



Presents:

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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THE OTHER SIDE OF BLUE

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"THE OTHER SIDE OF BLUE"

FADE IN:

- 1 EXT. HIGHWAY - DAY, SPRING, 2005 1
We focus on a WHITE DODGE INTREPID that's speeding through traffic.
- 2 EXT. INTREPID 2
We see BILLY, a respectable man in his late twenties, driving inattentively as he is fumbling to find a minidisc.
- 3 INT. BILLY'S CAR 3
CLOSE - FAVORING THE MINIDISC that Billy inserts in the in-dash player.
HOLD on the DISPLAY as the SONG TITLE appears, in red text, "The Other Side Of Blue" (by Mark Worlien & Chris Johnson). The acoustic theme begins to play.
ESTABLISHING SHOT:
- 4 EXT. COLLEGE CAMPUS - MORNING 4
Students are walking around. It looks like a brochure.
- 5 CAMPUS PARKING LOT 5
A SIGN READS: RESERVED FOR PROF. W. A. MARTIN
Billy squeals to a stop in his saved space. He gets out of the car with a two and a half foot long, black case.
- 6 EXT. MUSIC DEPARTMENT BUILDING 6
PAN UP from Billy's black Doc Martins, black Levi's and his white T-shirt under his black sport jacket. He's wearing a pair of silver-rimmed shades.
- 7 INT. MUSIC DEPARTMENT, HALLWAY 7
A coterie of guitarists are congregated in a corner, sharing ideas and playing riffs as students rush by.

8 A PAPER SIGN

8

on the door reads: Music theory class, MU-330 @ 10:00 A.M. Thursday.

PULL BACK - THREE SLACKERS,

walk up to the door. SLACKER 1 looks like a fairly normal student compared to SLACKER 2, who has a green mohawk. SLACKER 3 is lost in the music coming from his headphones.

Billy walks up to overhear the conversation of the three slackers.

SLACKER 1

This must be it.

SLACKER 2

I heard that the real reason we were gonna start back in this room was that we are waiting for the fumes from the paint to clear out in our real classroom.

SLACKER 3

Yah, I heard that too. I was told that somebody left the windows shut all through spring break after they finished painting.

Billy steps in as though he's involved in the conversation.

BILLY

They must have been going for the buzz.

THE THREE SLACKERS

look at Billy and then laugh.

SLACKER 3

(takes off his headphones)

No doubt, man.

The clock on the wall turns 10:00 as "The Other Side Of Blue" wraps up.

9 INT. CLASSROOM

9

The three slackers walk into the room past a GRAND PIANO. They are followed by Billy, who sets down his black case and walks over to the podium, in front of the class.

BILLY

Welcome back from spring break.
You're all hungover, aren't you.

Students are laughing and confirming the accusation.

BILLY (CONT.)

That's all right. We're not going to discuss anything from your book, right now. In fact, if you've got them on your desk, put them away.

(beat)

Today I want to explore a topic that's not covered in your text. What is success in music?

(beat)

Now, how many of you think you can make it as a rock star?

Almost every hand is in the air.

BILLY (CONT.)

Well, Shit. Who doesn't? But, how many of you have figured out how to do that?

All the hands drop.

BILLY (CONT.)

Do any of you know the obstacles that you will face in that career you have chosen? What are the trade-offs? Are you willing to live on three dollars a day? Sleep, sitting up in the back of a van, in between cymbals and your drummer who snores. Can you deal with life on the road? If you can, then maybe you should not be here.

(beat)

Let me pose a question. What are your goals and what are you willing to pay for that achievement?

(beat)

With that in mind, I'm going to tell you a story. If this were a movie, I might pitch it by saying, this is the story of a band's pursuit of the idealistic American dream, of the overnight success story. It all started in August 1995, with Jesse and me. We'd known each other for a short time but we shared a love of music as well as pot. We had a band that played regularly at small clubs in Walnut Grove, Lawrence, and in Topeka. At the time we were calling ourselves the Hippies. One evening, after a show, I was introduced to a fellow local musician from a band called J.J., who saw us play. Eddie was his name. He asked me to add some of my guitar playing to a demo that his band had been working on.

We see the professor pacing in front of the class, as he tells the story.

BILLY

I met with the group consisting of three brothers, Eddie, Jack, and Bobby. And their sound was the backbone that Jesse and I had been looking for. The guys in J.J. loved my playing already but, when Jesse came along for a session, that was all it took. J.J. ended up joining the Hippies after only a few demo sessions. The two groups formed into a band that we dubbed The King's Sandwiches. We were convinced that we were going to conquer the world.

Billy sits in front of the class, on the edge of the desk.

BILLY

That was only the beginning,
though. We renamed ourselves
Spektrum, with a K, and we spent
the next couple of years
concentrating on making it as a
viable musical act. But it was
right after I left the band that
they started focusing on
accumulating the gear to put on
a good show.

DISSOLVE TO:

10 INT. BILLY'S APARTMENT, STUDIO - NIGHT, 2002

10

BILLY'S THUMB

press against an I.D. pad/button.

COMPUTER MONITOR

The Microsoft operating system starts up and
immediately goes to the desktop screen. An easy-
going, multiple guitar instrumental fades in,
"Whisper: Part 1" (by Eric D. Boyce).

THE CUSTOM CURSOR

moves to the start button that reveals the face of a
youthful woman. The name ROXY appears above the
window.

The screen indicates that the VOICE ACTIVATED
INTERFACE (V.A.I.) is on-line, and the computer whirs.

ROXY

(in a sexy voice)

Good evening, Billy.

BILLY

Hello Roxy.

ECU - THE SCREEN

A dialog box reads: Voice print verified. Access
confirmed.

ROXY

Where do you want to go today?

BILLY

Do I have any messages?

ROXY

Michelle called about coming over this evening, to work on some music with you. She said she'd be over at ten unless you call her at the store, to cancel.

BILLY

Any other messages?

ROXY

Jesse sent you an e-mail.

BILLY

Let me read it.

CLOSE - MONITOR

WE SEE the E-MAIL as Jesse narrates.

JESSE (V.O.)

Billy, hope all is well with you. I'll be in town next week. Talk to you then. Jesse.

11 EXT. MOVIE THEATER - NEXT DAY

11

Michelle and Billy exit the backdoor and we can hear the music of "Jessica" (By The Allman Brothers) from the credits playing.

MICHELLE

I talked to Jesse today.

BILLY

Really? He sent me an E-mail.

MICHELLE

I was talking to JAMES and he's excited about what Jesse is planning. He wouldn't tell me anything else though.

BILLY

Jesse mentioned he had a surprise.

MICHELLE

I miss him. I felt as though we were really starting to develop a strong relationship.

BILLY

(stunned)

Really? We're talking about the same Jesse? Jesse Rowan?

MICHELLE

Yeah. As a matter of fact, I wrote a song that I want you to hear.

DISSOLVE TO:

12 INT. BILLY'S APARTMENT - NIGHT

12

Billy and Michelle are both sitting on the couch. Michelle is holding her Washburn guitar and Billy lights a cigarette.

MICHELLE

So, I was thinking about how far Jesse and I have come over the past several years. I know my parents won't give him a fair shake but, he was always there for me when I needed him. I know I couldn't expect miracles and I didn't want them when I was at K-State and I know it was hard for him not to see me after he left for K.U.--

BILLY

looks as if he wants to say something but he doesn't.

MICHELLE (CONT.)

--and I know what it must have been like, now that I don't get to see him. I mean, I know he's got to follow his dreams. So, I can deal with it but, anyway. Here it is.

MICHELLE

starts to play the song "Got To Love" (by Eric Boyce) acoustically with a raw tenderness.

13 EXT. HOUSE - NIGHT

13

Jesse's black two door pulls up in the driveway. Jesse and Michelle gather up their things and get out of the car, after a couple seconds. We follow the two as they talk, on their way inside.

JESSE

What do you think? I just paid the deposit on it. Dad helped me get the mortgage. I'll be leaving in a couple weeks to go back on the road and I was hoping you'd look after it.

MICHELLE

Oh. Well, let's see what happens. I can tell you right now, though, I want to spend as much time as possible with you before you leave.

14 INT. HOUSE, LIVING ROOM - NIGHT

14

Jesse turns the TV on and "The Thing Called Love" is on. It's the scene where, Samantha Mathis' character, MIRANDA, is in the diner and Sandra Bullock's character, LINDA LOU, enters wearing her pajamas with feet.

JESSE

O.k. but, I've got a lot of things planned while I'm here.

MICHELLE

As long as we can spend some time together, I'll be happy.

JESSE

Sure, honey. I have to go right now, though. I have to meet the guys at the studio. We're cutting a new record.

(leans in to give her
a quick peck on the
cheek)

See you later?

Jesse smiles as he walks out the door.

MICHELLE

(ignored)

But...

Michelle looks at the TV as she sighs in aggravation.

LINDA LOU

You know, sometimes people
aren't who you think they are
when you first meet them.

15 EXT. SKY - NIGHT 15

16 WE ANGLE ON THE MOON WHICH MORPHS INTO: 16

A MOON PENDANT

around Michelle's neck.

17 INT. JESSE'S HOUSE 17

WE PULL BACK to see Michelle clutch it as she looks
up at herself in a mirror.

She turns around and picks up the phone.

18 INT. BILLY'S APARTMENT, KITCHEN 18

THE MICROWAVE

beeps as it finishes heating a cup of coffee, that
Billy takes out.

The CORDLESS PHONE starts to RING.

Billy picks up the cordless phone and the SCREEN
SPLITS so that WE SEE BOTH, MICHELLE AND BILLY,
talking.

BILLY

Hello.

MICHELLE

Hi, Billy.

BILLY

Hey, Michelle. What's up?

MICHELLE

(apathetically)

Nothing.

BILLY

What's wrong?

MICHELLE

Nothing's wrong.

(beat)

O.k. Jesse's bought a house and I'm here alone because he left to go to the studio

BILLY

Wait a minute. He bought a house?

MICHELLE

Yes, and he wants me to look after it while he's on the road.

BILLY

Hang on. I'm getting static on this phone. Let me go into the bedroom.

Michelle is playing with the phone cord as Billy walks from the KITCHEN to:

19 BILLY'S BEDROOM

19

Billy walks in and sits on the bed. He picks up the phone and turns off the cordless.

BILLY (CONT.)

Are you there?

MICHELLE

Yeah. Can you come over?

BILLY

Wait, Jesse just left you there?

MICHELLE

Yes. They're recording a new album.

BILLY

Where are you? Where's the house? Michelle, I don't think it would be a good idea for me to show up to take you home. It would look bad, don't you think?

MICHELLE

I don't care. I'm not going to sit around here waiting all night in some strange house, even if it is Jesse's.

BILLY

Alright, I guess. Give me the address. I'll come get you.

20 INT. JESSE'S HOUSE - LATER THAT NIGHT 20

Jesse enters, silhouetted by the light from outside. He flips on the light. He has a dozen roses in one hand and a bottle of champagne in the other.

JESSE

Michelle?

He looks to the coffee table where he picks up a note. He reads:

MICHELLE (V.O.)

Jesse, I am at my parent's house. Call me when you get home. Michelle.

21 EXT. MICHELLE'S PARENTS' HOUSE - NIGHT 21

Jesse walks up to the front door and knocks loudly. We hear DOGS barking, in the distance, at the commotion that Jesse is causing.

22 INT. HOUSE, MASTER BEDROOM 22

Michelle's Father, BRUCE, a lawyerly type, wakes up sternly.

BRUCE

Who the hell is knocking on my door at this time of night.

23 FOYER 23

Michelle meets her father at the front door.

MICHELLE

No, Daddy. I'll take care of it. It's Jesse.

BRUCE

Michelle Renee, this is unacceptable. I have told you I don't like that boy. He's nothing but trouble.

MICHELLE

I'll make him go away. Go back to bed.

Bruce turns away and walks back to his bedroom.

BRUCE (O.S.)

I want him gone. It's late.

24 EXT. HOUSE, PORCH - NIGHT

24

Michelle steps outside and shuts the door behind her.

MICHELLE

Why didn't you call?

JESSE

Why'd you leave?

