROOKS

(Singing)

Whoa, oh, the red strokes.  
Passions uncaged. Thundering  
moments of tendernes rage.  
Whoa, oh, the red stroke,  
tempered and strong. Burning  
the night like the dawn.

FADE TO RED:

70 INT. PAULA'S HOUSE, KITCHEN - NIGHT

WE SEE a BOTTLE OF DAWN sitting in the window sill above the sink.

GARTH BROOKS

(Singing)

Steam on the window, salt in a  
kiss. Two hearts have never  
pounded like this..

FADE TO BLACK:

FADE IN:

71 EXT. HOUSE - BEFORE DAWN 70  
"Fare Thee Well"(by The Indigo Girls) lays the  
foundation of the emotional scene to follow.  
PAN DOWN FROM THE LUCID MORNING SKY. 70A  
WE CRANE IN ON THE FRONT PORCH. 70B  
David stands, watching Jenny waving from the car, as  
it drives away.

JENNY (V.O.)

We'll talk soon.

DAVID (V.O.)

I'm missing you already.

CLOSE

David breathes in deeply, closing his eyes, fighting  
the emotion.

WE SEE BIRDS and SQUIRRELS playing about.

A CAT is on the prowl on the front lawn.

DISSOLVE TO:

72 INT. HOUSE, PARLOR 71  
WE ANGLE ON THE BABYGRAND PIANO.

DISSOLVE TO:

73 SAME EXACT SHOT -- DON'T TOUCH THE CAMERA!!! 72  
David is sitting at the babygrand piano. He looks  
like BILLY JOEL on the cover of 'Greatest Hits 1&2'.

There's a CANDLABRA on the piano.

He is lost in a daze between extacy and pain, content and anxious, torn.

He lights the last of 6 candles in the candlabra.

PIP - FLASHBACK: EARLIER THAT MORNING 73

74 EXT. PAULA'S HOUSE, FRONT PORCH

The two of them are on the swing in sweats. They look 'in love'.

JENNY

You should come with me.

DAVID

I want to but I don't think I can.

JENNY

Why not?

DAVID

I think I need to be here right now.

JENNY

Right now, I'm here. We're here.

DAVID

I know...

(Beat)

I know.

PIP FADES OUT:

DAVID

Sits quietly, closes the keys of the piano, stands up and WALKS OUT OF THE FRAME

DISSOLVE TO:

75 INT. BUS 74

Jenny is sitting, looking out the window of the bus,  
that is driving by the house.

"Romeo And Juliet" (Performed by The Indigo Girls,  
written by Mark Knophler.) plays.

[PROD. NOTE: Intro verse, first chorus, outro verse.]

Jenny listens to the music coming from her  
headphones.

She puts her hand against the window, she's crying.

76 EXT. PAULA'S HOUSE, FRONT PORCH 75

David is sitting on the front steps looking through a  
guitar magazine and runs across an ad.

INSERT - DEAN MARKLEY, BRONZE ACOUSTIC STRINGS, AD 75B

It's the one with the guy putting strings on an  
acoustic guitar, while his beautiful girlfriend  
patiently waits.

DAVID

What have I done?

77 DREAM SEQUENCE 76

They are together, in the park, walking.

ANOTHER ANGLE 76B

David turns around and Jenny is gone.

SPIN 360°, CLOCKWIZE 76C

Around David, who's spinning counter-clockwise,  
looking all over for Jenny.

'Romeo & Juliet' concludes.

FADE TO BLACK - 12 SECONDS:

INSERT: 1 COLORED FRAME\* EVERY 29 FRAMES 76D

[PROD.NOTE: \*COLORED FRAME = ONE COLOR FROM SPEKTRUM COLOR  
WHEEL.]

CUT TO:

78 INT. DINER/RESTAURANT - OCTOBER 22, 1995

77

David looks up from the application he's filling out, to smile at Mike, in a booth, across the restaurant, with his laptop.

MAN'S VOICE (O.C.)

You need a job?

PAN UP

77A

David looks up to see an older gentleman, DAVE, standing over his shoulder

DAVID

Are you the manager?

DAVE

No, I'm Dave.

DAVID

Hi, Dave. I'm David

DAVE

*(shakes hand)*

Good to meet you David.

DAVID

So, you're hiring?

