

# **GOING TO ORANGE COUNTY**

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Written by

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**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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'GOING TO ORANGE COUNTY'

FADE IN:

TITLE CARD: SUNDAY, APRIL 10, 2005

1 ESTABLISHING SHOTS - WALNUT GROVE

'Hollywood Nights' (By Bob Seger) plays as WE SEE

2 EXT. JESSE'S HOUSE

It's the same house JESSE ROWAN bought as an engagement present for his ex-fiancee', MICHELLE, in "The Other Side of Blue".

3 INT. JESSE'S HOUSE, LIVING ROOM

Jesse is sitting by the phone on the floor of the empty house.

He lifts a bottle of JACK DANIEL'S and takes a stiff shot from the bottle.

JESSE (V.O.)

This one's all me, baby. A guy told me once about this guy who took a shit-load of acid and drank like 2 gallons of orange juice. The kid's in some institution, probably at Menniger's in Topeka. He thinks he's a fucking glass of Minute Maid. I don't know what's considered a shit-load, that's a relative term but, I like citrus. And, I like orange.

(Beat)

So, if you had just lost your fiancée and had just acquired, say, a million dollars, what would you do? I just wanted to get away. I wanted to go to Disneyland.

SUPERIMPOSE: TITLE AND CREDITS

4 EXT. JESSE'S HOUSE, DRIVEWAY

Jesse steps out the back door and climbs on his black Kawasaki Vulcan Nomad 1200 TOURING MOTORCYCLE. He starts it up and turns it around.

He peels out of the gravel drive, past the sold sign, kicking up dust and gravel.

5 EXT. HIGHWAY

A SIGN ON THE SIDE OF THE ROAD READS:

'NOW LEAVING WALNUT GROVE'

JESSE

Rides by the sign, straddling his steel horse.

The wind blows through his hair.

ECU - JESSE'S SUNGLASSES,

Reflect the open road of possibilities that lies ahead.

6 INT. GREYHOUND BUS

A TEEN BOY is in a window seat, next to another PASSENGER. The teen is looking out the window. He sees Jesse pimpin' it as he rides by.

TEEN BOY

That's awesome.

PASSENGER

Devil himself owns one of those.

TEEN BOY

Twelve hundred?

PASSENGER

Classic.

7 EXT. HIGHWAY, JESSE ON BIKE

Jesse tunes in his satellite Internet radio to KROQ, out of LA. There's a computer touch screen running a Windows CE-type of browser program.

He's wearing a headset with a mike on it.

There's a custom back-packer acoustic/electric guitar strapped to Jesse's back.

Jesse speeds way ahead of the bus and takes a liter of Jack Daniel's from his saddlebag.

He tilts the bottle, takes a shot and swerves in front of the bus.

CUT TO:

8 INT. BILLY'S HOUSE, STUDIO

Billy is in his isolation booth making a couple quick notes to a new song.

Billy's foot hits the punch-in pedal, sitting next to a guitar pedal.

ECU - RECORDING UNIT

WE SEE the VU registering that the recorder is recording.

He begins to play "Wish You Were Here" (by Chris Johnson). The trippy track is a solo instrumental.

9 INT. BILLY'S HOUSE, LIVING ROOM

The track continues to play as Billy walks in on Michelle, who's watching a video on TV

MICHELLE

I just saw something about Edward Williamson on the news.

BILLY

That congressman we met at the Hemp Fest?

MICHELLE

He was talking with the chief justice about the lobby for marijuana legalization.

BILLY

Jack has been on me about getting up to speed on that.

MICHELLE

Are you smoking it with them?

BILLY

No. I haven't smoked up in a while. I just haven't had the urge.

MICHELLE

It's because of me.

BILLY

You know it.

MICHELLE

What happens if you try to use the band as a vehicle for politics? You get labeled. Well, you're labeled anyway. As a band, you already have your niche. It's a rather large one but the variable remains, with your fan base. It's a risk.

BILLY

I know. I'm not sure which is worse, the band's management or the beast known as the record industry. I don't stand for legalization. Not anymore.

MICHELLE

You know what you want. Stand for what's in there.

(Places her hand on his chest)

You'll know. Just listen.

BILLY

I know.

MICHELLE

I know, you know.

They sit back and start watching TV together.

CUT TO:

10 INT. ROADSIDE DINER - SOMEWHERE IN KANSAS - NIGHT

WE SEE JESSE ride up to the window, blinding a few people in the booth on the other side of the plate glass.

Jesse walks in from the cold. He shakes the snow off his boots.

He walks past a few patrons and sits at the bar.

WAITRESS

Be with ya, in a second, Hun.

JESSE

Fine.

Jesse looks at the menu and pulls out a cigarette.

WAITRESS

What can I get for you?

JESSE

(Lights the  
cigarette)

Coffee, black.

(Blows smoke in her  
face)

Keep it full, and a number four,  
scrambled, toast, wheat, grape  
jelly and tobasco. Thanks.

Jesse pulls out a PALM PILOT and starts surfing through his Email.

The PALM PILOT has sound and a mini camera on it.

DAVID (O.S.)

Jesse, give me a call when you  
get this. I need to talk to you  
about business.

JESSE

Like, that's gonna happen.

He sets down the communicator.

WAITRESS

(Sets the coffee in  
front of him)

Here you go.

JESSE

Thanks.

Jesse takes a sip. He looks to his right and there's  
a GUY reading.

JESSE (CONT.)

What are you reading there, bud?

GUY

MIKE O'DONNELL... Hey aren't you  
Jesse Rowan?

JESSE

(Points at the book)

Yah, that's Sex, Drugs, Rock 'n  
Roll & Her Heart, right? Am I  
in there?

GUY

Yep. If you're the leadsinger  
of the band in here.

JESSE

Mike was kind enough to thinly  
veil the characters with  
aliases. What did he call the  
band in there?

GUY

The Seven Ring Circus.

JESSE

That's right.

GUY

Wow, wait 'til my girlfriend  
hears that I met you here. She  
won't believe me.

JESSE

They never do.

Jesse picks up his palm pilot and starts surfing.

TITLE CARD: MONDAY, APRIL 11, 2005

11 INT. DAVID'S APARTMENT, LIVING ROOM

David picks up the paper from the coffee table and sits back on his couch.

The PHONE RINGS and he sits up to answer the cordless.

DAVID

Hello.

MIKE (O.S.)

Hey, David. It's Mike.

DAVID

What's up? How've you been.

12 INT. MIKE'S HOUSE, LIVING ROOM

Mike's standing, looking out the picture window, which overlooks the ocean.

He's holding the phone to his ear with his shoulder while he rolls a joint.

MIKE

Well, I was planning a big party out here on the coast and I'd hoped that you all would come out to celebrate with me.

DAVID (O.S.)

What's the occasion?

MIKE

No occasion. Just getting some friends together. You can call it a celebration of your overnight success if you want. Or you could call it a celebration of the release of my new book.

13 INT. DAVID'S APARTMENT

David stands up and looks out his sliding glass door to his balcony, which overlooks the bustling city.

DAVID

I'll call the boys to see if they feel up to it. I'm sure they'd love to visit the coast. I know I would.

MIKE (O.S.)