MICHELLE

I still live at home. I can't tell my dad that I'm staying way out there. You know what he thinks of you.

JESSE

You gotta let go, babygirl. You want me to talk to him?

MICHELLE

No, It would only upset him more.

JESSE

That's your dad talking.

MICHELLE

Why did you take me out there and then leave me alone?

JESSE

I planned on coming home to you. I wanted to ask you something very important when I got home.

MICHELLE

(commandingly)

What?

JESSE

Will you marry me?

Michelle looks very confused and then suddenly elated.

MICHELLE

(overwhelmed)

Will I what?

JESSE

That's what the house was for.
It was my engagement present to
you.

Michelle starts to tear up and suddenly puts her arms
around him, without reserve.

MICHELLE

Ask me again.

JESSE

Will you marry me?

MICHELLE

I most certainly will.

Michelle hops up and puts her legs around Jesse and
kisses him. "Got To Love" ends sweetly.

25 EXT. ST. JAMES' PLACE - MORNING

25

Billy unlocks the door and walks into the restaurant.
The alarm is going off and he rushes to enter the
code, to disarm it.

MICHELLE (O.S.)

Hey there, mister.

Billy looks up and sees Michelle coming towards him.

BILLY

God, I didn't hear you come in.
What happened last night? Did
he call?

MICHELLE

We got engaged.

BILLY

You got what?

SMASH CUT TO:

26 SERIES OF SHOTS

26

We see Spektrum in their element at local venues:

A) THE HURRICANE - Jesse reaches out to touch the hands
of the crowd as he is singing.

- B) THE GRAND EMPORIUM - David is working up figures on his laptop while Jesse talks with a BAR OWNER. The owner hands Jesse a check.
- C) ROADHOUSE RUBY'S - A COCKTAIL WAITRESS passes by the front of the stage and Jesse sneaks a shot off the tray.
- D) THE outhouse - Jesse is on a payphone, next to an establishment's restrooms, covering one ear so that he can hear.

27 INT. BAR

A)

Michelle is sitting at a table in the corner with BRENDA, a very short, 26 year old. She's fiddling with the new ring on her left hand.

SPEKTRUM, including Jesse, David, Jack, Bobby, and Eddie, is playing "Everything I See" (by Eric Boyce & Chris Johnson) live, on stage.

JESSE

'Cause everywhere I go and
everything that I do.
Everything that I see reminds me
of you.

DISSOLVE:

28 EXT. JESSE'S HOUSE, PORCH - LATER THAT NIGHT

B)

JESSE

walks out onto the porch. He leans up against the front post and looks at the STARS.

PULL BACK

Michelle steps up behind him and hugs him around the waist. She squeezes a tear out of her eye and looks over his shoulder into his eyes. He pulls her around and kisses her full on the lips.

JESSE

What's wrong?

MICHELLE

I need you but, you're leaving.

JESSE

You could come with me.

MICHELLE

I don't know if I can.

JESSE

Why not?

MICHELLE

I just started the semester. My dad wants me to get this degree.

JESSE

Well, don't look so sad. We still have right now.

CLOSE - JESSE

looks up at her eyes and an emotional relief is seen on his face.

29 BEDROOM - NIGHT

C)

Jesse and Michelle are in bed next to each other, facing the same direction on their sides.

ANGLE - BED

Michelle rolls over and we can see her leg stroking Jesse's leg.

JESSE

looks at her and starts to move his body closer.

MICHELLE

No, Jesse. I'm not ready for this. Let's just sleep, no sex.

FADE TO BLACK:

30 INT. CLASSROOM - 2005

D)

Billy stops the minidisc of "Everything I See" as the BELL RINGS.

Students start to get up and leave.

BILLY

Hey, wait a second. I'm not quite finished yet. Sit down.

(students sit)
O.K. Now your dismissed. Thanks.
Oh, and allow me to plug my
show. I'll be opening for
Spektrum tomorrow at St. James'
Place, off 435. I'll go on
about 9:00.

BILLY turns around and picks up the Sony boom box and his pool cue.

31 EXT. MUSIC DEPARTMENT

27

Billy walks out the main door and bumps into Michelle. She drops her pen.

MICHELLE
Oh, Billy. Sorry about that.

BILLY
(picks up the pen and
hands it to her.)
My fault.

MICHELLE
Thanks. Are you headed to the
airport?

BILLY
No, I'm going tomorrow. You
coming over to watch the
interview tonight?

MICHELLE
Yeah, after I get off work. I'm
glad we went over that material
last night. Do you feel better
about it?

BILLY
As good as I can. You're going
to be late. I'll see you
tonight. I might stop in at the
store.

MICHELLE
O.k.

CUT TO:

32 INT. ST. JAMES' PLACE - LATER THAT DAY

28

Billy is playing a game of nine-ball.

TIGHT SHOT on a jukebox volume controller being turned from 3 to 7.

MEDIUM SHOT - JUKEBOX.

The song, "Scenes from an Italian Restaurant" (by BILLY JOEL), begins and plays through the following scene.

LONG PANNING SHOT past a flier that is posted. It reads: Friday, April 8 - SPEKTRUM - with special guests - Tripping Willie & the Blue Sperms

The PANNING SHOT continues through the restaurant, as the vocals begin. We see ALEX, a sensuous blonde of 24, unraveling the cord of a vacuum. Michelle is gathering dishes off one of the tables.

Michelle walks around the bar and sets down a tray of mugs as Curt emerges from the back. He walks around the bar and sits down.

Billy intercepts Michelle on her way to the bar. She sets down her tray at his prompting.

He takes her by the hand and starts dancing with her.

They continue dancing through the instrumental bit, as Alex walks around to sit on a bar stool, facing the dancing couple.

They dance towards the bar, and just before the second set of lyrics begin. Billy stops dancing with Michelle. He lip-synchs to the song in a some-what choreographed routine.

BILLY

(singing, proudly)

'Things are O.K. with me these
days. I got a good job, I got a
good office, I got a new wife, I
got a new life, and the family's
fine.

Billy's motions are directed towards Michelle.

Michelle smirks playfully and circles Billy who's watching her.

BILLY (CONT.)

(singing)

Oh, Lost touch long ago, you
lost weight, I did not know you
could ever look so nice after so
much time. Do you remember
those days hangin' out at the
village green? Engineer boots,
leather jackets, and tight blue
jeans. Oh, you drop a dime in
the box play a song about New
Orleans. Cold beer! Hot
lights! My sweet romantic
teenage nights... OH!!!

IN ONE SHOT, Michelle takes hold of Billy for more dancing. JAMES ROWAN, the burly store owner, walks in the front door. Observing the circus, he looks pissed. The two dancers turn to Alex and Curt, and immediately realize the owner is present. They turn, startled to see a bewildered James.

CURT

Dad?!

JAMES

What the fuck is this shit!
Michelle? I'm not paying you to
dance on my time! Turn the
jukebox down!

All three employees practically stand at attention, having remorseful looks on their faces.

The reprimanding boss closes his eyes and takes a deep breath to calm himself.

Michelle looks over at Alex expecting the standard lecture.

The boss opens his eyes and addresses the situation.

JAMES (CONT.)
(rapidly, in time,
and within the space
of the heavy piano
solo)

I trust all of you to keep a professional attitude down here, in order to maintain a consistent ambiance. You've all worked for me long enough to know what is and isn't acceptable. I don't stay down here and breath down your necks, nor do I have anyone else do that. But, when I come down here and see a show like that... well, I have to wonder. Do I need to hire someone to manage this store to avoid this kind of occurrence?

Michelle reaches up to turn the music down.

CLOSE UP - HAND ON DIAL

Michelle turns the music level back to the proper atmospheric level of three, precisely when Billy Joel starts into the next set of lyrics.

BILLY JOEL (O.S.)
(singing in
background)
Brenda and Eddie were the popular steadies and the king and the queen of the prom...

ALL THREE EMPLOYEES

respond by bowing their heads, as to say "no" with their eyes. Their expressions are locked in place.

JAMES
I believe in you all. I know in my heart that you guys can be trusted to do what you're asked, and to do what you say you'll do. You've all proven it to me...

(To Billy)
And Billy, you know better than that. You don't work for me but, c'mon. So, enough of that, don't let it happen again.

(to Michelle)
When was our last order?

MICHELLE
The last dine in order left at
5:45, and we had a call-in for
6:00.

JAMES
Really?

CURT
Yah, we haven't had an order
since I've been here.

JAMES
Are you set up in back Curt?

CURT
Yes, sir

Curt salutes.

JAMES
(to Alex)
O.K. I'm going to the casino.
Page me at eight?

ALEX
Sounds like a deal.

JAMES
Get me a *coke*. Will you, Curt?

Curt walks over to the *Pepsi* fountain. He takes a
Styrofoam cup in his hand, begins to pour the
beverage, and smirks as he shakes his head.

CURT
(mumbling)
Some things never change.

CUT TO:

33 EXT. HIGHWAY, SOMEWHERE IN MASSACHUSETTS - EVENING

29

[SHOT WITH SPACECAM]

A TOUR BUS with the SPEKTRUM LOGO airbrushed on the
side, rambles down the lonely highway. We see an NBC
VAN, with a satellite dish on top, following the bus.

34 INT. TOUR BUS, LIVING ROOM - 8:34 P.M. EASTERN TIME

30

Two NBC CREW MEN have set up a camera and a boom microphone.

EQUIPMENT BOXES READ "THE CONAN O'BRIAN SHOW".

Jesse, now a mischievous looking man of 27, is reading a book. We see the title, "If Speed Killed Lingo" (by the character, Mike O'Donnell).

Jack is quietly playing an ambient riff on a Gibson acoustic guitar. "Reflections" (by Chris Johnson).

Eddie is dressed as stereo-typical band-boy. He's seated on the couch in between Jack and Jesse, rolling a DRUM cigarette.

Bobby is taking hits from a bong while he watches BEAVIS AND BUTTHEAD from his chair.

TV SCREEN

The video for "It's Good To Be King" (by TOM PETTY) is playing.

TOM PETTY
...it's good to get high.

BUTTHEAD
Huh, huh. What kind of message
is that sending out?

BEAVIS
Yeah. It's good to get HIGH!!!
HI---GH!!! HE-HE-HE

BOBBY coughs out his hit, laughing hysterically.

On the other side of a coffee table is David, who is working on a laptop. Jesse is sitting caddie-corner to David, next to an end table. Jesse sets down his book.

DAVID
That should do it. I've got all
the T-1 lines ready so that we
can download up to two-hundred
discs every three seconds. Now
all we have to do is upload the
master recording onto the main
server.

JESSE

Let 'er rip!

ECU - FAVORING THE MINIDISC

David takes the minidisc, labeled "master", and inserts it in the minidisc drive on his laptop.

He types in the directory location to save and pushes enter. A beep, buzz, hum, and another beep indicate the successful copy.

DAVID

There we go. Ibalibum is uploaded.

ECU - DAVID'S HAND

hits the enter button on his laptop.

ECU - COMPUTER MONITOR READS:

INITIATE SET-UP FOR ON-LINE
CREDIT SALES FOR IBALIBUM?

The cursor clicks on the 'OK' button.

We see the following titles appear:

- A) Spektrumz/1998
- B) The Other Side Of Blue*/1998
- C) In Memory of Stoney K. Buckthorne/1999
- D) Nature of the BEAST/2000
- E) Studio Noise & Trickery/2001
- F) Spektrum's Best: Unplugged at the Lone Star/2004

AND JUST UPLOADED ON APRIL 8, 2005:

- G) Ibalibum: Post Experiential Harmonies & Anecdotal Melodies

A window pops up that reads:

SET-UP FOR ON-LINE CREDIT
EXCHANGE FOR IBALIBUM WAS
SUCCUSSFUL.

The two musicians look at the screen with big smiles.
Each appears to let out a sigh of relief.

DAVID

That was the hit that did it!

JESSE

It's about time we finish this
thing.

DAVID

I agree. I'm ready for a
vacation.

EDDIE (O.S.)

Ditto that.

35 INT. BILLY'S HOME MUSIC STUDIO - DUSK

31

The setting sun provides atmospheric beams of
colorful lighting through the window.