DAVE

Yeah, janitorial.

DAVID

Sure. How much per hour?

DAVE

Seven.

DAVID

When do I start?

DAVE

Have you ordered anything?

DAVID

No.

DAVE

Let's go.

David gets up and follows Dave past Mike, to the front door.

MIKE  
(to David)  
See ya later.

DAVID  
Yeah Mike, Sunday.

MIKE  
Sunday.

79 EXT. MUSEUM 78

Dave's red MG pulls in front of the building.

80 INT. MUSEUM, LOBBY 79

Dave takes a cleanup kit from the cart of cleaning supplies. They start walking to the WOMEN'S ROOM.

DAVE  
...See the thing is that she died in a riding accident. That's what they told the royal subjects too, but it was widely known that she enjoyed 'em big if you know what I mean, and... Well, the truth is that the horse, fell on top of her, but she wasn't bucked. It was more like f'well... They don't tell you that on the tour.

81 INT. BATHROOM 80

David steps in and sets the cleanup kit on the countertop.

He takes walkman radio out of his pocket and WE HEAR WHAT HE HEARS AS HE PUTS THE HEADPHONES TO HIS EARS.

RADIO DJ  
Heres a new one from a Canadian girl, Alanis Morissette.

"Ironic" (by Alanis Morissette), begins to play.

David listens intently to the lyrics as he's putting *Simple Green* in the urinals.

ALANNIS  
It's the good advice that you just didn't take. And who would have thought, it figures.

CLOSE - DAVID

80B

He just stands there, closes his eyes and listens.

CUT TO:

82 INT. ST. JAMES PLACE - ALMOST TWO YEARS LATER

81

David walks in and sees Billy, Jesse, Jack, Eddie and Bobby at a six-top.

David walks up to the table and WE SEE him standing in the middle of the shot between the other five.

DAVID

I got us an opening spot on Saturday night.

JESSE

I thought you quit.

DAVID

Naw, I was just having an identity crisis.

JESSE

You are so sexy.

DAVID

Yeah? How does a thousand dollars each for opening Rock-Fest sound?

BILLY

How the hell did you swing that?

DAVID

I'm one hell of a salesman.

JACK

So, who's playing lead?

DAVID

I think I could play keyboards if we can get through this gig with multiple leads and rhythm.

BILLY

That's a good idea. I might do the same thing. We should re-name the band though. *The King's Sandwiches* just doesn't sit well with me.

(Beat, opening his  
guitar case)  
I've got an idea though. Check  
this out. I just finished it.

Billy reveals a new GUITAR with the SPEKTRUM CONCEPT  
applied to it.

BILLY (CONT.)  
Spektrum.

DISSOLVE TO:

83 EXT. SANDSTONE AMPHITHEATER 82  
CLOSE - A T-SHIRT, 82A  
with the SPEKTRUM logo on it, hangs from a  
MERCHANDISE BOOTH  
PAN LEFT - A TENT 82B  
for NORML is sitting on the hill.  
84 WIDE SHOT - STAGE  
The stage is masked by a giant black curtain. The  
crowd is vast and flowing with pot smoke.  
85 BACKSTAGE 83  
The band is standing in the wings behind David.  
THE RED ROCKER, SAMMY HAGAR, 83A  
himself walks up to David.

SAMMY  
You know, I heard that voodoo  
groove at sound check.

DAVID  
Yeah?

SAMMY  
Righteous. What'd'ya call it?

DAVID  
Red.

Billy walks over to David

BILLY  
(to Sammy)  
Key of A.

(to David)  
Y'know, we're gonna blow the  
roof off this place.

DAVID  
(laughing)  
There is no roof. We're  
outside.

ANNOUNCER (O.S.)  
Welcome to Sandstone  
Amphitheater. Starting today's  
events off is the newly formed  
local band, SPEKTRUM!!!

JESSE  
Let's do it.

86 HEAD ON SHOT OF STAGE 84

The band rushes on stage while David walks on stage  
playing the multi-tap delayed, opening rhythm of  
"[Telling You!](#)" (by [Chris Johnson](#)).

THE CROWD 84B

responds as if they were watching Led Zeppelin  
reborn.

BOBBY AND EDDIE 84C

join in with a house rocking bottom end. JACK kicks  
in with a rippingly toned, melody line.