Great! I'll tell you what, this Friday plan on being here and Saturday we'll all go play a round of golf.

DAVID

I'll get back to you by Wednesday to confirm.

14 INT. MIKE'S HOUSE, LIVING ROOM

JUNE ROBERTS, Mike's wife, enters from the kitchen. She's getting ready to leave, dressed to the nines.

MIKE

Awesome! You can meet my wife, June.

Mike hides the JOINT he's got rolled and kisses his wife as she starts to leave.

DAVID (O.S.)

Looking forward to it. See ya.

MIKE

Bye.

Mike hangs up the phone and conceals the joint between his palm and the phone.

MIKE (CONT.)

Hey, honey.

JUNE

Hi. Who was that?

MIKE

Oh, that? That was David. He's going to come out for a get-together on Friday. What are you going out dressed like that for?

JUNE

I've got an audition for a movie.

MIKE

I thought you said you were gonna stick to your music career.

JUNE

I changed my mind. I think I have a shot at this gig. Besides, it's a pretty love story and the dialogue is reasonably well written. I think it would be a good first effort.

MIKE

Well, good luck honey.

Mike turns to step out on the balcony and June draws nearer for a goodbye kiss.

JUNE

Bye, and be good.

MIKE

Always.

Mike waits for June to walk out of the room and lights the joint, walking out to the balcony.

15 EXT. MIKE'S HOUSE, BALCONY

Mike leans against the metal railing, looking out over the ocean.

The PHONE RINGS and Mike answers, blowing out a cloud of smoke.

MIKE

Hello?

(Pauses)

Steve, how's it going?

CUT TO:

16 EST. SHOT: EXT. WHISKEY A GO-GO

STEVE (O.S.)

Fine, fine. You?

17 INT. WHISKEY A GO-GO

Steve is at the bar talking on his cell-phone.

MIKE (O.S.)

Good. What's up? Listen,  
there's a party on Friday at my  
place. You'll be here, right?

STEVE

Of course. Y'know Jesse Rowan  
just called me from the road.  
He said he's heading out here.

18 EXT. MIKE'S HOUSE, BALCONY

Mike hits the joint indiscretely and continues with  
his conversation.

MIKE

Cool. I hope he's here by  
Friday. I hope there's no hard  
feelings between him and the  
rest of the band.

STEVE (O.S.)

If there are, you'll be sure to  
find out when they start  
trashing your house.

MIKE

I think they respect me more  
than that.

STEVE

You hope.

CUT TO:

19 INT. GREYHOUND

The teen boy is looking out his window as the bus  
pulls into a rest area in the middle of Colorado.

He takes off his head-phones and puts them in his  
backpack and starts to get up out of his seat as the  
bus comes to a halt.

TEEN BOY

(To Passenger next to  
him)

Time for snacks.

PASSENGER

Time to take a piss. You smoke?

TEEN BOY

Sure. What'd'ya got?

PASSENGER

Camels or I've got some northern lights if you want to step out and make this trip *more* enjoyable.

TEEN BOY

Sounds alright.

PASSENGER

Oh, it's more than alright.

20 EXT. REST AREA, BATHROOM

The older passenger steps out of the bathroom and lights a SPLIFF as the teen boy huddles closer like a human windbreaker.

TEEN BOY

You got it?

PASSENGER

Yah. So,

(Takes a hit)

Where you headed?

TEEN BOY

Los Angeles. You?

PASSENGER

(Hands the joint to the boy)

Tough town. I'm going there too. You gotta be careful in LA. All kinds of games goin' on out there.

TEEN BOY

This isn't exactly the first time I've ever been out of Kansas. I'm sure everything will be fine.

(Pauses, coughs)

You're right. That's some good shit.

PASSENGER

Don't draw any attention. They won't let us back on if they catch us.

TEEN BOY

Okay.

PASSENGER

You brought money with you right? You need lots of money in LA.

TEEN BOY

I've got a couple thousand.

PASSENGER

That'll last you a couple weeks.

TEEN BOY

I'm frugal enough to make it last longer than that, I'm sure.

PASSENGER

Take it from someone who knows. No, it won't.

21 EXT. BUS

Jesse pulls up on his motorcycle and dismounts behind the Greyhound.

Jesse sees a cute twenty-one year old CHICK, smoking just outside of the bus.

She looks at Jesse, tosses her cigarette butt and then, throwing a flirtatious glance, the chick gets on the bus.

JESSE

(To himself)

God Damn!

TEEN BOY (O.S.)

Hey, nice bike.

Jesse turns to find the passenger and the teen boy eyeing his Kawasaki.

JESSE

Yah, just got it.

PASSENGER

You gotta second?

JESSE

Smells like it.

PASSENGER

You want a hit?

JESSE

You want a shot?

The passenger looks around and turning his back to the bus, takes a shot from the bottle of Jack Daniel's.

JESSE (CONT.)

Trust me, I know how rough a bus ride can be.

The passenger hands the bottle back with the roached joint.

PASSENGER

Keep it.

JESSE

Thanks.

(Lighting the roach)

You know if anyone on the bus gots any syd?

Jesse offers the bottle to the teen boy and he accepts.

PASSENGER

I've only been on for a few hundred miles. I'll find out if you keep pace.

JESSE

Great, I'll see you at the stop in Vegas. Get me six and I'll reimburse you. Can you cover that?

PASSENGER

No problem.

JESSE

Thanks.

PASSENGER

Again, no problem. Thank you.

TEEN BOY  
(Hands the bottle  
back to Jesse)

Thanks.

Jesse stashes his bottle as the two traveling companions make their way back on the bus.

CUT TO:

22 INT. BILLY'S HOUSE, KITCHEN

Billy's fixing some ramen noodles on the stove-top when the PHONE RINGS.

BILLY

Hello.

23 INT. MR. MOONE'S OFFICE

There's gold and platinum records on the wall of the record executive's office.

Mr. Moone is sitting in his leather chair, talking on the speaker phone.

MR. MOONE

Billy, Mister Moone here.  
Listen, have you checked your  
email today?

BILLY

Not yet.

MR. MOONE

Well I sent you over some  
documents which I carbon copied  
to the other band members.

(Takes a sip of his  
grande latte')

It's just some standard paper  
work stating that the band is  
represented by this agency and  
that sort of thing.

BILLY

I'll need to talk to the other  
guys before I sign anything.

MR. MOONE

I know, I know. You didn't get to this point by being stupid. I know that.

BILLY

I've got a few concerns about how the corporate structure will affect the band creatively.

MR. MOONE

Right now I wouldn't worry about that too much. Spektrum will be our number one priority.

BILLY

I know it will be but, for how long? That's what I'm concerned with. What happens if we release a commercial flop? Where do we rank then.

MR. MOONE

I suggest you don't release a flop. Listen, you'll be getting top industry support during recording, promotion and touring. Does that sound like a situation where you have anything to lose?

BILLY

It all depends on how much we get back from it and how willing we are to take advice concerning our art, doesn't it. As long as it remains our art, then I can't see that we have anything to lose.

MR. MOONE

That's how it is. Look, you should check out the paper work before you start assuming the worst. We provide lawyers but you may want to get your own if you're already having doubts about this deal.

BILLY

I think it would be advisable, don't you?