PANNING SHOT - FAVORING BILLY

who enters from the bathroom with dark, wetted hair.
The dimly lit studio is well organized and complete,
but cramped.

BILLY'S THUMB

presses against an I.D. scanner.

The Microsoft VOICE ACTIVATED OPERATING SYSTEM
(V.A.O.S.) starts up and immediately goes to the
desktop screen. An easy-going, multiple guitar
instrumental fades in, "Whisper: Part 2" (by Eric D.
Boyce & Chris Johnson).

ROXY

(in a friendly voice)
Good evening, Billy.

BILLY

Hello, Roxy.

ROXY

How is Michelle?

BILLY

She's fine. She's working tonight. I have to tell her how I feel about her, tonight.

ROXY

I hope it goes well. Where do you want to go today?

BILLY

Any messages, Roxy?

ROXY

Jesse sent you a file of some songs that he wants to play on Friday.

BILLY

Let me see 'em.

A window pops up with the song list.

BILLY (CONT.)

(shaking his head)

Who else left a message.

ROXY

David emailed to ask about jamming on the bus on Friday night. He just sent the ftp address for a copy of the new disc and the access code for a free download, also.

BILLY

Reply with... (breath) David, thank you, looking forward to Friday. Checking out the new stuff now. See you later.

ROXY

System prepared for download.

BILLY

Initiate.

MEDIUM - COMPUTER DESK

A full color insert is spit out of the printer, as the re-writeable C.D. drive whirs for a few seconds.

"Whisper" builds to a crescendo.

ROXY

Transaction complete. Please
read and confirm the following.

TIGHT - THE COMPUTER SCREEN READS:

This recording(#thx-4974-4ib/
"Ibalibum")was licensed to
William A. Martin on April 7,
2005 and has been encrypted to
prevent any further duplication.

CLOSE - BILLY'S THUMB

presses against the I.D. sensor

ROXY

How do you wish to continue?

BILLY

Do I have any more messages
Roxy?

ROXY

It will be a moment before the
connection can be made to AOL.

BILLY

Damn traffic.

ROXY

Have you considered the
Microsoft Network?

BILLY

Maybe...

(lights a cigarette)

Please compose and send the
following e-mail to Jesse.

ROXY

You shouldn't smoke... Proceed.

BILLY

(flips off Roxy)

Jesse, Looking forward to the
show. signed, Billy. Send.

ROXY

I saw that. Your mail has been
sent.

Billy ejects the new disc and adheres the label.

BILLY
20,000 VAI programs and I get a
smart ass woman.

He inserts the disc into a multi-disc player as
'Whisper' ends.

ROXY
I'm not a VAI program. I'm a
VAOS program, thank you very
much.

Billy just smiles and shakes his head.

DISSOLVE TO:

INT. TOUR BUS

Jesse picks up a wireless keyboard from the coffee
table.

Bobby is changing the channel in the TV TUNER window
of the thirty-one inch monitor of the Gateway
Dimension computer, the bus's entertainment center.

We see the TV screen, with Conan interviewing QUENTIN
TARANTINO, minimized into a window and see the
WINDOWS 2005+ toolbar.

Jesse opens Spektrum's private domain homepage.

The window shows the five members' individual
mailboxes, and Jesse's has mail.

JESSE (O.S.)
(imitating AOL's
'gotmail.wav')
I have mail.

(clicks open,
laughing)
It's from Billy.

36 EXT. BILLY'S APARTMENT - 9:56 P.M.

32

Michelle knocks on the front door. After a few
seconds she pulls out a key and starts to unlock the
door just as Billy answers.

MICHELLE
It's about time.

37 INT. APARTMENT, LIVING ROOM 33

Michelle walks in and over to the couch. Conan continues interviewing QUENTIN TARANTINO

BILLY
You said ten o'clock.

MICHELLE
Well, I still had the key from when we moved your stuff. Sit down and I'll get you a drink. Jack and Coke, I mean Pepsi?

Billy sits down and takes control of the remote.

BILLY
You know it, girl. You know James wanted me to work tonight?

MICHELLE
But, you don't work for him anymore.

BILLY
That's what I told him.

CUT TO:

38 INT. TOUR BUS 34

TIGHT - MONITOR

A commercial in the TV TUNER window ends. MAX WIENBERG is seen in the box.

We can see and hear THE MAX WEINBERG SEVEN playing a few bars of "Spektrumz" (by Chris Johnson).

PULL BACK TO MEDIUM - TV

There's a blank monitor on the equipment box next to the camera and it's operator.

CREWMAN 1
Now, when that monitor comes on, we're live.

JESSE
O.K.

The screen shows Conan and ANDY RICHTER as the music ends.

CONAN

Welcome back to the program.
Our next guests can't be in the
studio tonight, so they're
joining us via satellite, from
the road. They're headed to
Kansas City for the final show
of their nine month bar tour.
Are we connected?

(pauses)

O.K., Please welcome Spektrum!!!

INSERT: APPLAUSE SIGN

39 INT. TOUR BUS

A)

THE VIDEO MONITOR,

next to the camera, comes on as the AUDIENCE
APPLAUDS.

We ANGLE BETWEEN the host and the guests throughout
the interview.

CONAN (CONT.)

Hey guys. How're you doing?

JESSE

We're fine Conan. How are you?

CONAN

I'm fine... Hey wait a second
buddy, I'm the host here. I'll
ask the questions.

The audience laughs.

JESSE

I see, I don't speak until
spoken to?

CONAN

That's right, yah. You got it.
So, now, shut your trap. Ya'
see?

They get more audience response.

CONAN (CONT.)

Naw... I'm just kidding. I think we should really get this interview moving along. I understand that this tour has been different for you?

JESSE

Yah, we've toured before, after releasing a c.d. and we've never really been noticed. I mean we have some loyal fans. Sort of a cult following, but we're not reaching the numbers that we'd hoped. So we're doing the tour this time before we release the disc.

CONAN

I see. So you're depending on their word of mouth?

JESSE

Yah, in a way. And, the only way that people can hear the new stuff is to come to our show, at least until tomorrow night, which is sold out.

CONAN

Now, you guys have sold out shows that were crammed into small clubs, theaters and dives across the US right?

DAVID

Pretty much. Most of the time it's a crowd of three to five hundred. Most of the two hundred and seventy-four shows, that we've played, were recorded and that's where some of the tracks on the album will come from.

CONAN

So, with the last show being two hundred and seventy-five, are you guys tired of the road yet?

DAVID

No, We're in touch with our fans.

JESSE

Live playing is the best way to reach people. Anyone can go into a studio nowadays and cut a disc but, being able to do a live show well is what real musicianship is all about.

CONAN

And that's what you guys are.

JACK

(laughing)

That's what we'll find out tomorrow.

CONAN

On MTV's BARTIME?

JACK

Yeah.

CONAN

What's your stage show like?

JACK

Kick-ass! It's like a party.

DAVID

You'd have to check it out. It's interactive

CONAN

Are you a disciplined band?

JESSE

I'd say yes and no. We all agree that there's a certain way to do things, yet we're flexible enough to flow into improvised parts that happen to fit the way we feel.

CONAN

How do your practices run?

JESSE

Practice?

CONAN

Yah, you don't practice?

JESSE

I guess that's what you could call it. I'd say it's the same as we play live, except there's no crowd.

DAVID

We play our songs and follow the groove of whoever's laying it down. Sometimes, we just jam and because we know each other, it can just come out of nowhere.

CONAN

You guys seem as though you've come from out of nowhere.

JESSE

We know. This time around, we're not sure how it happened but, the media was way more involved.

DAVID

Yeah, with a solid schedule of a city a night and a radio interview in just about every city, we've really been able to get more exposure than ever before.

CONAN

Now, you've been around since 1996... nine years. I know you had a break up after you released Studio Noise and Trickery. What happened?

JESSE

Before we recorded our live album, Billy left to start teaching, and follow his own musical path with Curt, my brother, who is now working with his girlfriend, who also works for our dad. When that happened, the five of us split up to re-familiarize ourselves with our music and our priorities.

CONAN

Your dad? He owns the bar that you guys are playing tomorrow?

JESSE

My dad? Yeah, he owns the bar. ST. JAMES' PLACE in Walnut Grove, Kansas, 66204. A family environment by day and a party every night, all night. Plug, Plug.

CONAN

You mentioned Billy's solo project?

JESSE

Yah, he didn't feel like he was actively going where he wanted to with Spektrum. He felt that we couldn't continue with seven members at our baby-band status. Besides, he had just finished school. The only choice he had was school. It wasn't like we were raking in the bread. Not until recently have we experienced what could be considered financial success. Far from security though.

CONAN

Hey it's more than I make I'm sure. Are you mad at him?

JESSE

Not really. Billy's a great guy, and in a way he was right. We did need to trim the fat from the steak. I've known him since senior year, and we both fought for this band.

CONAN

I should say that it appears obvious that you won. Huh?

JESSE

I wouldn't put it like that. He wanted stability. I feel, personally, like I've out-shone a player that has more experience and playing power.

DAVID

So, when you die, we'll replace you with Billy.

JESSE

Sounds fair, though I don't care
for my end of that deal.

CONAN

You know, that's what Andy's
been hoping would happen to me
for quite some time now. Anyway,
on that note, let's talk a
little about your music.

Conan picks up a disc sitting on his desk.

CONAN (CONT.)

I've got a demo copy of the disc
you're releasing tomorrow.
Bobby, can you tell us a little
bit about it.

BOBBY

I think David could answer that
better than me. He's kind of in
charge of all our recordings and
promotional deals.

CONAN

O.K. David what can you tell us
then?

DAVID

Well, the album is called
IBALIBUM: POST EXPERIENTIAL
HARMONIES AND ANECDOTAL
MELODIES. It's actually our
seventh release to date, but,
it's a follow-up to our first
album.

Conan seems puzzled.

CONAN

Yah, O.K.... And, how exactly
does that work?

DAVID

Well, Conan. You see, our music follows a storyline, and each album is like a chapter. So, actually this recording should be the seventh chapter, but it's the second. We didn't realize that we had these songs worth completing for the second record, so it ended up being a haphazard collection of crap that still lends itself to the storyline.

CONAN

I see. So, now it's the third instead of the second chapter, and all of the songs on Ibalibum are updated covers of yourself that you never released? I can see the logic in that. Can't you, Andy?

Andy is laughing hysterically at the reality of the explanation.

CONAN (CONT.)

So then, are you going to perform for us tonight.

JESSE

I don't know, we're pretty worn out.

Conan looks confused by Jesse's response.

JESSE (CONT.)

Jus' kidding. Let's do The Highway Song. It's a song about the road.

The members take up their acoustic instruments. David and Jack on guitar, Bobby on congas, Eddie on bass guitar, and Jesse on harmonica and vocals.

JESSE (CONT.)

Ready? One, two, three, four...

"The Highway Song" (By Chris Johnson & Barry Hersh) starts with slow guitar picking. Jesse joins in.

JESSE

(singing)

The highway calls like a thief
into the night, and the dawn is
like an angel underneath Orion's
light. A rainbowed dusk seems to
fade to gray, as the fog and
mist comes and fades away.

Eddie and Bobby join in for the chorus.

JESSE (CONT.)

(singing)

Driving down the road it's
getting hard to see. Stars
shine tonight as I wonder about
my life. I wonder what could
have been, how about you?
Embrace the possibilities of the
gray souls on the wasteland.

They all get into it through the solo and second
verse.

JESSE (CONT.)

(singing)

Driving in the darkness as
highway turns to black, shadows
dance across the road and the
memories call me back. I'm
searching for my exit, yeah, the
one that will lead me home, but
none of the signs read happiness
so I continue on down the road

After repeating the chorus, the song comes to a close
with Jesse's final lyrics.

JESSE (CONT.)

Driving down the road...

CONAN

That was great! And Ibalibum
will be available when?

JESSE

Sometime between now and dawn
tomorrow. Central time, of
course.

DAVID

Yah. Just hop on the net, enter our address, mp3 dot com slash Spektrum and you'll be connected with our indie-label store front, where you'll find a list of all our albums. Just pick out Ibalibum, or all the ones you don't have, and the on-line credit exchange will automatically be initiated.