DISSOLVE TO:

87 EXT. PATIO - DUSK, SUMMER 1998 85

Jesse, Billy and the boys are basking in the midst of  
a gorgeous sunset.

They pass a smoking, red bong.

JACK 85B

is playing "[The Flight Of The Titmouse](#)" (by Mark  
Worlien) acoustically.

BILLY

I think it's time to release a real album.

JESSE

Really? You think so?

DAVID

Not just another E.P.?

BILLY

Well, I've got this idea of doing a project that's done digitally but with only four tracks.

DAVID

We could do it up in Walnut Grove. My parents have a cabin up there.

JACK

*(still playing guitar)*

Shrewd, we could do all the recording and mixing by ourselves, with a Sony minidisc four-tracker.

JESSE

Without a sound engineer?

JACK

*(still playing guitar)*

Sure. Why not? It's digital. If it doesn't sound up to par, we'll hire an engineer.

JESSE

Well, it's a thought.

CUT TO:

88 INT. DAVID'S HOUSE - EVENING, TWO WEEKS LATER

86

The PHONE RINGS.

David enters the room and answers.

DAVID

Hello.

(long pause)  
Hello?

JENNY  
David?

DAVID  
Jenny? Oh my God. Where are you.  
How have you been?

JENNY  
Fine. Look I can't talk long.  
I've got to ask you a question.  
Can we meet someplace?

DAVID  
Yeah, definitely. Absolutely.

JENNY  
How about Warlock's?

DAVID  
Nope. They got shut down. Do  
you know where St. James Place  
is?

JENNY  
Yes.

89 EXT. CABIN, BALCONY - NEXT DAY

87

Billy steps out of the living room through the  
sliding glass door.

"[Same Unlikely Serenade](#)" (by Chris Johnson), SCORES  
the moment, instrumentally.

Billy's holding a beer in his hand.

As he tokes, we hear the SOUND OF A CAR driving up  
the gravel road.

ANGLE ON:

87B

A RED, 1998 VOLKSWAGON BEETLE pulls up next to a few  
other cars.

LOW ANGLE

87C

The engine SPUTTERS OUT and the door opens.

MICHELLE

steps out of the car, stepping on a few fallen leaves.

PAN UP

87D

Michelle, now 20, is stunningly beautiful and innocent in her appearance. She shuts the door and tosses her hair.

OPPOSITE ANGLE

87E

She takes a deep breath and after looking at the rustic surroundings, she looks up and sees Billy watching her.

CLOSE - BILLY'S EYES

87F

are locked on the Venus before him.

BILLY  
*(greeting her with a nod)*

Hey.

MICHELLE  
Hi there. Is David here?

BILLY  
He's meeting someone in town.

MICHELLE  
Oh, I was hoping to surprise him. I'm Michelle.

BILLY  
I'm Billy. Come on up. He should be back soon.

CUT TO:

90 INT. ST. JAMES PLACE

88

David is sitting in a booth in the corner, playing with the straw in his drink, when Jenny joins him.

JENNY  
I'm glad you could come.

DAVID  
What's going on?

JENNY

I wanted to know if I could move in with you?

DAVID

Aw, you know that I'd love more than anything to have you move in with me. But, I need to know why...

*(Beat)*

...screw it. I know why. I know why you hung up on me. I was asking too much of you, trying to maintain a long distance relationship.

*(Beat)*

The fact is, you are probably the perfect woman for me, as nomadic as you've expressed yourself to be. However, as a musician, I'm torn. I'm afraid of what will happen to me when you decide the road is calling you to follow a path other than the one I'd have thought we were going to walk together. But on the flip side, where could I find someone comfortable enough with the road, to understand and cope with it, actually being your partner, your life mate. It's not that I'm proposing marriage, I just need to take a step back.

JENNY

I know. Do you want to think about it?

DAVID

I really do. I'm producing our first record and my mind is all on that.

JENNY

*(getting up to leave)*

I'll call you then?

DAVID

Would Friday be alright?

JENNY

Cool.

CUT TO:

91 INT. CABIN, LIVING ROOM

89

Michelle and Billy sit in chairs separated by a coffee table. "Same Unlikely Serenade" continues to play in the background.

MICHELLE

So anyway, David and I were class mates here in Walnut Grove.