MR. MOONE

I like you. You seem to be a man after my own heart. Talk to you later.

BILLY

Good-bye.

Billy hangs up the phone and drains his ramen noodles in a strainer, over the sink.

BILLY (CONT.)

Michelle!

Michelle comes walking into the kitchen as he mixes the flavor packet into his bowl of whole-some Chinese starch.

MICHELLE

No need to scream, I'm right here.

BILLY

Good. Sorry. Your dad deals with contracts, right?

MICHELLE

Yah, why?

BILLY

I'd like to get his advice on some contracts that the record company just E-mailed me.

MICHELLE

Do you want to see if I can get a meeting with him today?

BILLY

If you can, sweetie.

MICHELLE

No problem. You got the phone?

BILLY

(Hands her the phone)  
I need to call the boys after you're done.

MICHELLE

Alright.

Michelle starts dialing and Billy digs in, chopstix first, into his ramen feast.

CUT TO:

24 INT. DAVID'S APARTMENT, LIVING ROOM

Jack, Eddie and Bobby are sitting around the room when David emerges from the kitchen with a three beers and a bottled water.

All three brothers are looking over the same copies of the contract with little concentration.

DAVID

Well, Bruce should be able to make heads and tails of the legal mumbo-jumbo. It would be nice if I could take a step back from over-seeing all of our legal deals.

JACK

What does this mean, statutory rate?

BOBBY

Means you better make sure she's over eighteen.

EDDIE

Even I know better than that. It means, we won't get what we're getting now from our record sales, right?

DAVID

Maybe. We have to make sure that we draw the right lines in the sand before we agree to something that's gonna screw us later.

JACK

So, if we keep up this indie thing then we could keep drawing the phat royalties, right?

DAVID

Maybe. We could be at a point where it's better that we sign a contractual agreement to take care of the business aspects of this band.

BOBBY

All I want to know is, are they gonna say I can't play drums?

EDDIE

You're only in this for you, aren't you?

BOBBY

No.

JACK

If I'm understanding this, we will maintain our creative control and we will have to sign a deal that binds us to giving them x number of records. So, they still take care of promotion and touring?

DAVID

That money is coming from advances which get paid back by record and ticket sales and then we get our slice.

EDDIE

Well, shit! We're in the green here. Why should we go into the red just to be represented by a major label and become part of the system. Anyone else smell a sell-out?

DAVID

That's what we're talking to Bruce about.

JACK

That's Michelle's dad, the lawyer?

DAVID

Yah. He could draw up another contract, if there was anything that wasn't kosher.

(Looks at his watch)

If Billy would get here we could leave.

At that moment, Billy knocks on the door.

David gets up to answer and all three brothers tend to their beers.

BILLY

Hey, what's shaking?

DAVID

Trying to make sense of this freaking contract.

BILLY

I already tried. The first party and the second party bullshit.

BOBBY

Hey, I didn't know that they were talking about partying. I'm in!

EDDIE

You are so ignorant sometimes.

BOBBY

Look, I'm just trying to have fun with this. Wasn't that why we originally started this band. Jesse understood that.

DAVID

Yah, but I'm the one who never got to have fun, except on stage. While you guys were off playing and partying, I was the one taking care of where our next pay-checks were gonna come from.

BILLY

David's right. There's a new level of commitment that needs to be made here and I think we should try to get the best deal we can, while we can.

JACK

That sounds fair to me.

EDDIE

I'm in, for that kind of logic.

BOBBY

Just tell me when and where to sign.

DAVID  
At least you're loyal.

EDDIE  
That reminds me of the joke  
about why breaks between sets  
are only fifteen minutes.

BILLY  
I haven't heard that one.

EDDIE  
It's so the band doesn't have to  
re-train the drummer.

BOBBY  
Hey, I resemble that comment.

JACK  
If it weren't for the Simpson's,  
you wouldn't have known how to  
respond to that slam.

BOBBY  
Really, I thought that joke was  
originally about bass players.

EDDIE  
(Casting a spell,  
like he's scared)  
Ooh...

BILLY  
Let's get going, so we're not  
late. We got a 1:30  
appointment.

DAVID  
Hear him? Finish your beers.

CUT TO:

25 EXT. STREET, SUNSET BLVD, LOS ANGELES, CA - 11:30AM

DOF SHOT - STREET SIGN

MIKE'S '74 CHEVY NOVA

Speeds in and out of traffic.

Mike zips into a parking spot in front of the Whiskey A Go-Go.

Mike jumps out of the car and walks up to the front door, looking down the street before he walks in the open door.

MIKE

What's the police cars doin'  
down the street?

STEVE

Is on stage, fixing the mikes, wrapping them with colored electrical tape.

STEVE

They're shooting a scene for  
some film about bank robbers.

MIKE

There's no bank up there.

STEVE

Yah, so. It's a café shot, hell  
if I know.

MIKE

Whatever. Heard from Jesse?

STEVE

What do I look like, his mother?  
Why am I supposed to know where  
he is?

MIKE

I just thought that since he  
called you before that you may  
have heard from him since the  
last time.

STEVE

Actually, he called and said  
he'd be in Vegas tonight.

MIKE

Call him up. Let's go.

STEVE

I can't.

MIKE

Why not?

STEVE

Think about it. Where's he gonna be. What, are we just gonna show up in Vegas and yell out his name?

MIKE

Call him. You got his number.

STEVE

No, I don't.

MIKE

Oh, well fuck.

STEVE

We can go to lunch though if you want. I'm done here.

MIKE

Sure, I'll tell you about my new book.

STEVE

What's it called again?

MIKE

If speed killed lingo. I shouldn't have to tell you that again.

STEVE

Not that one. I thought you meant you had a new story idea. GEORGE told me you did. Sorry. Besides, he's your publisher, not me.

MIKE

So, you're my agent. Besides, you work with George, *not me*. I've got the first book signing gig on Thursday.

STEVE

I know, like I said. I thought you meant your new story.

MIKE

I'm tossing some things around still.

26 EST. SERIES OF SHOTS - LAS VEGAS - MONDAY NIGHT

- A) The Mirage
- B) The Luxor
- C) The Rivera
- D) The Golden Nugget

27 EXT. BUS DEPOT

The bus pulls in and the passenger and the teen boy get out together.

28 INT. BUS DEPOT

Jesse's sitting in the terminal reading Mike's "Sex, Drugs, Rock N Roll & Her Heart".

Jesse gets up and meet the two of them, making their way out of the terminal.

JESSE

So, how's things?

PASSENGER

Cool, very cool.

JESSE

How much?

PASSENGER

Six for sixty

JESSE

Window pane?

PASSENGER

You know it. Double dipped.

Jesse reaches into his wallet and gives the passenger three twenties.

PASSENGER

Thanks.

(Takes out a pack of  
smokes)

Want a cigarette?

JESSE

(Taking the pack)

Sure.

Jesse looks at the pack, which holds the six hits in the cellophane, and he pulls out three cigarettes.

JESSE (CONT.)

You guys want one?

PASSENGER  
Why not?

TEEN BOY  
Sure.

JESSE

I'm ready for some gambling.

PASSENGER

We got a lay-over. What a surprise.

TEEN BOY

What do you mean?

PASSENGER

A layover long enough to get some real gambling done is what I mean.