CONAN

Well, good luck. That was Spektrum. Check out their new album and you can catch them on MTV's debut of BARTIME tomorrow at 11:00,

(laughs)

Central time of course. We'll be right back.

The station cuts to commercial.

CONAN (CONT.)

So, guys... Thanks for coming on the show. Maybe you can drop into the studio and play for us sometime.

JESSE

Hey, definitely. Thanks for the offer.

DAVID

Yeah, and tell Max and the boys that we'd enjoy jamming with them.

TELEVISION SCREEN OF CONAN

CONAN

O.K. Just get a hold of me and I'll set it up. I'm getting signals. I gotta go. Thanks again.

The monitor goes to snow as we

CUT TO:

40 INT. BILLY'S DUPLEX, LIVING ROOM - AFTER INTERVIEW

B)

Michelle and Billy are sitting, facing each other on the couch.

BILLY

At least he told the truth this time about the re-organization of the band.

MICHELLE

I think he was just nervous about being on a nationally syndicated radio talk show when he said those things. I know he wasn't trying to slam you. He likes you.

BILLY

Like he likes an enema. Can I ask you a question?

MICHELLE

I probably couldn't stop you.

BILLY

I know I've had a bit to drink tonight but, what has Jesse said to you recently about your engagement? Anything?

MICHELLE

Why are you asking me this?

BILLY

I...well, you never talk about him anymore. I'm curious about the feelings you have for him?

MICHELLE

Well, I don't talk about him much, I know. I don't hear too much from him and I guess to a degree it's, out of sight, out of mind? But, that's not really what you're asking, is it?

BILLY

What am I asking?

MICHELLE

Just say it.

BILLY

I don't know what your talking
about.

Billy looks down at his drink and takes a drink after
a brief reflection.

MICHELLE

Let's go over that stuff for
JEN.

41 INT. BILLY'S DUPLEX, BEDROOM - NIGHT

C)

Billy and Michelle are listening to "Just One
Kiss" (by Chris Johnson) as they are laying on the
covers of the bed. Billy and Michelle are each
wearing a pair of sweats and a T-shirt.

MICHELLE

Well, I think this one turned
out really good.

BILLY

I'm glad I let you talk me into
that change on the bridge.

MICHELLE

What time is it?

BILLY

(looking at clock)
Four twenty. You called your
dad, didn't you?

MICHELLE

Yeah, you're lucky that he likes
you. Let's crash. You mind?

BILLY

Na. I'll take the couch.

MICHELLE

I don't want to kick you out of
your own bed. I think we're
both adult enough to be
comfortable.

BILLY

Alright.

DISSOLVE TO:

42 LATER THAT NIGHT D)

Billy opens his eyes as Michelle, still sleeping, runs her fingers over his chest.

PULL IN CLOSE - MICHELLE'S FACE

shows content as she sleeps.

43 EXT. BILLY'S DUPLEX E)

TIME LAPSE - ANGLE on the SKY behind the duplex changing from NIGHT TO MORNING.

44 INT. BILLY'S DUPLEX, BEDROOM - MORNING F)

TIGHT - THE CLOCK

on the night-stand says nine o'clock and we hear the RADIO alarm go off to an ANNOUNCER's voice.

ANNOUNCER

That was Dreams. Now here's Spektrum again in this rock block.

Michelle has just awoken and is laying in Billy's bed alone.

ANNOUNCER (CONT.)

This is About What's to Come.

45 LIVING ROOM G)

Spektrum's studio version of "About What's To Come" (by Chris Johnson) begins and we see Billy sit on his couch. He picks up his guitar and starts to practice.

46 SPLIT SCREEN - MICHELLE IN THE BATHROOM AND BILLY IN THE LIVING ROOM 35

Their facial expressions confirm that this song is where they are, in their relationship.

JESSE AND SPEKTRUM (V.O.)

And I guess it's a song about what's to come... Running from danger or leaping with faith...

47 HALLWAY - LATER THAT MORNING 36

PANNING SHOT - BILLY

walks from the bathroom into the kitchen.

He's wearing only his jeans. His hair is still a little bit wet.

The song continues and fades into the background, before the second verse begins.

48 INT. MICHELLE'S HOUSE, BEDROOM 37

Michelle, in her robe, smiles as she looks at a PHOTO of Billy on her corkboard. She takes a can of Pepsi from the night stand and opens it before she starts doing her hair.

MEDIUM - TELEPHONE

We hear the phone ring and Michelle picks up the receiver.

MICHELLE

Hello?

49 EXT. BILLY'S DUPLEX, PATIO 38

BILLY is sitting at the patio table with a cordless phone.

BILLY

Good morning.

MICHELLE

Good morning to you.

BILLY

So, what are your thoughts.

MICHELLE

About?

BILLY

What we talked about last night.

MICHELLE

Tell you what. Let's just see what happens. So, when's your first class today?

Billy shakes his head.

BILLY

It's Friday. I don't have class
on Friday.

MICHELLE

Oh yeah. Have you called Jen
yet?

BILLY

Yes. I told her I'd pick her up
at four thirty to take her to
the airport.

MICHELLE

Who is she going to be talking
to?

BILLY

An A&R rep for a parent company
major label that owns a bunch of
smaller labels. I guess he makes
sure each label is introduced to
acts that are in line with their
own artist roster.

MICHELLE

Good luck. I'm sure she can get
you signed. You have what it
takes.

BILLY

You just want my royalty checks.

MICHELLE

Maybe so. Talk to you later.

BILLY

Bye.

MICHELLE

Bye, Billy.

"About What's To Come" FADES OUT as it goes into a
heavy solo.

FACE TO BLACK:

FADE UP:

51 EXT. ST. JAMES' PLACE 40

SUPERIMPOSE: FRIDAY, APRIL 8, 2005, 6:25 P.M. CDT

The parking lot is not full yet.

52 INT. ST. JAMES' PLACE 41

53 THE JUKEBOX 42

begins to play "Santa Monica" (by Everclear).

Michelle is sitting on a bar stool looking at her engagement ring.

Curt walks out from the kitchen, through the swinging doors.

CURT

I heard this song earlier.

Michelle walks around the bar and picks up a tray of mugs.

ALEX

Really?

(redirecting to
Michelle)

When is Jesse showing up
tonight?

Curt walks over to where Alex is standing. Michelle sets the tray in the freezer.

MICHELLE

I'm not sure.

54 EXT. I-70 HIGHWAY, KANSAS CITY - DUSK 43

SPEKTRUM'S TOUR BUS

drives down the highway. We hear static of a radio tuning to a live version of "The Highway Song" (by Chris Johnson & Barry Herish) that cuts in towards the end of the song during Jack's solo.

The bus rambles down I-70, past THE TRUMAN SPORTS COMPLEX, toward the silhouette of the K.C. skyline at sunset.

JESSE (V.O.)
Hey, Eddie. Do the Royals play
tonight?

EDDIE (V.O.)
I think they're playing at 7:05.

We see the bus passing through downtown, on I-70.

55 INT. BUS

44

PANNING SHOT - JESSE

gets up and walks to the front of the bus. Eddie and Jack are seated on the couch, while Bobby and David are seated in arm chairs on either side of a coffee table. It's the same scenario they're used to.

DRIVER'S CABIN - ANGLE ON JESSE

looking at BARTLE HALL from the front window of the bus.

JESSE
I never thought I'd be so happy
to see those ugly fucking
sputnik sculptures.

PANORAMIC SHOT of the bus driving down the highway in front of KEMPER ARENA.

56 INT. ST. JAMES' PLACE - DAY

45

James is talking with Curt and Michelle.

JAMES
Are you set up in back Curt?

CURT
Yes, sir

Curt salutes.

JAMES
(to Alex)
O.K. I'm going to the casino.
Page me at eight?

ALEX
Sounds like a deal.

JAMES
Get me a coke. Will you, Curt?

Curt walks over to the Pepsi fountain. He takes a Styrofoam cup and begins to pour the drink. He smirks as he shakes his head.

CURT
(mumbling)
Some things never change.

Michelle inconspicuously pulls James to the side.

MICHELLE
James, can I talk to you for a second?

(beat)
Brenda is coming in at seven, so could I leave early, so that I can get ready before Jesse and the boys get here?

JAMES
I think that would be fine.

MICHELLE
Thanks, I appreciate it.

JAMES
Nooo pro-blemmm.

Michelle smiles and sweetly laughs at the way James phrased his response.

Curt hands the Styrofoam cup to his boss.

JAMES (CONT.)
Thanks, Curt. Well, I'm headed out. Michelle is going to leave now, but Brenda will be here at seven so you guys should be set to rock 'n roll.

James searches his pockets with a hips-to-chest key check.

JAMES (CONT.)
Anybody seen my keys?

Curt picks up the keys off the bar and hands them to James.

CURT
There you go.

JAMES

Thanks, See you all later.

James starts walking towards the front door.

JAMES (CONT.)

Curt, remember, the best surprise is no surprise.

CURT

That's what I'm talking about.

JAMES

Alright, I'm outta here. The crew from MTV should be here anytime now. So, offer them anything they want and I'll be back before the show starts.

ALEX

See ya.

MICHELLE

Bye-bye.

CURT

Later.

James leaves.

IN ONE SHOT, Michelle walks over to the register and opens the cabinet under the counter. She pulls out her purse and the time sheet. Curt walks into the kitchen. Alex walks over to Michelle, who's writing her time down on the time sheet.

ALEX

So, I guess you're pretty happy that Jesse's coming back into town, huh?

MICHELLE

What a stupid question.

(laughing)

I'll be back.

ALEX

God damn it! James took my smokes.

MICHELLE

Again?

ALEX

Yup.

57 INT. TOUR BUS, STUDIO 46

Jesse is alone in the back room of the bus. He hits the record button on the Sony minidisc four-tracker, and begins to play "Michelle" (By Eric Boyce).

DISSOLVE TO:

58 DREAMY FLASHBACK 47

59 INT - DAVID'S CABIN 48

We see them when they met in Walnut Grove, and the scenes are as described in the lyrics (except where other-wise noted).

MICHELLE runs out onto the balcony.

JESSE (V.O.)

(singing)

She has curly brown hair, and
bright eyes. Such long brown
hair, and sweet eyes.

JESSE gets out of the cart that he just rammed into the back of Michelle's car.

Smile like sunshine, did blind
me. Her eyes met mine so
kindly.

60 INT. CABIN, LIVING ROOM 49

Jesse and Michelle have already become more than friends. They're all over each other.

(chorus)

And that's when I realized, that
I must know her name. Since I
laid eyes on her I've never been
the same. She runs her fingers
through' my hair and whispers in
my ear. though' I am drawn, I
have to walk away.

61 EXT. TOUR BUS - DAY 50

We see him looking at pictures of them together, as he's getting on the bus to leave.

JESSE (CONT.,V.O.)

(singing)

What is it about you girl that
makes me crazy, when I hear a
voice, a voice call out your
name?

62 INT. ST. JAMES' PLACE 51

During the instrumental break, Michelle is seen writing in a card to Jesse.

MICHELLE (V.O.)

Jesse, Good Morning! I miss not
waking up next to you already. I
saw this card and wished we
could be sitting on the sand
watching it together. Maybe one
day soon... All My Love,
Michelle

63 INT. TOUR BUS 52

David walks by Jesse, while he's watching television, and throws an envelope in his lap. Jesse opens the envelope, and reads the card.

DIGITIZED TRANSITION TO:

64 INT. COFFEE SHOP - DAY 53

They are seated at a booth with a view of the street. Both of them share an amorous look, as they're talking.

JESSE (CONT.,V.O.)

(singing)

She can touch me so deeply. She
can reach me so easily. I could
spend time by her side. All of
my time by her side.

65 INT. SKATING RINK 54

Jesse and Michelle are hugging, skating as one unit around the rink. Their smiles say it all.

The couple stumbles onto a bench after they leave the floor.

They sit and talk, while Michelle holds him in her arms.

JESSE (CONT.,V.O.)
(singing, chorus)
And she makes me feel like a
child in loving arms. But, I
can't see her now because she
lives so far. And, I would walk
the distance for a kiss or maybe
more. Only 'cause she's worth
the world to me. You couldn't
pay me money or give me any
other girl. Michelle, well,
she's the only one for me.