BILLY

And you guys went out then?

MICHELLE

No. I always wanted to go out with him but he never asked.

BILLY

Well, I think he's just that type, that never wants to be tied down.

MICHELLE

I got that vibe from him. It's like he's afraid of commitment.

*(pointing at the  
guitar cases in the  
corner)*

Do you play?

BILLY

Yeah. Do you?

MICHELLE

I play a little. For fun mainly.

BILLY

Hey, that's what it's all about.

"Same Unlikely Serenade" concludes with a harmonic ring.

CUT TO:

92 EXT. GOLF COURSE - DAY

Jack is teeing up on a beautiful hole.

JESSE

Jack, did you get any more beer?

JACK

Beer? I got Bud, Jack and Jim waiting at home. Jesse is sitting in a golf cart with Curt.

JESSE

Let's hope Billy doesn't find the J.D.

SMASH CUT:

93 INT. CABIN, LIVING ROOM - DAY

91

Billy opens Jesse's guitar case and sees the bottle of Jack Daniel's.

BILLY

(*holding up the bottle*)

Cool.

SMASH CUT:

94 EXT. GOLF COURSE - DAY

92

Bobby is cleaning a clump of grass from his seven iron.

BOBBY

As long as he leaves me some Bud.

CURT

You mean *bud* don't you?

BOBBY

I mean both.

ANGLE - EDDIE

92B

He takes a driver out of his bag.

EDDIE

Once we get back, I've got a  
surprise for everyone.

Jack approaches Eddie.

JACK

*(whispering to Eddie)*  
You got it? The coke?

EDDIE

Does Clinton like interns?

95 INT. GOLF CART

93

Jesse turns to Curt.

JESSE

*(to Curt)*  
So, d'ya hook up lil' bro?

Curt turns and reaches into his golf bag and pulls  
out a pack of MARLBORO REDS.

CURT

Yep. I doped when I got it and  
it's a killer trip. Way better  
than that stuff I got before. I  
told JIMI that I was sick of  
getting shit.

JESSE (O.S.)

I didn't think you smoked, Curt?

CURT

I don't. That shit'll kill ya'.

Curt smiles and pulls off the wrapper of the empty  
hard pack that's holding a three gelatin tabs of  
acid(green, yellow and purple).

DISSOLVE TO:

96 INT. CABIN, LIVING ROOM - LATER THAT AFTERNOON

94

Michelle and Billy, both armed with guitars, are  
sitting caddie-corner to one another.

Billy's acoustic guitar has the SPEKTRUM CONCEPT  
painted on the fretboard.

BILLY

I got a song that's pretty easy  
to play. Can you play D and C  
nine and G?

MICHELLE

Yah.

BILLY

That's all we'll need. Four,  
four.

97 INT. GOLF CART 95

Jesse is driving and Curt puts a minidisc in the  
boombox on the back rack. Curt pushes play.

BILLY (V.O.)

Just follow my rhythm. This is  
one that we put on one of our  
albums.

98 INT. CABIN, LIVING ROOM 96

Billy starts to play "[About What's To Come](#)" (by [Chris Johnson](#)) on guitar while Michelle plays a Taylor  
acoustic.

We see the two play some of the song.

99 INT. GOLF CART \*97

JESSE'S P.O.V. - SERIES OF SHOTS \*A-D

- A) CLOSE - THE SONY MINIDISC BOOMBOX DISPLAY shows the  
song's title, "About What's To Come" (by Chris  
Johnson), that continues to play, the studio  
version, through the next section.
- B) The road that they're driving down is lined on the  
shoulder by trees that melt into the asphalt.
- C) They appear to be going at light speed. The tracers  
are intense.
- D) They come out of 'warp drive' and are stopped at a  
crosswalk.
- E) CLOSE - THE STOP SIGN
- F) We turn around to see a golf cart behind the one  
Jesse and Curt are in. Jack, Eddie and Bobby, in the  
other golf cart, appear as CLOWNS hanging out of one  
of those little circus cars.

WE HEAR the HORN of the cart behind us.

G) The sun is starting to set.

WE HEAR the sound of CRICKETS CHIRPING. Their chirping turns into laughter

H) Curt looks severely out of proportion and looks like he's a real-life cartoon.