TEEN BOY

So you mean they planned it that way?

JESSE

He's a little green, isn't he?

PASSENGER

Speaking of green, did you see the lucky?

JESSE

Lots of time to kill on the bus, eh?

PASSENGER

Shit. You don't even wanna hear about it.

CUT TO:

29 INT. CASINO

Jesse's at the roulette table. ``25 or 6-2-4'' (by Chicago) is playing in the background.

Jesse puts five-hundred on twenty-five, six and twenty-four.

DEALER  
(Spins the wheel and  
lets the ball go)  
No more bets!

JESSE  
Come on!

The ball lands on twenty-five.

JESSE  
Twenty-five! I'll be damned.  
YAH!

Jesse gladly takes his chips to cash out.

JESSE  
Dad always said you quit while  
you're ahead.

FRONT DESK

Jesse walks up to the casino's hotel desk.

A chipper young female CLERK stands ready.

CLERK  
May I help you sir?

At that moment Jesse turns to see THE CHICK FROM THE  
GREYHOUND walking up to him.

JESSE  
I'd like a room for the night.

CLERK  
Alright. If you would fill this  
out.

She hands him a card and a pen. He puts his hand on  
the pen and card.

CHICK  
Hey.

(Extends her hand)  
I'm Cleo.

JESSE  
I was just about to retire to my  
lair. Care to join me for a  
bite?

CLEO  
I shiver with antici...

JESSE  
Say it.

CLEO  
...pation.

CLERK  
(Taking the card)  
I'll need a credit card and your  
driver's license.

JESSE  
(Handing her the  
items, distracted)  
Here y'go.

CLERK  
Thank you.

Neither Jesse or Cleo are saying a word but the sexual tension is immense. The flirtatious glances and shy coyness that Cleo exudes leave Jesse picking his tongue up off the ground.

CUT TO:

HOTEL ROOM

The room is not real fancy by Vegas standards.

Jesse walks in with Cleo and before the door shuts, they're embraced in passionate lust, tugging at one another's clothes.

They make a trail from the door to the bed in twenty seconds flat.

Not a word is spoken, aside from the grunts and 'oohs' of the aggressive sport-sex fore-play that's transpiring.

Jesse tosses her on the bed and she bounces off the springs as he jumps, buck naked on top of her, also totally nude.

30 EXT. MIKE'S HOUSE, BALCONY - ONE HOUR LATER

Mike is sitting at his patio table, smoking a cigarette.

June comes out with two plates of pasta primavera.

JUNE

Did you enjoy the movie tonight?

MIKE

It was good. That's the director you'll be working with?

JUNE

If I get the part. JERRY said that the shooting schedule would still allow me to fit in that over-seas tour this summer.

MIKE

What is that, a four month tour?

JUNE

Oh, are you going to miss me?

MIKE

Of course. I'm getting used to it though.

JUNE

It allows you time to write though, doesn't it?

MIKE

That's why we're good together.

JUNE

I like to think it's more than that.

MIKE

So, are you inviting anyone to the party this weekend?

JUNE

I've called a few people. Tell me it's not going to be like the last party though.

MIKE

What do you mean?

JUNE

There was cocaine on my vanity and used condoms in the trash, in our bedroom last time.

MIKE

I can't promise but, I think I know who did that and I didn't invite them if that's any consolation.

JUNE

I guess it's better than nothing.

(Takes a bite)

Why don't we take a walk on the beach after dinner.

MIKE

Alright.

Mike chews his food and it's obvious that he's somewhere else.

JUNE

Is everything alright?

MIKE

Why shouldn't it be?

JUNE

I'm just checking. You seem distant. You're not high are you. You know I can't stand it when you're high.

MIKE

No, I haven't smoked in quite a while.

JUNE

You better not have.

31 INT. JESSE'S HOTEL ROOM

Jesse turns over to find Cleo gone.

He sits up naked, in the bed and takes a cigarette from the pack of Camels on the bedside table. He lights up.

He picks up his cell-phone and auto-dials a number.

JESSE

(Pause)

Hello, Mike?

MIKE (O.S.)

Jesse, it's good to hear from you.

JESSE

Hey, I'm in Vegas. You should come out here. I got something for you and if speed killed lingo you'd know what I mean.

MIKE (O.S.)

You mean, I'd know what to bring, right?

JESSE

Call when you're in town and I'll meet you.

32 INT. MIKE'S HOUSE, OFFICE

Mike's in his chair in front of his computer.

MIKE

Cool, what's the number?

(Jots a number on a post-it)

Got it. I'll see you in awhile.

Mike hangs up the phone and shuts down his computer.

June comes to the door. Mike turns around to see her in her robe.

JUNE

Who was that.

MIKE

It was Jesse. I'm gonna drive out to Vegas for the evening.

JUNE

Whatever.

MIKE

What's that supposed to mean?

JUNE

There you go, sneaking off again.

MIKE

I'm not sneaking off. I told you where I was going and when I'll be back.

JUNE

You think I don't know how Jesse is? What is it this time?

Mike gets up from his chair.

MIKE

I'm in control of this situation. You don't need to monitor my activities?

JUNE

We're one in the same, married. We are a team and that's what I thought we had. I don't get to see you that often. I thought we would spend the night together.

MIKE

You thought wrong.

JUNE

Fine, if that's how you'll have it!

MIKE

It's not a big deal. I'm gonna have a few drinks and gamble a little with an old friend.

JUNE

Fine, I said. Go!

33 EST. SHOTS - LAS VEGAS - SEVERAL HOURS LATER

The STRIP is alive with energy.

34 INT. MIKE'S NOVA

Mike is snorting a line as Jesse holds the wheel.

MIKE

So where's the acid?

JESSE

I thought we'd wait to do it later.

MIKE

Sure, why not.

JESSE

What about June?

MIKE

What she doesn't know won't hurt her.

JESSE

Who'd've thought that we'd be so successful?

MIKE

I know. The dorky guy in high school with a laptop and the class clown.

JESSE

Snorts a line and tosses his head back.

JESSE

(Pointing)

Let's stop there.

CUT TO:

35 INT. CASINO

Mike and Jesse walk through the casino lobby, past the slot machines.

MIKE

Fuck, I wish June were more like me.

JESSE

I thought that about Michelle and look where she is. Maybe I wish I was more like her?

Mike gives Jesse a questioning glance.

JESSE (CONT.)

Naw, you're right. Fucking bitch.

MIKE

I wasn't saying that about June.

JESSE

I know. I won on roulette earlier.

MIKE

I'm up for some blackjack.

JESSE

We need drinks first.

MIKE

Good call.

BAR

Jesse and Mike make their way up to the bar.

BARTENDER

What can I get for you?

JESSE

Two double Jack and Cokes.

MIKE

Gimme the same.

(Pauses)

No, wait. Give me two shots of Quervo and a three wise men, too.

The bartender has Jesse's order almost ready by the time Mike finishes his order.

Both men light up cigarettes and Jesse kills his first drink before they leave the bar. Mike downs both of his shots.

JESSE

Ready?

MIKE

After you, sir.

BLACKJACK TABLE

Jesse and Mike mosey on up to the table and sit down next to each other, between a TWO BLUEHAIRS.