DISSOLVE TO:

CLOSE SHOT OF JESSE

playing the ending from the repeated instrumental
bit.

JESSE (CONT.)
(singing)
Does she love me? I love her.
There'll always be sunshine
above her. Oh, she's so fine.
Why can't she be mine? I could
love her, anytime. She's so
fine.

Jesse sits quietly in the afterglow of a good
performance, waiting for the guitar to stop
vibrating.

CUT TO:

66 INT. BILLY'S CAR - 7:45

55

CLOSE - THE DISPLAY

of the Sony Minidisc deck shows the TIME and the SONG
TITLE, as "Nothing Lasts Forever" (by Eric Boyce).

Billy sees Spektrum's tour-bus in the parking lot.

67 EXT. TOUR BUS, OUTSIDE ST. JAMES' PLACE

56

The front door opens, and Jesse, the lead singer,
steps off the bus. He's the real deal today: boots,
leathers, silver crucifix, and teased hair. He looks
like he just left M-TV's Makeover Madness.

JESSE

Ah, Kansas.

(beat)

I hate this place.

Michelle is running to Jesse from the front door of the bar.

MICHELLE

Jesse!!!

Jesse suavely struts her way.

JESSE

I take that back.

They meet, hugging and kissing, while he lifts her off the ground.

MICHELLE

I've missed you.

JESSE

I've missed you too.

He sets her down and they look into each others eyes.

MICHELLE

I can't believe I'm actually touching you again.

JESSE

I know. It feels so good to be right here with you, right now.

Jesse closes his eyes and sighs. He puts his face on her shoulder.

Michelle has tears rolling down her face, as her smile grows.

ANOTHER ANGLE - BILLY

drives by and sees the reunited couple. They are oblivious to the fact that they're being watched. We hear:

VOCALIST(V.O.)

(singing)

...There's another man who
share's your world and I'm just
another memory. They say,
nothing lasts forever...

CLOSE UP - BILLY

Billy's face turns to stone.

68 EXT. ST. JAMES 57

Billy pulls up and parks his Intrepid. He hesitates, listening to the song, watching the two. He ejects the minidisc, kills the engine, and then gets out of the car.

69 INT. ST. JAMES 58

Billy walks in and sees Alex leaning against the bar. Alex turns to see Billy.

ALEX
Hi, Billy.

BILLY
Not yet...

ALEX
Did you see Michelle outside?

BILLY
No. Why?

Alex shakes her head.

ALEX
No reason.

Curt walks out through the kitchen door and sees Billy.

CURT
You're late.

BILLY
Sorry, I was delayed at the airport.

ALEX
Do you think she's a good enough agent to sell your demo?

CURT
Hey, if anyone can do it, Jen can.

BILLY

That's what I told Michelle this morning. So, 'ya lookin' forward to the show?

CURT

I have to work in back tonight. One of the cooks called in sick, and *Saint James* asked me to fill in for a while.

BILLY

No shit? That sucks. I haven't been able to get a hold of Tommy or Jeremy anyway.

ALEX

Have you thought of getting a new band? A couple of guys as dedicated to the love of music as you are?

BILLY

Of course, but I can't seem to find anyone who's willing to write originals and actually do a good job with performing them.

(suddenly regretful
to Curt)

I'm sorry I didn't mean that. You... I mean... You know what I meant.

CURT

I know but, still, I thought you and Jesse wrote cool shit.

BILLY

Yah, I kind of miss it. I am really looking forward to the show, regardless.

CURT

Story of my life. Like when John left. I miss writing with him.

(walking in back)

I say fuck 'em.

BILLY

Hey, I know you're right. I'll be right back. I need smokes.

ALEX
Hey, buy me a pack. James stole mine.

BILLY
(smiling)
Again?

ALEX
(laughing, holding up money)
Yup.

70 INT. CONVENIENCE STORE

59

Billy takes two packs of cigarettes from the CASHIER.

CASHIER
Six twenty-four.

Billy lays the money down.

CASHIER
Powerball is up to ninety million. What I could do with that.

BILLY
But, the chances are so slim.

CASHIER
So is your nemesis back?

BILLY
You know it.

CASHIER
Did you tell her?

BILLY
No. How could I do that to one of the only people in the world that has been loyal to me. She's in the parking lot and she's all over him. Fuck love. It's a joke.

CASHIER
I'm sure things will work out.

BILLY
Yeah, right. We'll see. Later.

71 EXT. ST. JAMES' PLACE, PARKING LOT

60

"Nothing Lasts Forever" continues. Jesse and Michelle are standing, embraced, as David steps off the bus. David is holding his laptop.

DAVID
(eagerly, pointing
inside)
Jesse? Sorry to interrupt, but
we've got this interview to do.

PANNING SHOT of a local radio station's, live remote, van pulling into the parking lot.

JESSE (O.S.)
Give me just a second, David.

David starts back onto the bus.

DAVID
Alright, but hurry up man.

Jesse turns his attention back to Michelle.

JESSE
Michelle, as soon as this
release party is over tonight,
I'll officially be on vacation.

MICHELLE
Then, I'll let you get to work
so that I can have you to myself
sooner.

Michelle kisses Jesse with a peck on the cheek. We see Michelle and Jesse holding hands as long as possible, as she walks away.

She heads for the front door of the bar. She turns as she walks, sees Jesse watching her, smiles and then tosses her curly brown hair as she runs inside.

Jesse snickers as he steps onto the bus.

JESSE
I must be the luckiest man
alive.

ANOTHER ANGLE

Billy is seen watching, as the two part ways. He looks melancholic as "Nothing Lasts Forever" ends.

72 INT. ST. JAMES' PLACE

61

Michelle walks through the growing crowd, away from the jukebox. She has just selected a pop rock song called "Telling You" (by Chris Johnson).

INSERT - CLOSE UP OF "THE MD-4 PROJECTS" ALBUM COVER

MICHELLE AND ALEX

are alone and talking at the bar.

MICHELLE

I just want to be able to have a relationship like you and Curt have. It's hard for me to feel like I'm engaged when Jesse's on the road.

ALEX

Well, I can understand that it's hard to maintain a relationship like that. But, Curt and I have our problems too.

KITCHEN

Curt steps out of the walk-in. We follow Curt through the kitchen as he strolls up front.

FRONT OF THE HOUSE

Curt walks out from the kitchen.

CURT

Hey, yah. It's my boys.

Billy walks in and sees Alex and Michelle talking.

BILLY

Hey girls, good song.

Michelle and Alex turn to see Billy

MICHELLE

Hi, Billy.

BILLY

(throws pack to Alex)
Here's your smokes Alex. Hey, Michelle. Can I talk to you for a moment?

MICHELLE

Sure.

Billy walks into the kitchen. Michelle looks at Alex.

73 INT. WALK-IN COOLER

62

Billy is standing in the walk-in holding the door open as Michelle enters. He shuts the door behind her. No music plays through the following scene.

Billy looks at Michelle.

She looks back helplessly.

Billy pulls her close and kisses her. She doesn't fight it. Suddenly, she pulls away.

MICHELLE

Billy, I need you to know that the past few months have been something to remember.

BILLY

So, what you're saying is that you're not interested now that he is back, Right?

MICHELLE

I didn't say that.

BILLY

You didn't have to.

(looks down
pathetically)

I could see it in your eyes.

MICHELLE

I love him. I have for a long time.

BILLY

Great! So, he's just pulling rank.

(beat)

And I'd have to be a multi-platinum recording artist to even compete.

MICHELLE

I hope you don't really believe that. I value our friendship.

BILLY

Don't use that word.

MICHELLE

Which word?

BILLY

Friendship.

MICHELLE

You're being childish.

BILLY

Yah? Well, at least I know what I want.

MICHELLE

I know what's important in my life. I just wish you could understand!

BILLY

I understand perfectly. The only thing I can't comprehend is why you're hung up on a guy who leaves you for months at a time, and as soon as he comes back, you discount me, even though I've been here for you unlike Mr. Right.

MICHELLE

That's not fair or right.

BILLY

You're right Michelle, it's not fair. Why does Jesse get you?

MICHELLE

What do you mean get me?!

(steps back)

I'm not a prize that you win by getting enough balls in the hole.

BILLY

O.K. You're right there. I'm sorry.

(beat)

But why are you going for the past instead of the present?

MICHELLE

I am going for the present.
You're the one who wants the
past!

With that, she pushes the walk-in door open, storms out, and slams the door shut.

KITCHEN

Michelle leans against the door to the walk-in. She starts to tear up.

WALK-IN

Billy takes his brass pipe from his pocket, and takes a hit. He sticks the pipe back in his pocket and exhales.

FRONT OF THE HOUSE

Alex is removing lids from cheese shakers. Michelle darts past.

ALEX

Michelle, what happened?

MICHELLE

I'm headed home. I'll be back
later.

D.O.F. SHOT - Michelle has tears starting to stream down her face now as she exits through the front door. Billy steps out from the kitchen.

ANOTHER ANGLE - Alex turns to see a broken-hearted Billy standing uneasily.

ALEX

What did you say to her?

BILLY

Nothing.

He sighs, walks around to the other side of the bar, and sits on the barstool, next to his equipment.

The phone rings. Alex answers.

ALEX

St. James' Place, this is Alex.

74 INT. TOUR BUS, LIVING ROOM 63

Jesse is holding a cellular phone. Jack is channel surfing.

JESSE

Alex, Jesse here. Is Michelle around?

ALEX (V.O.)

You just missed her.

JESSE

Who's cooking in back?

75 INT. ST. JAMES 64

ALEX

Curt.

JESSE (V.O.)

Can you have him fix us three large pizza's to be ready at eight?

ALEX

Sure thing. What kind?

JESSE (V.O.)

Let me see.

76 INT- TOUR BUS, LIVING ROOM 65

Jesse looks at the T.V. which has "Love and a .45" on it. He puts his hand over the receiver.

JESSE (CONT.)

I love this part. What kind of pizza do we want?

Bobby and Eddie are enthralled in the film.

THAYLENE CHETUM

So, tell us, I mean, we haven't seen you in so long. What's going on?

STAR CHETUM

Well... We shot two cops on the way over here, got married and drove over here.

THAYLENE

Oh my, you have had a full day,
haven't you?

The only response comes from David, who is checking
the details of Spektrum's release on his laptop
computer.

DAVID

Just get pepperoni.

JESSE

Is pepperoni alright with
everyone?

ALL

Yah.

BOBBY

No, Wait. Put anchovies on one.

JACK

EDDIE

DAVID

JESSE

FUCK NO!

SCREW YOU!

NOT_A_CHANCE.

Huh-uh.

BOBBY

But... I want fishies.

JACK

Nobody eats anchovies! They
exist for amusement purposes
only... Practical jokes and
prank calls and that kind of
thing.

EDDIE

Smoke some mo' pot, sea-monkey.

BOBBY

I got the munchies though.

JESSE

Fine. Just shut the hell up!

Jesse pulls his hand from the receiver.

JESSE

Alex?

ALEX (V.O.)

Yah?

JESSE

Make them all pepperoni and put anchovies on half of one for the tuna boy, Bobby.

77 INT. ST. JAMES

66

Alex writes the order on a pad and Curt looks over her shoulder to see what he actually has to do that resembles work.

ALEX

Alright, three large pepperoni pizza's with half anchovies on one. Anything else, study?

JESSE (V.O.)

No, nothing else to eat. I haven't talked with Michelle for about a month since I saw her last, and... well, what I'm asking is, do you know if she's seeing anyone else?

Alex looks at Billy, who's looking quite morose, and mindlessly playing with a his zippo. The song, "Nutty" ends.

ALEX

Actually, y'know, I'm not sure. I, don't think so.

78 INT. TOUR BUS, LIVING ROOM

67

Jesse appears skeptical, yet still mildly animated.

JESSE

You're lying to me, Al. I've got a good ear. I'm a musician, and I can sense emotions, even over the phone.

79 EXT. ST. JAMES, PARKING LOT - 8:05

68

The radio station's live remote van and Spektrum's tour-bus are parked on the side of St. James' Place.

Jesse closes "The Highway Song" with the final lyrics...