I) Eddie, and the other 'clowns', pull up along side Jesse and Curt, who are still stopped at the crosswalk.

EDDIE

What the fuck you waitin' for  
HANSON?

BOBBY

Yeah, You waiting to win a  
Grammy?

JESSE

*(pointing at sign)*  
Waitin' for the light to change.

JACK

It's a fucking stop sign!

CUT TO:

100 INT. CABIN, LIVING ROOM

98

Michelle sings backup vocals during the last chorus section.

They bring "About What's To Come" down smoothly, with smiles on their faces.

MICHELLE

That sounded good.

BILLY

More than all right, in my book.

MICHELLE

Show me how you do that one  
thing again.

She trys to make the chord.

BILLY  
(*easily makes the  
chord*)  
No, like this.

Billy starts playing a few chords until...

WE HEAR LOUD, HARD ROCK, "[EL REY DEL SOL](#)" (BY CHRIS JOHNSON),  
coming from the golf cart that's tearing up the  
gravel drive. All of the sudden, we hear a sound like  
CRUSHING metal.

101 EXT. CABIN, BALCONY

99

Michelle and Billy rush out the door to see what  
happened.

Billy walks through the screen.

BILLY  
Oh, fuck!

Michelle  
Holy shit!

Jesse swings out of the golf cart, that he just  
rammed into the back of Michelle's BUG, and he starts  
laughing at Billy.

JESSE'S POINT OF VIEW

99B

is much more intense right now. The SOUND is  
enhanced. The hi-contrast vibrancy is rich to the  
point where we can tell Jesse's tripping balls.

We see a pissed off young lady and a gaping best  
friend on the balcony.

We see hallucinatory visions of Michelle as Juliet.

Then, he pictures them under water, with her as a  
mermaid, as the chorus from the song plays.

VOCALIST (V.O.)  
(*singing*)  
Y el rey del sol brilla un luz  
en la luna, repleto como la  
sonrisa de la Cheshire. Y, bajo  
el agua cuando alguien/Rosetta  
canta a mí--

*(Michelle is seen  
yelling, but Jesse  
sees her singing.)*  
-- and the movie magic thing.

The song continues and Jesse's words are doubled in octaves, both high and low, and spoken slightly slower than usual.

Time seems longer to him as we can judge by the sound of the music and as he speaks there's a fear of the time distortion heard in his voice, almost paranoid sounding.

JESSE  
Tell you what! I'll come up  
there and we'll clear this up.  
Alright?

Jesse bends his arms out, as if to say 'What do you think?' "The King Of The Sun" concludes sonically.

WIPE RIGHT:

102 INT. - CABIN, LIVING ROOM - LATER THAT EVENING

100

David, Billy, Curt, Jesse, Bobby, Jack and Eddie are sitting around the room that is a makeshift studio.

The room has a couch in front of a coffee table, and chairs on either side.

There is incense burning and we see a red, three-foot bong being passed around.

David is at the controls of the Sony Minidisc multi-track recorder, adjusting the settings.

Jesse is snorting cocaine, SHOT THROUGH THE GLASS of the coffee table. Jesse tosses his head back after the line.

JESSE  
Oh! Now that's the shit!

It kicks in more and Jesse turns his attention to Jack.

JESSE (CONT.)  
Ah, my main man, Jack.

JACK

I knew you'd like this stuff.

The smoke filled room becomes suddenly quiet as David cues with a raised arm and a short wave on a silent 'one.'

DAVID

In four... three... two...

Billy begins to pick the intro to "OOH, GIRL(I NEED YOU)" (By Chris Johnson & Eric Boyce) on his acoustic guitar with the painted neck.

Jesse has moved to lying underneath the table. He's holding a microphone near his mouth and there's a lyric sheet upside-down on the glass table.

JESSE

*(singing,  
seductively)*

I wanna be with you tonight. I  
wanna be right by your side. I  
believe you don't believe it's  
true, but baby I'm amazed at the  
way that I want you.

MICHELLE

100B

steps in quietly from the balcony. She looks almost lustfully at Jesse.

JESSE

100C

is seen through the coffee table.

His face is framed by the lyric sheet, overturned shot glasses, a bottle of Jim Beam, the remaining cocaine, a pile of buds next to a few joints, and several beer cans (crushed, spilled, and unopened).