DEALER

Please ante gentlemen.

Both men put down their chips and wait for the first two cards.

TITLE CARD: TUESDAY, APRIL 12, 2005

36 INT. MIKE'S NOVA - 9:00 A.M.

Mike is driving while Jesse looks through Mike's CDs.

MIKE

Lost again. Everytime I go to the casino, it happens.

JESSE

(Holding up a CD)  
What's this one like?

MIKE

It's got this one song you've got to hear.

Jesse pulls the CD from the page.

MIKE (CONT.)

Where'd you park? Over by where we met?

JESSE

Over by where we met.

MIKE

So where'd you get the acid from?

JESSE

I got it from this one guy who got it on the Greyhound. You gotta figure there's at least three or four of the Rainbow Family on a bus at any given time.

MIKE

Does seem to go with the territory.

JESSE

Seems to? I'm not surprised by the crowd we, I mean Spektrum pulls in.

MIKE

You mean the like Rainbow Gatherings?

JESSE

Something like that but, when you have the teenie-boppers and the metal heads there...

(Pause)

...it's just too eclectic to describe.

MIKE

Well, I'll tell you what. If you still like to smoke the reefer, I'll get you in touch with my doctor and you'll be straight.

JESSE

I think I could use it.

MIKE

That's the only way that I've been able to stay sane with some of the stuff that I have to go through.

JESSE

Like what?

MIKE

I'm married to June and it's not like I expected. She doesn't like to party which I think is part of the reason I got with her.

JESSE

That sounds like the same reason I had for wanting to be with Michelle. It's like having someone there to keep you in check.

MIKE

I guess that's what I was thinking. I just get upset. Here she is, getting ready to do this movie and I just want her out of the house, so I can write and not be distracted. All she ever does anymore is nag.

JESSE

You haven't been together long enough for that?

MIKE

I wish you'd tell her that.

JESSE

I will if you want.

MIKE

I was joking but, it would be funny to see what would happen.

JESSE

Can't wait to smell that overwhelming Beverly Hills air.

MIKE

The skunky smell of a spliff is what I want to be overwhelmed by right now.

JESSE

I'll second that emotion.

Jesse reclines and the two of them sit back and listen to the song Mike wanted Jesse to hear.

37 INT. DAVID'S APARTMENT

David sits on his couch with the front door open.

David is playing "I've Got A Rock N' Roll Heart" (As performed by Eric Clapton) when there's a knock at the door.

David gets up to see JOE FREEMAN (26) standing at his door

DAVID

Can I help you?

JOE

Yah, I just moved in, three doors down, and I heard you playing some riffs.

DAVID

You play?

JOE

Yah, feel like jamming?

DAVID

Sure.

JOE

I'll go get my axe.

DAVID

Cool. It'd be nice to have a new jam partner.

CUT TO:

ANOTHER ANGLE - FIVE MINUTES LATER

Joe is sitting caddy-corner to David. Both are holding acoustic guitars.

JOE

You're in a band?

DAVID

Just a local band. Maybe you've heard of us? Spektrum.

JOE

Ah, yah. Right. You just went platinum. Local band, right.

DAVID

Born and bred, right here in Walnut Grove.

JOE

So, you know Billy then?

DAVID

He just rejoined the band.

JOE

Jesse quit?

DAVID

Yah, I just realized I'm working on the new hype for the next slew of interviews.

JOE

Time for a press release, huh?

DAVID

Something like that. How do you know Billy?

JOE

I'm in his music theory class.

DAVID

I'll bet he'll give me the summary sometime soon.

JOE

He's smart. He's all about reminding students of the business end.

DAVID

That's funny, considering that's the part of the industry that he hates.

JOE

And you don't?

DAVID

I actually was the one who's been in charge of all that, all this time.

JOE

Wow, so are you guys ever going to jam over here?

DAVID

Maybe acoustic. You want to sit in sometime?

JOE

I'd like that.

DAVID

Listen, we're going out to a private party in LA on Friday. You wanna come?

JOE

I might just be able to afford that.

DAVID

There might be a lot of industry folk there but just keep your eyes and your ears open and you may pick up something.

JOE

Can you tell me what this something is?

DAVID

You've got your own projects I take it?

JOE

You mean my own songs?

DAVID

Don't you play anywhere?

JOE

I haven't really played for a year or more. Not in public at least.

DAVID

You got a CD?

JOE

I've burnt a few.

DAVID

You smoke?

JOE

I quit smoking weed a while back. I still smoke cigarettes though. Lesser of the two evils, I guess.

DAVID

I guess but, it does your voice no good.

JOE

I know. I never said I was a superstar, or a vocalist.

38 EXT. STREET, LOS ANGELES

Jesse turns onto Sunset Blvd.

Jesse rides past LA BREA AND SUNSET and sees a BUM pissing on one of the buildings.

39 EXT. WHISKEY A GO-GO

He pulls up to the Whiskey and parks his Kawasaki.

He walks through the front door.

40 INT. WHISKEY A GO-GO

The WAIT STAFF is standing around like some kind of rehearsal for a television pilot.

A MEXICAN comes out with a broom and a friendly skirmish ensues between him and ONE OF THE COOKS, resolving itself quickly into a Span-glish onslaught of obscenities.

The house techy, Steve, is rigging the lights in front of the stage.

JESSE

Steve, there's a bright spot,  
stage-left.

STEVE

Thanks.

Steve turns around to see which face matches the strangely familiar voice.

STEVE (CONT.)

Lead-singer wants a spot.

(He starts laughing)

Go figure.

JESSE

You're charging for bookings  
still, right?

STEVE

You want a gig?

JESSE

Maybe, it's just me though.

STEVE

You quit?

JESSE

Yah. Billy's the lead now.

STEVE

Why?

JESSE

Is this an interview or what?

STEVE

What are you doing here?

Jesse turns around.

JESSE  
I'm still trying to figure that  
one out.

He spots the hottie brunette bartender, JESSICA. She  
tosses her hair and adjusts her apron.

JESSICA  
(grabbing the bottle  
of Jack Daniel's.)  
You want your regular, Jesse?

JESSE  
Sure. Fix me up, doc.

(Turns to Steve)  
You seen Mike lately?

STEVE  
Saw him a couple days ago. He's  
living up in the Palisades.  
He's wilder than ever.

Steve sets down a roll of duct tape and sits on the  
edge of the stage.

STEVE (CONT.)  
Where are you staying?

JESSE  
I'm not sure yet. I just got  
into town.

STEVE  
I'd bet Mike would let you stay  
at his place. It's fuckin'  
huge. I know he's got a couple  
extra rooms.

Steve pulls his wireless phone from his belt.

STEVE (CONT.)  
Let me see if I can get a-hold  
of him.

Jessica hands Jesse his Jack and Coke.

JESSICA  
There you go, hon.

JESSE

Thanks, Jessie.

Steve smiles.

STEVE

Hey, Mike? Steve... Guess  
who's standing in front of me?

Jesse sips his drink as Jessica flirtatiously walks  
back behind the bar.

She's watching his ass when he turns to catch her  
eyes in re-direction.

JESSE

(Under his breath)  
Caught ya', red-eyed, ho.

STEVE

So, you got a room for him to  
stay for a while?

Steve has to get Jesse's attention.