JESSE (V.O.)

Driving down the road...

Cars are streaming into the parking lot, that has really started to fill up. There are several people walking in groups through the parking lot towards the bar entrance.

D.J. (V.O.)

That was The Highway Song. Great song, guys.

There are a couple of loyal fans standing outside the tour bus

80 INT. TOUR BUS, LIVING ROOM

69

The five members are sitting around the room, in their normal places, holding their instruments.

A local disc jockey, STEVE DA'BEAVE, is sitting opposite the band.

An atmospheric electric instrumental, "Same Unlikey Serenade" (by Chris Johnson) plays in the background.

He has a wireless microphone sitting on the coffee table.

STEVE

I've got a special treat for all you rockers in K.C. tonight. We've been talking about this sold-out show for the past couple weeks and a few of our lucky listeners have picked up free tickets to see Spektrum play live, here at the legendary St. James Place. Billy & the Blue Sperms, who were represented by Billy Martin on last week's show...

JESSE

(interrupting)

Alright, Billy!

The rest of the band members are also encouraging.

STEVE

...a former member of Spektrum. Billy and his band should be going on at about nine o'clock. They're opening for the boys that I'm sitting with right now. So... How ya guys doin'?

Each member responds positively.

JESSE

I think we're all just glad to be back in K.C.

STEVE

Now this is the final show of this tour. How long have you been on the road?

JESSE

Nine months?

STEVE

Wow! Every night?

JESSE

Something like that. Except one night in Atlanta about a month ago.

STEVE

That's a long tour, isn't it? I mean I couldn't be out on the road like that.

DAVID

Yah, it's kind of a long trip, but if it's what you enjoy doing...

JACK

(singing, imitating
Grateful Dead)

What a long strange trip it's been.

EDDIE

Actually, the next time around, I think we've decided against a club tour.

STEVE

As opposed to...?

EDDIE

Theaters, arenas, places that allow for more control over the showmanship possibilities. That's what we're really wanting.

STEVE

How old is the average member of Spektrum?

JACK

(laughing)

Mentally or physically?

JESSE

About twenty-six or twenty-seven.

STEVE

Now, if I'm not mistaken, this club was the first place that allowed you guys to perform as a band.

JESSE

That's somewhat true. It's the first place we played for cash. What was it, ah, back in '95

EDDIE

It was the night before New Year's Eve in '95, because we were pissed that James, Jesse's Dad, wouldn't let us play on New Year's Eve.

JESSE

(interrupting)

Oh yah, this is funny.

EDDIE (CONT.)

Anyway, after our set was over, we pulled up our van for our gear, but we also had David's pick-up truck. I was so wasted, like everybody else, that while the other band played, we loaded our truck with cases of beer.

JESSE

We took off with probably fifty or more cases of beer. Not to mention, the ten cases of alcohol that we got away with. We ended up back at Jack's parents house.

Eddie looks at Jack.

JACK

Yah, They went out of town for the holidays, so we had a few friends over. We had a HUGE New Year's party!!! It was beyond awesome. And that's where Eddie met his ex-wife, Brenda, and Jesse... didn't you meet Michelle that night?

STEVE

Now, who's Michelle?

JESSE

My girlfriend.

STEVE

You've been dating the same girl for nine years?

JESSE

We didn't actually start dating until the summer of '98. It came about due to David.

DAVID

She and I went to high school there.

JESSE

We were in Walnut Grove at his parent's cabin recording The MD-4 Projects.

STEVE

Your second record?

JESSE

Yeah. She showed up while we were out playing a round of golf. And when we got back I ran into her for the second time. David told me that I knew her from that New Years party but, like Eddie mentioned, I was so trashed that I don't remember it.

STEVE

Still, that's a long time to be dating someone. Have you two talked about, or even considered marriage?

JESSE

Well, I'll tell you what Steve.
We're actually engaged but we
haven't really set a date.

STEVE

Well, good luck.

Steve picks up a disc from the coffee table.

STEVE (CONT.)

Now, I see you have a demo copy
of the disc that you're soon to
be releasing. What can you tell
us about it. Bobby we haven't
heard much from you?

BOBBY

I think David could answer that
better than me. He's kind of in
charge of all our recordings and
promotional deals.

EDDIE

Yeah, Bobby doesn't say much
unless it has to do with
anchovies.

There's a collective laugh among the band members.

STEVE

O.K. then David what can you
tell us?

DAVID

Well, the album is called
IBALIBUM: POST EXPERIENTIAL
HARMONIES AND ANECDOTAL
MELODIES. It's our seventh
release to date, however, it's a
follow-up to our first album.

Steve looks puzzled.

STEVE

Yah, O.K.... What are you
talking about?

DAVID

Well, Steve, our music has always followed a storyline, and each album is like a chapter. So, actually this recording should be the seventh chapter, but it's the second. We didn't realize that we had these songs worth completing for the second record, so it ended up being a haphazard collection of crap that, oddly enough, still lends itself to the storyline. So, now it's the third instead of the second chapter.

Steve takes a moment to internalize the confusing information.

STEVE

Let me see if I've got this straight? All of the songs on this album are updated covers of your own songs that were never released in the first place.

DAVID

Exactly!

STEVE

(laughing)

O.K.!? So, what's your favorite song off this disc?

JESSE

Probably... well, The Other Side of Blue.

STEVE

Alright, are you up for a teaser performance. I mean for all the listeners who couldn't get tickets?

JESSE

Yah, let's do it.

The band members take up their acoustic instruments of choice: Jack and David on 6 & 12 string guitars (respectively), Eddie on bass, Bobby on bongos, and Jesse taking the vocals.

JESSE (CONT.)

Ready? One, two, three, four...

"The Other Side of Blue" (by Mark Worlien & Chris Johnson) starts with an up-beat picking progression, and Jesse joins in.

JESSE (CONT.)

(singing)

Near-by where I make my way, I
stopped to rest on a beautiful
day...

They all bring the melody to life.

What will I see , 'ND what will I
do? What will I be on the other
side of blue?

(beat)

A friend of mine sat perched in
a tree by a ladder made of bound
branch. Another chased a frog
over slick rock on muddy
grounds.

JESSE

starts back in with the vocals casually.

Singin', let go and get on down
the stream. You'll find you've
not very far to go, by taking
what you're given you can make
it on the stream. The ripples,
on the surface, show the
atmosphere of life. In my eyes,
I've seen the waves and I've
heard the master's advice.

JACK

plays a short little eight bar solo as the second
chorus.

You want to be free to your
dreams then you feel things are
just what they seem. Not like a
river that flows into the sea,
but the mainstream is a channel,
that rocks!

JESSE

eases into the next part.

Ever so gently to and fro, to
and fro. It seemed the less I
knew meant that there was so
much more for me to learn. So, I
just took it in stride, with my
pen at my side.

Jack and David each take half of a brief, verse
length, solo.

And I asked myself, what will I
see, and what will I do? What
will I be on the other side of
blue?

The song ends harmonically.

STEVE

That was great! Now tell us how
our listeners can get their
hands on a copy of this latest
disc.

DAVID

Hop on the net and enter our
internet address, mp3 dot com
slash Spektrum. You'll be
connected with our indie label
store front, where you'll find a
list of all our albums. Just
pick out Ibalibum, or all the
ones you don't have, and the on-
line credit exchange will
automatically be initiated.

STEVE

And that will be available,
when?

DAVID

Sometime between now and dawn
tomorrow. Central time, of
course.

STEVE

(snickering)

Of course. Well, good luck. That
was the one and only Spektrum.
Check out their new album. I'll
be back with more next week on
The Signal when we will be
joined by Baby Dingoes. I'm
outta here. See ya!

The station cuts to commercial.

Steve turns his attention back towards the entire band.

STEVE (CONT.)

So, guys... Thanks for this opportunity. Maybe you all will drop into the studio and play for us again.

JESSE

Sounds great.

DAVID

Yah, thanks for the invite.

STEVE

Just get a hold of me at the station and I'll talk with my program manager to figure out a time.

Steve gets up and gathers his few pieces of equipment.

JESSE

Definitely!

STEVE

See you guys later.

The band members all bid him farewell as he heads for the partitioned curtain exit to the cabin.

81 INT. BUS, STUDIO - 8:30 P.M.

70

DAVID AND JACK

They sit down at a mixing console and plug in.

DAVID

Ready?

JACK

Let her rip.

CLOSE - DAVID'S HAND

presses the record button. The ambient song, "At This Point In My Life" (by Chris Johnson & Mark Worlien) begins slowly, instrumentally.

CUT TO:

82 INT. ST. JAMES, POOL ROOM

71

Billy is playing nine ball and clearing the table.

JESSE (O.S.)

Don't scratch, Billy.

BILLY

(turning around)

Son of a bitch.

JESSE

You up for a game?

BILLY

Sure. Bally rules?

JESSE

Yeah.

Billy starts racking the balls up.

JESSE (CONT.)

Ah, Man, You wouldn't believe how cool this tour was. Can you picture it?

BILLY

Ya, I think so.

JESSE

I don't know if you can, man. It's hard work maintaining our schedule but, it's too fun to be considered that.

(beat)

There was something not quite right, though. Every night I stood on that stage and became one with the audience. I made them feel what I expressed. And then I realized I was not reaching my potential. You know what was holding me back, what I needed to make it greater than it was?

BILLY

Michelle?

JESSE

Ah, well, she was always on my mind, of course but, what could have made this tour historic would have been having you there.

BILLY

Well, we've covered this before.

JESSE

I know. It's just that we're there man. We're playing on MTV tonight!

BILLY

And your point is, what?

JESSE

You should play with us.

(beat)

So, how's my girlfriend?

Billy stands up, enraged.

VOICE (O.S.)

Professor Martin, Mr. Rowan, I don't mean to interrupt.

SLACKERS 1,2, AND 3

are standing next to Billy. Jesse starts laughing.

SLACKER 1

I was wondering if you two might explain how you came up with the Spektrum name?

BILLY

You want to oblige him Jesse?

JESSE

I really think you should,

(laughing)

Professor.

BILLY

(to the SLACKERS)

Fine, I'll tell you. We were playing pool one night and we had dosed on some serious acid. The whole night had a vibe straight out of the seventies. We were playing guitar, cards, listening to Floyd and just being party animals. In my trip, I somehow thought that it might be a good way to learn note placement. That's where the idea came from.

(beat)

Funny that the *professor* came up with the name and idea behind the *leadsinger's* band.

CLOSE - JESSE'S EYES

glints with a trepidation we haven't yet seen.

SMASH CUT TO:

83 EXT. L.A.X. INTERNATIONAL AIRPORT - 6:30 P.M. PDT 72

We see a PASSENGER JET landing, as the lyrics to "Face Of God" begin with a double-time feel.

JESSE (V.O.)

(singing)

Who would have thought that the ghosts were on my side. If the question's asked, I can't deny, that...

84 INT. AIRPLANE 73

Jen, the well groomed professional, 26, unfastens her safety belt and gets out of her seat. She has only a carry-on and a matching, black briefcase.

JESSE (V.O.)

(singing)

I've heard of brilliant lights. I've seen them in my years, and I've felt the reign of heaven, oh, I've smiled through my tears.

85 INT. AIRPORT, TERMINAL

74

Jen emerges from the boarding ramp.

JESSE (V.O.)

(singing)

Please, don't take the sky from
me. This land's already a
waste.

MR GEONES (pronounced Jones), an A&R man, stands next to a LIMO-DRIVER. The driver is holding a sign with JENNIFER ADDISON written on it.

JESSE (V.O.)

(singing)

Oh, Lord don't take the sky from
me, oh, please!

Jen looks around and sees the men. She walks slowly in their direction.

JESSE (V.O.)

(singing)

I've heard of brilliant lights.
I've seen them in my years, and
I've felt the reign of heaven,
oh, I've smiled through my
tears.

Jen reaches the cool-headed businessman and extends her hand to shake the hand of Mr. Geones.

The song goes into an instrumental solo.

MR. GEONES

Jen. My God, it's been too long.

JEN

It has been... what? Ten years?

MR. GEONES

About that. Do you have any
other luggage?

JEN

No, just this.