JESSE

*(singing, Cont.)*

You've got that wild look in  
your eyes, like a cat who's on  
the prowl at night. And if I  
can't be right here with you  
girl... I WANNA BE, UNDER THE  
TABLE TONIGHT...

BILLY

100D

harmonizes the BACKGROUND VOCALS enviously, as he plays rhythm guitar.

BILLY  
(singing)  
Ooh girl, I need you.

DEPTH OF FIELD SHOT - MICHELLE LOOKS AT BILLY,  
as he passionately works the song.

100E

DISSOLVE TO:

103 EXT. CABIN, BACKYARD

Eddie's smoking a joint and Billy's nursing a beer  
and a cigarette.

EDDIE  
I was talking to David about  
getting more gear. Sammy Hagar  
was telling me about his trucks  
when I sat on his bus with  
David.

BILLY  
I wish Jesse would have told me  
about it.

EDDIE  
Do you know how much gear he has  
and how many people he has  
working for him.

BILLY  
Seems like a lot of  
responsibility.

EDDIE  
That's what we have David for.  
He always takes care of that  
shit. He's good with numbers.

BILLY  
I guess so.

EDDIE  
You alright man?

BILLY  
Long night. I'm gonna go for a  
walk in the woods, for a bit. I  
need some time to think.

EDDIE

Cool, I'm gonna go smoke the rest of this with the rest of the crew and roll another one and listen to some Dead.

104 EXT. CABIN, BALCONY - LATER THAT NIGHT

101

Bobby is puking off the side of the balcony while Jack and Eddie pass a bong.

JACK

I told you not to drink that Beam after that twelve pack.

EDDIE

What would dad say if he were here?

BOBBY

*(groggily)*  
Go screw your dog.

JACK

No, he'd say, 'Still standing babe'.

David comes outside with a laptop.

DAVID

Where did Billy go?

JACK

I don't know. His car is still here.

EDDIE

I heard him say something about needing some space. You know how he gets.

DAVID

Are Jesse and Michelle still talking?

JACK

I've learned not to question what goes on behind closed doors where Jesse's involved.

DAVID

Fate can be so cruel sometimes.

105 INT. CABIN, BEDROOM

102

Michelle is MOANING. WE SEE her head and her hair tossing as she arches her back.

JESSE (O.S.)

Oh, you like that don't you?

MICHELLE

Oh, yes. God, you do it so hard.  
It feels so good.

We see that Jesse is only rubbing her feet.

JESSE

My grandma used to do this. It's called reflexology. All of the nerves in your body end in your hands and feet. There are these little crystals that form in the nerve endings and essentially all I'm doing is breaking those crystals up...

Michelle sits up on the bed.

MICHELLE

Your grandma showed you that?

JESSE

Kind of, I picked it up when I spent a summer with her.

MICHELLE

Billy was saying you were full of surprises. I am finding out he was right.

JESSE

Oh yeah? What else did he say?

MICHELLE

Wouldn't you like to know?

CURT

102B

walks in from the bathroom, dressed to kill.

CURT

I gotta go. I'm seeing this new chick, Alex. She's a stripper.

JESSE

*(imitating David Lee  
Roth)*

Whoa man, That suit is you.  
You'll get some leg tonight for  
sure. Tell us how you do.

Curt and Michelle both laugh.

CUT TO:

106 EXT. HIGHWAY - NIGHT, TWO WEEKS LATER. 103

Jesse's 1977 Trans-Am zips in and out of traffic.

107 INT. CAR 104

Jesse is behind the wheel and head-banging to heavy metal song,  
"THAT ONE SONG" (By Chris Johnson).

Billy is sitting in the passenger seat, calmly  
enjoying the track as he looks at a CD from Slash's  
Snakepit ("It's Five O'Clock Somewhere"/Geffen).

BILLY

You know I've had this disc  
stolen from me twice, so I  
bought it on tape so it wouldn't  
get stolen. Is this mine?

JESSE

No dude.

*(Beat)*

I'm telling you, man. This is  
going to be the biggest thing  
we've ever done.

BILLY

*(sets down the disc)*

You mean we'll sell more than a  
hundred copies?

JESSE

I mean, we might actually get  
some real recognition.

BILLY

You mean that golden record  
contract?

JESSE

Why not? Listen to this. It's  
worthy of label attention.