STEVE (CONT.)

Jesse, how long are you staying?

JESSE

No more than a month, if I don't  
decide to stay.

Steve has to wait while Mike finishes talking to his  
girl in the background. He makes the 'yacking' hand  
motion.

STEVE

He said it would be no longer  
than a month... Cool. Talk to  
you, tonight.

Steve hits end on his phone and returns it to its  
holster.

STEVE (CONT.)

We're gonna meet him down in  
Santa Monica tonight.

JESSE

Alright. I'm a little surprised to find you here. I thought you got that job at the publishing company, didn't you?

STEVE

Yah, but I still work here on the weekends and sometimes in the morning. It's a cool job. I mean I get to party with musicians and meet people who have way more talent than I'll ever have.

They both sit down at the bar. Jessica has disappeared in the back.

JESSE

What are you talking about? You just need to apply yourself to it.

STEVE

My talents lie in a different area than yours. I say you put down that glass and lets go get high.

JESSE

Ah, I knew you wouldn't disappoint me.

STEVE

It's all about da' mo' dough an'a smoke-a-doobie-doo.

CUT TO

41 EXT. PACIFIC COAST HIGHWAY

Jesse is following Steve's late-model Mercedes through the Pacific Palisades.

They exit into a long driveway.

The CAR and MOTORCYCLE drive along the huge lawn.

Both park in front of the four-car garage.

Mike steps out the front door.

MIKE

You two were almost late.

JESSE

Late? Where were you going?

STEVE

I bet he was off to his café for a little bit of inspiration.

MIKE

We have a winner.

JESSE

Better than last night. How'd you afford this?

MIKE

Remember that movie that came out this past winter, *A Brother in Need*?

JESSE

Yah, William Hurt and, oh...

MIKE

Jeff Bridges.

STEVE

Mike cut a deal when he sold it.

JESSE

You wrote that shit?

MIKE

That was me.

JESSE

That was the one about the drug dealer and the exotic car salesman who're brothers? Wow!

(Pauses)

What ever happened to that screenplay that your parents optioned about the Beatles?

MIKE

It's almost finished with it. They're in post-production.

JESSE

That's gonna pull down some samolians.

MIKE

They're in town right now but,  
they're jetting off to New York  
tomorrow and then into London by  
Thursday.

STEVE

Jesse, did you ever get a chance  
to read that script?

JESSE

No, Mike never E-mailed it to  
me.

MIKE

My bad.

42 INT. ST. JAMES PLACE

Billy is eyeing the four in a game of nine-ball.

CURT ROWAN, Jesse's little brother is holding a cue  
and a cigarette.

CURT

So, Jesse just said he was  
leaving?

BILLY

That's what he said. I'm  
surprised he didn't tell you or  
your dad.

CURT

I'll bet he told Dad and it just  
slipped his mind.

BILLY

You know Michelle asked if I was  
still smoking weed the other  
night.

CURT

What'd you tell her?

BILLY

You kidding me? I told her it  
had been a while?

CURT

You didn't even tell her that  
you took a few tokes last  
Friday?

BILLY  
(Eyeing his shot)  
Of course not.

CURT  
She trusts you. Now you're  
gonna fuck it up?

BILLY  
I'm not gonna fuck it up. I  
don't feel like I want to be  
high.

CURT  
Now that's a real shame, 'cause  
I just got in some killer  
hydroponic shit.

BILLY  
You say it so casually, like  
you're never gonna get caught.

CURT  
Pigs are ignorant.

BILLY  
Until you get pulled over for a  
tail-light that just went out on  
you and you're driving a  
shipment through Utah or  
something.

CURT  
I don't traffic, I deal.

BILLY  
Still, you have traffic coming  
and going.

Billy knocks in the four and scratches the cue ball.

CURT  
Dude, I only sell to dealers.  
I'm cool.

BILLY  
If you say so.

CURT  
(Looking at the  
table)  
What is it, the five?

BILLY

Yah, ball in hand.

43 INT. TALENT AGENCY

We see the sign on the wall of the major talent agency, behind the RECEPTIONIST.

RECEPTIONIST

June Roberts to see CHRISTINE GRANT?

(Looking at her  
appointment book)

Ah, yes. Go right ahead.

44 INT. CHRISTINE'S OFFICE

Christine is sitting at her desk typing an E-mail when June walks in.

CHRISTINE

June, give me just a second.

She finishes typing at an inhuman rate of speed while June sits.

JUNE

Nice office.

June looks around at the surroundings.

CHRISTINE

Alright. Well, how are you?

JUNE

Fine. How about yourself?

CHRISTINE

Good. Okay, I talked to Jerry and he told me that you were looking for new representation and that you were interested in this film but, only if the shooting was done before the summer tour.

JUNE

That's correct. I told your people all of this yesterday.

CHRISTINE

I'm just trying to get a grasp on the situation. The shooting requires an audition which you've done and so, I've talked to the director and the producer already and they told me that they'd like to work with you on the time issue.

JUNE

Really? Too cool for school.

CHRISTINE

That's gonna mean you're gonna have to learn your lines quick.

JUNE

I've already got them down. I got the script a couple months ago.

CHRISTINE

That's why they've agreed to pay you what they have.

Christine pulls out a contract from a minila envelope and pushes it across the desk.

CHRISTINE (CONT.)

Just read over this and sign it and you're their lead female starlet.

JUNE

I'm sorry, I have to have my lawyer go over this before I sign.

CHRISTINE

Can you do that before close of business today?

JUNE

If I can take it with me, I'll be back by four.

CHRISTINE

That's good for me.

JUNE

Thank you, so much Christine.

CHRISTINE  
I like you. You're good people.

JUNE  
Thank you. I think you're very  
polite.

CHRISTINE  
(Smiling)  
Enough. Go get your contract  
signed.

June shakes Christine's hand and walks out the door.

CUT TO:

TITLE CARD: WEDNESDAY, APRIL 13, 2005

45 INT. JOE'S APARTMENT, DAY

A CAT

sits on the windowsill, looking down at the street  
below.

Joe takes off his shirt.

He lights another cigarette, before the previous one  
totally goes out.

He sits in front of his Alesis keyboard, next to his  
computer workstation. It looks like Billy's system.

Joe cues up the ADAT and set the levels for track  
six. He pans the track, hard right, hits record and  
starts playing.

He strokes the plastic, semi-weighted keys with wild  
abandon as he listens to the playback of the first  
five tracks.

There are a couple cool phrases that flow from his  
fingers, causing him to visually reconsider doing  
another track.

The song suddenly has a pop feel. This has a pulse  
throughout.

He brings it down. The sustain carries the tone past the previous ending.

He sits back, crushing out his Camel. He takes a swig from his Corona, sitting on the desk.

The cat bats at imaginary butterflies, rolling back and forth on his back.

The sun is radiant and Joe squints, looking at the street below.

ANOTHER ANGLE - A YOUNG WOMAN

Leaving, with an espresso, from the Starbucks across the street. She looks vaguely like June.

She walks through the narrow alleyway next to the coffee chain-branch. She's wearing a purple overcoat.

Joe pulls out a piece of notebook paper and starts writing a new song.

David KNOCKS at the front door.

Joe gets up to answer.