The driver takes Jen's carry-on from her.

JEN (CONT.)

Thank you.

The driver just nods. We see all three walk out of the terminal.

MR. GEONES

So, who's this guy you want me to listen to?

JEN

His name's Billy Martin. He quit a band called Spektrum, because of creative differences with the lead-singer, and now he's having trouble finding a band. That's it, in a nut-shell.

Jen holds up the demo, in question, as they stop in front of a limo.

MR GEONES

O.k. Let's see what we've got.

Mr. Geones is handed the disc and gets into the limo. Jen follows suit. We see the driver shut the door behind the two. "The Face of God" ends with the SLAMMING CAR DOOR.

86 INT. LIMO

75

We see Mr. Geones insert the mini-disc into the Sony player.

Mr. Geones sits back in his seat, opposite of Jen.

MINIDISC DISPLAY, TITLE

The voice of Billy is heard over a well produced song, called "Catching Up" (by Chris Johnson).

We switch between the two. Jen looks on in anticipation of a response, as Mr. Geones carefully listens.

BILLY (V.O.)

(singing)

The time has come for me to realize, as you may have known for years. It's come to pass this much I know and now my time has returned to cry --

The song becomes more full sounding upon reaching the chorus. Mr. Geones tunes in with an almost approving look. Skepticism remains on his face, though.

(chorus)
-- I'm catching up with you, I'm
catching up with me. I'm gonna
be for me, and for you... I'm
gonna catch up.

The tune reverts to the original sound with a
'ballsier' tone.

MR. GEONES
Bold. Let's go eat. You
hungry?

JEN
Sure? Pizza?

MR. GEONES
I don't think so. I know this
great place, off the boulevard.

The short, demo track fades out, after the second
chorus, in a processed blur. Mr. Geones smiles as we:

87 EXT. ST. JAMES PLACE 76

There are a few people, who couldn't get in,
loitering around the bar's entrance.

88 INT. ST. JAMES - 9:30 P.M. 77

Billy is alone on the stage. The bar is filled to
near capacity.

MR. MOONE, the director of MTV's Bartime is checking
the camera with the cameraman. He looks up at Billy.

The entire crowd is applauding the last song that
Billy jammed out.

BILLY
Thanks. If you didn't already
noticed... I'm lacking a couple
band members. So, I'm the one
they call Billy. The Blue
Sperms must have gotten in a
wreck with a tanker-truck full
of nonoxynol 9.

(crowd laughs along)
Either that or they just decided
to shaft me.

AUDIENCE MEMBER 1 (V.O.)
No shit!

BILLY

That's what I'm saying. Screw
'em. They usually fuck up the
next song by playing along.

(beat)

This one's dedicated to a
special lady. I just wish she'd
listen.

Billy starts in with a sweet-sounding picking
progression on "Inspired" (by Chris Johnson).

BILLY

(singing sweetly)

Since the day that you walked
into my life I knew that you
could understand me and what
it's like to be out of your
integrity.

DOLLY IN on Michelle, who's sitting at the bar.

BILLY (CONT., V.O.)

(singing)

You had a way of attracting me
without the least of intentions
and the way that I played off
the cuff was like treading water
in the deep end.

ANGLE ON BILLY

BILLY (CONT.)

(singing)

Do you remember when, together,
we started to figure out what it
was all about Oh, those were the
days that changed my life

(pause)

for-ever...

Billy closes his eyes and feels the music.

BILLY (CONT.)

(singing)

Oh! Where are you today and
where have I gone too? It was
years ago that we used to play.
There's words you speak, in a
whispered voice, and Oh!
There's only kindness in your
words. I can still remember the
way we danced to the very last
song. And all the times y'said
I was nice & I should never
change.

The audience gets into the tale being laid down by
the one-man stage show, as he continues into the
bridge.

But it's not like before and I'm
not the same, though I tried to
keep the way I was to you... in
time --

Curt walks over towards Michelle.

-- I could never be alone by
myself. Well, I could never be
without you, in my life. It may
not be right by your side. It
may never be anything like I
want, but I'll always have a
picture of you, to keep
me...inspired.

BILLY

looks at Michelle, directing his vocals toward her.
We see her uneasy facial response, as she looks away.

BILLY (CONT.)

(singing)

You keep me inspired.

Billy continues , in the back ground, as Curt
approaches Michelle.

CURT

Hey, honey.

MICHELLE

Hi, Curt. What's up?

CURT

Ah, not much.

Curt leans against the bar.

CURT (CONT.)

I wonder why I haven't heard
that song before? Do you have
any idea?

MICHELLE

How the hell should I know?

CURT

Well, it was just a thought. I
was curious.

James is standing behind his bar. The place has
filled to capacity. Brenda, the petite cocktail
waitress, walks out from the kitchen. She puts an
unlit cigarette to her lips and lights it. Billy is
sitting at the bar.

JAMES

(pointing to Curt)

Is Curt finished up back there?

BRENDA

Yah, everything except for the
floor.

JAMES

Good. Hey, give me one of your
cancer sticks.

Brenda pulls out her hard pack, yanks a coffin nail
from the box and hands it to his boss. Billy looks at
Alex, who's running drinks. He winks and she returns
a smiling glance.

BRENDA

Here you go. That means you owe
me a full pack since you took my
pack this afternoon.

James takes the smoke as Brenda produces a light.

JAMES

Thanks hon. I'll get you a pack
later.

(phone rings)

Brenda, you want to get that?

Brenda answers the phone.

BILLY,

who lights a cigarette and gets off his barstool. He walks around to where James is standing.

JAMES (CONT.)

You surprised me up there, going on without the other members.

BILLY

The show must go on.

JAMES

Yah, I know what you mean. So Billy, what are your thoughts on Spektrum's success to this point? I know I never thought they'd make it like they have.

BILLY

Well, they've all been good friends of mine for a long time so, I guess I'm happy for them. But, they're only doing what they want to and they've had to work really hard to get where they are today.

BRENDA(O.S.)

Billy, it's for you. It's Jen.

BILLY

Awesome.

Billy takes the phone from Brenda, who is crossing her fingers for Billy.

BILLY (CONT.)

Hey, Jen. What's up?

89 INT. RESTAURANT, PHONE BOOTH

78

Jen is fidgeting with a business card.

JEN

I'll cut to the chase. No dice.

90 INT. ST. JAMES' PLACE

79

Billy closes his eyes and sighs .

JEN (CONT., V.O.)

Sorry, Billy.

BILLY

It's alright. Talk to you when
you get back.

Billy hangs up. He walks over to James, who sees the
look of disappointment on Billy's face.

JAMES

Sorry, Billy.

Michelle strolls over sipping on a strawberry
daiquiri.

MICHELLE

What are you boys talking about.

JAMES

We were just talking about you.

MICHELLE

Shame on you. No, really.

BILLY

We were talking about your
boyfriend's band and their
seemingly endless success at
getting their every heart's
desire. Y'know?

JAMES

Easy, Billy.

Michelle ignores Billy and his spiteful attitude. She
aims her response towards James.

MICHELLE

Oh. I'm just happy that Jesse's
back home.

Billy turns away, hiding his anger momentarily. He
mumbles to himself as he takes a near empty bottle
from the bottle rack.

BILLY

I'll bet you are.

MICHELLE

What was that Billy?

BILLY

Oh, it had nothing to do with
you or your feelings.

Michelle scowls at Billy as he pours the remains of the whiskey bottle into his open mouth. He removes the spout, and throws the bottle in the trash, shattering it.

JAMES

Hey, Billy! What's with you?

BILLY

Nothing!

Billy sneers at James as if he's done nothing wrong.

JAMES

Michelle, I'm still amazed that you and Jesse are still together.

MICHELLE

So am I, sometimes. I wish things could be different between us.

Mr. Moone walks up to the bar.

MR. MOONE

What time do you have?

James looks at his watch.

JAMES

I've got 11:43. I wonder what they're doing out there.

MICHELLE

Why don't I go hurry them up.

Michelle sets down her drink and begins to walk out from behind the bar. Billy looks disgusted as she walks by him.

JAMES

Alright Billy, what's up with you? Don't take it out on her. Is there something else I should know?

BILLY

No.

JAMES

Then why don't you go help Curt finish up in back, so that he can enjoy this show. And remember, the best surprise is no surprise.

BILLY

...no surprise. Yeah, how about something original for a change.

He crushes out his smoke and storms into the kitchen

91 KITCHEN

80

Billy walks into the kitchen to find a wet floor and a mop that's been put away, but no sign of Curt.

He walks over to the walk-in and yanks the door open.

Curt quickly pulls a pipe from his mouth to stash it.

BILLY

Why'd you put it away?

92 INT. WALK-IN

81

Billy steps in, closing the door behind him.

BILLY (CONT.)

Let me get a hit off that bad boy.

Curt hand the pipe to Billy. He takes a mongo hit.

BILLY (CONT.)

Ooh, she pisses me off!

CURT

Michelle?

Billy hands the pipe back to Curt, who takes a hit and pulls a napkin from his back pocket, breathing into it.

BILLY

Yeah. Wow! Good idea. No smoke.

CURT

None, it's like a filter. I've got to be careful when I'm on the clock. You know how my dad is.

Curt shows Billy the lip-shaped stain on the napkin.

BILLY

So, when are you and Alex
getting married?

Billy takes the pipe that's being extended his way.

CURT

Right. Like that's happening
any time soon.

BILLY

I see. By the way, thanks. I
needed that.

93 EXT. TOUR BUS

82

Michelle walks up to the ROADIE guarding the door.

MICHELLE

I need to get on the bus. Tell
Jesse that Michelle, his
girlfriend is out here.

ROADIE 1

Hold on a sec.

The roadie unlocks the door to the bus, opens it, and
climbs on board. He locks the door behind him.

94 INT. TOUR BUS, LIVING ROOM

83

LONG - All five members look up to see the roadie
peer through the partition curtains. Jesse's drinking
a beer.

ROADIE 1

A girl named Michelle is here to
see you, says she's your
girlfriend.

Jesse leans over to Eddie whispering.

JESSE

Check this out.

Jesse slams down his beer can. Eddie tries to hold
back a smile.

JESSE (CONT.)

Tell that chick, nice try, but
I've already got a girlfriend
and her name is, most certainly,
not Michelle.

ROADIE 1

Yes, sir.

The roadie leaves and they all start laughing.

DAVID

Why the hell did you do that?

JESSE

(laughing)

I don't know. I better make sure
she doesn't think I was serious
though. Don't you think?

Jesse gets up and walks toward the partition.

EDDIE

You'd better, or you *won't* have
a girlfriend by the name of
Michelle.

95 EXT. TOUR BUS

84

Michelle is standing in astonishment at what she's
been told.

MICHELLE

What do you mean, he has a
girlfriend, but her name isn't
...What the hell? I'm his
fiance'!

ROADIE 1

Sorry lady...

The crowd erupts as Jesse opens the door and peeks
out, smiling sheepishly.

Michelle gives him an icy stare.

MICHELLE

(almost inaudible)

You bastard.

ROADIE 1

Would you like me to escort her
away?

JESSE

No, I like this one. She's feisty. Let her on the bus.

ROADIE 1

Are you sure, boss?

JESSE

Yah, but if you hear a bunch of shit breaking, you may want to call someone.

96 INT. TOUR BUS, DRIVER'S CABIN

85

Michelle gets on the bus. There are curtains covering the windows. She starts hitting him after the door is closed.

JESSE

Ow! Ouch! Stop it, Michelle!

MICHELLE

Why'd you do that? That wasn't funny!

JESSE

Oh! Now that was damn funny.

Michelle looks emotionally hurt.

JESSE

I just wanted to make sure you still loved me.

MICHELLE

Well, I don't. Not anymore.

JESSE

Aw, come on honey. I was only kidding.

MICHELLE

No. I'm leaving.

Michelle starts for the door.

JESSE

Come on. I'm sorry.

Michelle stands still with her back to Jesse.

MICHELLE

You should be.

JESSE

I am. That was a mean joke.

MICHELLE

Yes, it was.

JESSE

I know, I'm sorry. Come here
Michelle.

She walks over to him and they embrace, passionately
kissing.

JESSE

I've missed you.