BILLY

I'll tell you why not. Cause it  
don't happen that way. What? You  
think some guy looks at our  
stuff and says, it's great!  
Here, I want to sign you to our  
standard rock-star contract and  
you have full creative control?

JESSE

Whatever...

*(beat)*

By the way, I set up a gig for  
us at the Lone Star for  
Thursday.

BILLY

Next Thursday? Cool.

JESSE

No, fucknut. This Thursday. We  
go on at eight.

BILLY

*(stops the music)*

Hello? Dumbshit, I got my final  
that night. I told you about it.  
I won't get out of class before  
nine.

JESSE

*(starts the music)*

You can take it later.

BILLY

It doesn't work that way. I  
can't reschedule a final.

JESSE

Fine. Then take your fucking  
final.

*(beat)*

Do you really want this anymore?

BILLY

What kind of fucking question is  
that? And watch the fucking road  
while you're at it.

(Beat)

If you weren't so fucking high  
all the time, you would have  
remembered me telling you about  
this.

WE HEAR a CAR HORN in a Doppler effect.

JESSE

No, that's not even the point.

(Beat)

This is perfect. We can't do  
this show without you. When we  
started this band,

*(starts singing,  
imitating Vince  
Neil)*

All we needed, needed was a  
laugh. Years gone by I say we  
kicked some ass.

BILLY

Get serious.

JESSE

That's your problem, you're too  
serious.

BILLY

*(bites his tongue  
momentarily)*

No, maybe you're not serious  
enough. I think it's time to  
trim the fat from the steak. I'm  
in school. I'd love to be a rock  
star, but I don't see it  
happening. I am tired of moving  
around. I've done it too many  
times with my parents. I finally  
feel as if my life is becoming  
stable. I'm finally going to  
know what it's like to finish  
something.

*(beat)*

I've got a future in teaching.  
Sharing something that I love...

*(beat)*

...music.

They come to a stop. Jesse put the parking break on and kills the engine.

JESSE

Wait a second. Are you quitting?

BILLY

Figure it out, genius. I think our dreams are just too different.

JESSE

What the fuck?!

Billy gets out of the car and slams the door.

108 EXT. CAR, OUTSIDE ST. JAMES' PLACE

105

Billy starts walking towards the door of the restaurant.

JESSE (CONT.)

(slamming the car door)

How do you expect us to get our sound without you?

BILLY

I guess you and your band are going to have to figure it out together, if you're not too high to form and follow a plan. And I hope, if you're able to do that, that you won't dump all of that shit to David. But, I have to go work for your dad. So, if it's all the same to you, leave me alone because, I don't see that you've got it anywhere near as hard as I do, you fucking daddy's boy.

CUT TO:

109 INT. DAVID'S APARTMENT

David is sitting on the couch holding his guitar, listening to the final song, "In Your Wildest Dreams" (by The Moody Blues).

David flips on the tube and WE SEE the video for Mariah Carey's "Butterfly" on VH1.

FOCUS ON: 106B

THE SCREEN

WE SEE MARIAH in 'FORREST AND JENNY'S TREE'. The picture tube turns off.

OPPOSITE ANGLE - DAVID 106C

David sets the remote on the coffee table and sets his guitar against the couch which he then stretches out on.

JENNY (V.O.)

A friend of mine once said that I reminded her of Jenny from Forest Gump.

David passes into dreaming of Jenny.

DAVID (V.O.)

I haven't heard from Jenny since. Sometimes you can 'say anything' and it will be just fine, and other times you misquote the movie line and you throw away all that was ever good in your life, before it even got really good or as good as it could have. I am the night and she is my dawn. If she and I were meant to be, Jenny would know, in two words, Aries Dawn.

FADE TO RED:

110 TITLE CARD:

"RED"  
Aries Dawn

111 TITLE CARD:

DEDICATED TO DAWN.

*"We can live beside the ocean, leave the fire behind, Swim out past the breakers, and watch the world die."*

ART ALEXAKIS

FADE TO BLACK:

ROLL CLOSING CREDITS:

"In Your Wildest Dreams" continues to play as the credits begin to roll, followed by a remix of Sublime's "Saw Red". At the end of the credits it reads:

TITLE CARD:

To be continued...

FADE OUT:

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