JOE

Hey. Come on in, I was just working on a new song.

DAVID

Got some lyrics for me?

JOE

That's all I've got really.

David sits , setting down his guitar case, and looks at the lyrics sheet that Joe was just working on.

David takes his guitar out and both familiarly stroke their instruments

They erupt into a duet that's powerful and impressive.

DAVID

BROADCASTING TOOLS  
(Just) ENTRANCING FOOLS  
ONE GUESS WHO RULES  
(As) A GROUPIE DROOLS

OUT IN THE HALL

IN A VIOLET-BLUE OVER-COAT  
A DREAMY DELIGHT  
AND OH, THOSE TURQUOISE EYES

COMFORTABLY I LAY  
MY EYES UPON YOUR LIPS'  
AS EASILY DRAWN YOU SAY  
IF TOMORROW'S SAID AND GONE

THERE SHE IS, YAH!  
IN A VIOLET-BLUE OVER-COAT  
LOOKS AREN'T EVERYTHING  
HOOKS AREN'T ANYTHING

It comes together nicely and they smile.

JOE  
We should have recorded that.

DAVID  
I know.

JOE  
Do you want a drink?.

DAVID  
No. Well, do you have any milk?

JOE  
Yah.

DAVID  
Is it still good?

JOE  
It should be.

DAVID  
How about a black Russian?

JOE  
That sounds good.

DAVID  
I swear, you have the best bar  
in town. You should open up to  
the public.

JOE  
What good would that do? Then I  
couldn't drink with my guests.

DAVID

God, this reminds me of Billy's  
old place when Jesse would come  
over and we all worked a St.  
James Place.

Joe takes a swallow of his Corona and sets it down  
next to the lyrics.

JOE

I know that place.

DAVID

I wonder where Jesse is right  
now?

JOE

I'd bet he's in trouble  
somewhere.

46 EXT. DINER - MORNING

Jesse and Mike walk into the *Denny's* style diner.

47 INT. DINER

The HOST seats them promptly.

HOST

Two for smoking of non?

MIKE

Smoking, please.

The two of them follow the host to the booth.

JESSE

Just like old times.

MIKE

If you say so.

JESSE

Tell me you don't remember that  
time we tripped and went to that  
place off Frontage Road that  
morning.

MIKE

I remember you ordered like  
three plates and didn't eat a  
freakin' thing.

JESSE

I forgot about that.

MIKE

I bet we've forgotten a lot about that night.

JESSE

So, do you come here often?

MIKE

Why?

JESSE

That one waitress keeps looking over here.

MIKE

She's usually my waitress. Very perceptive.

JESSE

I notice. I could get used to this.

MIKE

The pressure's off now, huh.

JESSE

I still feel like everyone's looking at me.

MIKE

Fame's a bitch. That's why I'm glad I'm a writer. People rarely recognize me. I just go about my business. Speaking of fame, fans at eleven o'clock.

JESSE

Great.

48 INT. MIKE'S HOUSE, LIVING ROOM

June walks in. She's wearing the same violet-blue overcoat.

Mike and Jesse are in the middle of a heated video game.

JESSE

I got you!

MIKE

The game didn't call it?

JUNE

Fine, don't say hi.

MIKE

Sorry June. I'm finally having to focus my attention to play this game.

JUNE

See, I told you it was better than just playing with yourself.

MIKE

It's not like you ever wanted to play with me.

June just shrugs him off and walks into the adjoined kitchen.

JUNE

I got the part.

MIKE (O.S.)

What?

TELEVISION SCREEN

The game is paused.

LIVING ROOM - MIKE

Walks into the kitchen.

MIKE

What the fuck is wrong with you.

JUNE

How dare you talk to me like that?

MIKE

Whatever, you're the one being a bitch.

JUNE

I'm appalled that you'd ever resort to talking to me like this. What did I do?

(Pauses)

I think we made a mistake. I thought you were going to change.

MIKE

You want a god-damned Cassanova who's gonna bend to your every whim.

JUNE

You know that's malarkey.

MIKE

What the hell is malarkey? Talk like a fucking human!

JUNE

That's it. I can't deal with this or you right now.

MIKE

So then leave.

JUNE

That's what I was planning on doing.

MIKE

Fine, good. Where are you going?

JUNE

Do you care?

MIKE

Maybe more than you give me credit for.

JUNE

Maybe not. I got the fucking part. I'm going to my mother's.

MIKE

If you leave, don't come back.

JUNE

That was the worst thing you could've said.

MIKE

Fuck you! Get out of my house  
bitch!

JUNE

Get out of my way. This is my  
house too!

June pushes her way by Mike and starts to go into the  
bedroom.

MIKE

I said get the fuck out!

Mike pushes her to the floor.

Jesse gets up and holds Mike back.

JESSE

Whoa, cowboy. This is getting a  
little too real.

MIKE

Jesse, this doesn't concern you.  
You can get the fuck out too if  
you want.

JESSE

Look, I'm just a bystander or a  
witness.

MIKE

So, then I see where your  
loyalties are now. You want to  
fuck her? Go ahead. I'm done  
with her.

JESSE

Damn man.

June gets up and heads for the door, grabbing her  
purse.

MIKE

(To Jesse)

What?

JESSE

Burn those bridges.

June slams the door.

MIKE

Sorry, but you shouldn't have gotten involved in that.

JESSE

The only reason I did was because you were on the edge. You just flew off the handle for no reason dude.

MIKE

Whatever. Drop it. Let's smoke a jay.

JESSE

Spark it.

MIKE

You got the lighter.

DOF - THE PHONE

RINGS. Mike crosses the room to answer the phone.

MIKE

Hello.

Jesse sits down and takes out a bud from the baggie of weed that Mike throws on the table.

DAVID (O.S.)

Mike, David. I'm just calling to confirm. Me and the boys will be out for your party on Friday.

MIKE

Cool, Jesse's here.

49 INT. DAVID'S APT.

David is sitting with Joe, who's holding a guitar, stumbling through a new riff.

DAVID

Well, Billy won't be too keen on that but, he'll get over it.

MIKE (O.S.)

They're big boys.

DAVID

Well, I was just calling to let you know. You got your book signing tomorrow?

MIKE (O.S.)

Yah.

DAVID

Well, have fun. Talk to you on Friday.

David hangs up the phone.

DAVID (CONT.)

Shit, I forgot to mention you were coming along. He'll get over it.

JOE

Show me how you played that one song again.

David starts playing a G-A-F-G riff.

50 INT. AIRPLANE

JOSEPH AND KIMBERLY O'DONNELL

sit side by side on the jumbo plane, in first class.

ECU - MAGAZINE COVER

Joseph picks up, and starts reading a TIME magazine, which has their faces on the cover. It reads: "The Production Team".

JOSEPH

Did you see this article Kimmy?

KIMBERLY

Not yet. Let me read it when your done sweety.

JOSEPH

Alright. Did you give Mike a call?

KIMBERLY

I told him we'd call him when we got to London.

Joseph goes back to reading the magazine as Kimberly checks her make-up.

51 EXT. AIRPLANE - NIGHT

The major airline vessel takes to the sky and WE SEE it fly off in to the darkness.

TITLE CARD: THURSDAY, APRIL 14, 2005

52 EXT. BARNES & NOBLE

Mike's signing copies of the books surrounding him, for the fifty or more FANS that have come out to see him.

MIKE

Who should I make it out to?

FAN

Make it out to Jewel.

Steve walks up holding an LA TIMES under his arm.

STEVE

Mike, I think it's time you take a break.

MIKE

What are you talking about? I just started signing about a half an hour ago.

STEVE

I know but, did you see the paper today?

MIKE

No, why?

STEVE

Come with me.

Mike gets up and follows Steve with an inquisitive look on his face.

53 EXT. STEVE'S CAR

Mike gets in on the passenger side as Steve gets in on the drivers side.

Mike takes the paper that Steve hands him.

54 INT. STEVE'S CAR

THE PAPER

Headline reads: 902 Die In Crash Over Atlantic

MIKE

I'm not reading this. This  
isn't happening.

STEVE

Let me read it?

(Takes the paper)

Two 747 passenger planes  
collided over the Atlantic  
Ocean, twenty-seven miles east  
off Long Island, New York, on  
Wednesday.

(Pauses, taking a  
deep breathe)

Among the dead were movie  
moguls, Joseph and Kimberly  
O'Donnell, the producer/director  
team that was finalizing the  
realistic story of Beatles for  
the big screen. The film is  
slated for release...

MIKE

Enough! Let's go. Drive.  
Drive! DRIVE!!! FUCKING FUCK  
FUCK!!! GO!!!

55 EXT. STEVE'S CAR

Steve pulls away from the curb, leaving confused and  
upset fans holding books in the air.

ECU - MIKE'S FACE

Is locked in horrified confusion, tears streaming.

56 INT. MIKE'S HOUSE

Mike slams open the front door, leaving it open and stumbles into the living room to find Jesse playing a video game. There's a tray of weed on the coffee table with a glass bong.

JESSE

Mike, you okay buddy?

MIKE

They're dead. My parents are dead.

JESSE

I know.

MIKE

Steve showed me the paper.

JESSE

They called right after you left.

MIKE

I don't care. June left, they're dead..

(Long pause)

Where's that acid?

JESSE

Are you sure that you want to do that now?

MIKE

I'm out to get fucked up.

JESSE

I've got six.

MIKE

Give me four?

JESSE

They're double-dipped window pane.

MIKE

And your point? I've got some coke upstairs and we've got plenty of weed.

JESSE

I'll make a run to the liquor store then.

MIKE

Why? I never told you about the stash downstairs, did I?

JESSE

Apparently not.

Jesse lights up a joint that he had sitting on the table.

MIKE

Pass me that and

(Singing)

roll another one...

MIKE AND JESSE

(Singing)

Just like the other one. Cause this thing's 'bout spent. And I don't have another cent. Don't bogart that joint my friend. Just pass it on down.

TITLE CARD: FRIDAY, APRIL 15, 2005

57 EXT. MALL, PARKING LOT - 4:32 A.M.

[The following scene is shot as an episode of COPS.]

COP 1

A mall security guard contacted us telling us that someone had flipped out and smashed a car into one of the parking lamp-posts.

WE SEE Mike is naked, snarling and barking, chewing on a car's tire.

COP 2

Okay, what have we got here?

COP 1

It looks like we have a overdose here. Could be meth or acid. Take caution.

COP 2

He doesn't even see we're here.

Two COP CARS pull up to *the scene of the crime* and the siren blares for a moment.

MIKE

EXCOMMUNICOCKO!

Mike jumps up and starts running, from the cops.

COP 2

He's running!

COP 1

We're in pursuit.

WE SEE a shakey glimpse of the scene as the CAMERA OPERATOR (O.S.) runs after the Cops and Mike.

TITLE CARD: ONE MONTH LATER

58 INT. GEORGE MILES, III'S OFFICE

The publisher is looking at a tape of the COPS episode.

Mike is laughing.

MIKE

This is funny shit.

GEORGE

If your sales hadn't gone up and you weren't still at number one, we'd drop your ass.

MIKE

Where?

GEORGE

What?

MIKE

Where would you drop my ass?

STEVE

George, you should remember. He lost his parents also.

GEORGE

I can understand that but, this activity is fucking fucked up.

MIKE

So send me to therapy. I lost June too. Whatever. Maybe I'll write a book about my fucked up experiences with therapy groups and one on one.

GEORGE

Maybe you will. That's the condition that you have to agree to in order to stay with this publishing company.

MIKE

Fine.

59 INT. MIKE'S HOUSE, LIVING ROOM

Mike and Steve walked into the decked out living room following the lead of Jesse.

STEVE

So, how are you Mike?

MIKE

Well, June just filed for divorce and I'm here all by myself. She's gonna get the house. She wants the house.

JESSE

Sorry to hear about that.

STEVE

Just to get this out of the way, I want to bring this up now. I was thinking that since June's having you move, that maybe Jesse could let you move into his spare room. It'd be good moral support for you.

JESSE

I've got my new place in order. I think it'd be good for both of us. Curt just got busted with a kilo and was charged with possession and intent.

MIKE

Sorry. How long is he getting sentenced for?

JESSE

We don't know yet. Maximum, five years.

MIKE

I see no problem. I write though, usually in a very controlled space.

JESSE

Well, remember I write too and if I can buy a little gear, I could write and record some songs I been thinking' about, at my place and you can crash there still with your own space. Until you find something better.

MIKE

If you get a laptop with a mike and a multi-effects pedal, you can get some multi-tracking software to have a personal digital portable studio. It could even be set up to play the lyrics of mixes that have rhythm section.

JESSE

(Picking up a bottle of vodka)

It's like the toast of the monkey.

STEVE

More like the, shit...

JESSE

(Interrupting)

You know what I mean. I saw that monkey on a string and the Karaoke set comes to the consumer market.

STEVE

I think he was talking about high quality professional stuff, not just maxing out a Best Buy credit card.

MIKE

There's a seed of thought.

JESSE

You got kind nug?

MIKE

How'd you know?

STEVE

That may have been why June left.

MIKE

That's hardly ever been the case.

JESSE

I heard that she went and met a normal old guy named Joe at that party you had a month ago.

MIKE

I don't even remember being there.

JESSE

You weren't but everyone else was. June came back when she heard your parents died.

MIKE

Fucked it up again, didn't I?

JESSE

What about me? I lost out on a lot over the past couple months. Don't forget that Spektrum just signed an exclusive deal with a major label that rivals all others. I quit the most successful band since the Beatles.

MIKE

Yah, but you didn't lose your parents.

JESSE

So, my brother is in jail and will be for a while. Maybe I'll just go back and work for my Dad.

MIKE

You don't really want to do that do you?

JESSE

Pizza is so simple, even if you run the place. Prepping, ordering, inventory, serving and payroll is really all you got to worry about. I think I should do that for a while. At least to help out and see my Dad. Maybe that's what's important.

MIKE

Well, I've got this new therapist to deal with. Let me get an apartment and then we'll call it a game.

JESSE

You know, we should go bowl a couple frames, just to get your mind off of things.

MIKE

Sounds fun.

JESSE

Ooh, and some lobster afterwards. My treat.

FADE OUT:

TO BE CONTINUED..

ROLL CREDITS

THE END

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