MICHELLE

I missed you too.

JESSE

That was kind of funny though...

He pulls the curtains open, revealing the rest of the
band.

JESSE (CONT.)

Don't you think so guys?

Everyone's laughing except for David.

97 EXT. TOUR BUS - PARKING LOT

86

SLOW MOTION: FIFTY-TWO FRAMES

The doors open to the cheers of the anticipating
crowd. All six bodies are ushered off the bus, by the
roadies. A couple of fans approach the group.

FAN 1

Are you going to play Her Heart?

FAN 2

Can you autograph my shirt?

A Roadie 1 intercepts the pushy disciples.

ROADIE 1

Get out of the bloody way.

The MOVING SHOT follows the entourage being escorted
to the backstage entrance. They enter. The last
roadie closes the door behind himself.

98 INT. ST. JAMES - BACKSTAGE

87

James is standing in one of the wings off-stage. It's dark, but not as dark as the stage itself. We hear the chanting crowd.

AUDIENCE
...Spektrum, Spektrum,
Spektrum...

The band walks up to James. Michelle leads the procession.

The group stops and stands inconspicuously off-stage.

MICHELLE
I found them loitering in the
parking lot.

JAMES
It's about time. Mr. Moone said
12:00, and it's...

(he looks at his
watch.)
It's 12:15.

The entire band looks at one another, each giving a nod of approval. Jesse looks at his watch.

JESSE
I know, Dad. Some things never
change, and... you're right. It
is about time.

James, still OFF STAGE, shakes his head.

TRIPPED OUT TRANSITION TO:

ROLL BARTIME TRAILER

[COPYRIGHT © 1999 SPEKTRUM CREATIONS / CHRIS JOHNSON]

[SHOT IN BROADCAST VIDEO]

SERENA ALTSCHUL, the MTV VJ, walks to center stage.

SERENA

Welcome to the premiere of MTV's
new live show, Bartime. Tonight
I would like to introduce a band
that needs no
introduction. Here is
SPEKTRUM!!!

We see the STAGE as a MOMENTARY BURST OF LIGHT
flashes brightly. The band walks on-stage, virtually
undetected. The flash turns the CHANTING into
APPLAUSE.

The audience goes wild, as the lights fade up, on-
stage, to reveal all five men seated in their
respective places. The stage design is identical to
the layout of the tour bus, excepting the electric
instruments and 12-piece, rock drum set.

JESSE

Thanks for coming out tonight.
My dad has his watch set to
bartime 'cause he owns this
place. We're going to start off
with a song from our upcoming
release. Let's have fun with
this one.

DAVID

Jesse, what time is it?

JESSE

What time is it? It's about time
to get this Midnight Jam off the
ground!

Jesse looks at his watch, then at James off-stage, who's
smiling. He looks down at his watch again and treats it like
New Year's Eve.

JESSE

Ready? Here we go! Ten, nine,
eight, seven, six, five, four,
three, two, one...

David picks up the first guitar part of "The Night"
(by Chris Johnson), a picked chord progression,
followed by Jack's rhythm guitar. Eddie comes in at
the third measure on bass, followed by a drum fill
from Bobby .

Jesse joins with haunting vocal presence.

JESSE

(singing)

Woah, oh, I don't know, how long
must I wait to begin? I feel
hurt and alone, I don't know if
I can go on. But, the night is a
friend of mine.

The band continues with Jesse soulfully charging the crowd.

JESSE

(singing)

When I sing at night, I wait to
be heard. Oh, I know they'd
listen in the day. So, I will
play my guitar, play out my
soul, for the night is a friend
of mine.

Jesse reaches the chorus with a thundering mastery.

JESSE (CONT.)

(singing, chorus)

Whoa, night you are a friend of
mine. Said, the night is a
friend of mine. 'Cause at night
I always feel fine And the night
is a friend of mine...

Billy is sitting at the bar, clutching a mug of beer.

JESSE (CONT.)

(singing)

Give me a bar and a mug. You
know I'll stay 'til night it
falls. Watch me stumble out the
door, and try 'n go on my way in
the dark of the night is a
friend of mine.

After the second verse, Jack breaks into an extended solo.

Michelle is looking at Jesse, desperately.

Curt is holding Alex in his arms.

The audience becomes absolutely enthralled in the aggressive performance.

JESSE (CONT.)

(singing)

Oh goodnight you are a friend of mine. But, the light of dawn is on the way. So, go to sleep, good night, close your eyes and try to see, oh good-night, what it is you want to be...

Jesse stands up in front of the coffee table.

JESSE (CONT.)

Now, I'm going to sing through the chorus once more, and I want you all to help me out. Ready?

The lively audience follows Jesse's lead.

JESSE AND CROWD

(singing)

Oh, Night, you are a friend of mine. Whoa, Night, you are a friend of mine. 'Cause at night, I always feel fine. And the night is a friend of mine.

Jesse let's the crowd take his place on one final chorus, as he falls to the floor. The band brings it down and Jesse climbs back onto the couch. The spectators burst.

FADE TO BLACK:

99 INT. JACK'S APARTMENT - 3:00 A.M.

88

The lights are out and it's pitch black. We hear voices from the other side of the door, as a key unlocks it. The door is opened by the hand of Jack, who flips on the lights. He walks inside, followed by David. The two of them are laughing.

DAVID

Anyway, she comes over to me and says that she could prove it to me.

He takes the remote control in his hand, turns on the tube, and starts to surf.

JACK

And...?

DAVID

Ah, well, you know. She came over about two weeks later...

Jack's shit-eating grin tells all.

JACK

Fly by night, gone by dawn. Breakfast in bed! So, where's she now?

DAVID

I wish I knew. I really miss her.

(beat)

Hey, I'll be back a little later.

JACK

Don't wait too long, or you'll miss the fun.

DAVID

Right. See ya.

JACK

Bye.

100 INT. JACK'S APT., KITCHEN

89

Jack opens the fridge and sets a twenty-four pack of BUD in a large cooler. He opens the freezer and pulls out a half ounce of herb, which he deposits in his oxford shirt's, chest pocket.

101 EXT. JACK'S APARTMENT

90

Billy and Curt walk up to #12, in the dim light coming from the uncovered bulb. Curt has an amp and a guitar case in his hand. Billy, who's decked out in an over-sized army surplus jacket, is carrying only a laptop computer. Billy is the one who raps on the door. Jack answers.

JACK

Hey, come on in. I'm glad you two decided to show up.

102 INT. JACK'S APARTMENT

91

Billy sees David in an arm chair, acknowledges his presence, yet ignores him.

BILLY

Yah, well dick-head wanted to stop at Jimi's to pick up his Strat.

JACK

Well. I'm glad you did. Leave the door open. It's stuffy in here. Have a seat, guys.

Jack reaches in to the cooler by the coffee table.

JACK (CONT.)

Do you guys want a beer?

CURT

Yah. Where was David going?

JACK

Not sure. He'll be back. Billy?

Jack holds up a beer for him.

BILLY

Naw, I'm cool.

Billy takes off his jacket and reaches into the inside pocket of his jacket. He pulls out a liter of JACK DANIELS.

JESSE walks through the front door.

JESSE

Billy, I've never known you to come unprepared.

BILLY

You've got to be ready for anything and everything.

JESSE

That's the truth. So, how've you been?

BILLY

Not bad. Speaking of everything...

Jack slumps into his favorite spot on the couch.

Billy sits in an arm chair and, noticing a GUITAR by Jesse's side, makes a proposition.

BILLY (CONT.)

Feel like jamming out some old
tunes, Jesse?

Jesse takes the guitar and without a word, begins to play a song called "Everything" (By Eric Boyce). Billy begins crooning the lyrics to the song.

BILLY (CONT.)

(singing)

You can see a side of me that I
don't just give away. You can
see any side of me just like you
did today. You know a thing or
two about me that I'd might
rather keep inside. You always
seem to know the truth of
anything that I wanted to hide.
You can have anything I own and
you know you can have it for
free. 'Cause you're everything
that a woman is to me.

Jesse and Billy continue as Curt sits on the floor and plugs in his amp and guitar.

BILLY (CONT.)

(singing)

Well, I wasted my time drinkin'
vodka and wine, and smokin'
everything I could see. I spent
the last years of my life, Lord,
a' takin' everything that was
free. I lived on whiskey,
burgers, and beer. Oh, I get
along the best that I can. It's
all I can do and I learned it
from you girl, that I can be a
better man.

Billy has his eyes closed, as he's lost in Jesse's acoustic wonderland.

Jack hears a knock at the door and gets up to answer it.

BILLY (CONT.)

(singing)

Well there's somethin' about you
I don't understand, but it's
somethin' that I feel like I
need, like the feeling I feel
when I play my guitar, so I play
it 'til my fingers bleed. And I
know sometimes when you're
thinkin' about me that there
ain't to much to see. But,
you're everything that a woman
is to me.

Alex walks in with Michelle as Curt breaks into the solo.

Jesse continues to play, but recognizes that fact that Michelle has entered the room.

Curt kisses Alex hello after finishing the solo, but says nothing. He rejoins with a couple fills as the girls sit on the couch, behind him.

Bobby sits next to Alex on the couch and pulls out some Randy's rolling papers and a bag. He breaks up a bud and rolls a party size joint.

We watch Jack and each of the others in the room while Billy sings.

BILLY (V.O., CONT.)

(singing)

Well I keep to myself, but it's
always the same, somebody's got
somethin' to say about the
things that I do or the people I
see, y'know it's like I'm always
on the front page. Now I've
heard it before that you're only
as good as the company you keep
by your side. Leave me alone,
I'll do fine on my own. I'm
tired of people stealin' my
pride.

PANNING SHOT

Curt looks at Michelle, who looks at Jesse, who's looking at Billy, and then suddenly, knowingly back at Michelle.

BILLY (V.O., CONT.)

(singing)

So, I guess I'll keep on takin'
what's comin' my way. You know
there's only so much more I can
see. And, you're everything that
a woman is to me.

The girls and Jack enjoy Curt's second solo.

Billy is really into the vibe of the song and oblivious to his surroundings.

Jesse leads into the final verse with a semi-complex finger roll by himself. Michelle is in the background looking at Jesse.

Alex bites her lip sympathetically.

Billy is swaying his head slightly, mesmerized by the song.

BILLY (CONT.)

(singing)

You can see a side of me that
I'd love to give away, and then
I get so scared inside and I
don't know if I got what it
takes. You know I'd never treat
you to the things you should do,
and there so many other men that
could do so much better for you.

Michelle watches Billy for the rest of the song.

BILLY (CONT.)

(singing)

So I guess I'll keep on keepin'
on, remembering what you said to
me, and your everything

(beat)

that a woman is... to me.

The two guitarists double each others chords to the note as it comes to an end. A comfortable silence lingers for a moment.

Billy opens his eyes

MICHELLE

That was cool. I haven't heard
that before.

Billy looks over and tries to act as though nothing had happened the previous evening.

BILLY
(almost alienating)
We wrote that a long time ago.
Just the two of us.

JESSE
Let's take a break, alright
Billy. We'll play some more
later.

BILLY
(unenthusiastic)
Sounds cool.

Jack lights up the joint, hits it, and passes to Michelle.

JACK
Curt, you're kind of quiet.
What's up?

CURT
Me. I've got sunshine shining on
my ass.

Jesse takes the joint from Michelle.

ALEX
God damn it, Curt! I thought
you weren't going to do any.

JESSE
You dog! I talked him into it
Al. How far along are you?

CURT
I'm about two... Yah, it's been
about two hours since I dropped.

Jesse passes to Billy.

JACK
Cool, how is it?

CURT
Inspiring. I just want to play.

Curt takes the joint from Billy. As he hits it, Michelle drags Jesse out of his seat.

JACK

Where are you two headed?

JESSE

Michelle wants to walk up to the QuikTrip. Does anyone need anything?

No one answers.

JACK

I guess not?

JESSE

I guess not.

Michelle and Jesse step out the door just as Curt begins to play a ballad called "I Think I'm Changing" (by Eric Boyce). Billy's lyrics blend into the background with the music.

103 EXT. STREET - NIGHT

92

"I Think I'm Changing" continues as the couple walk down the street.

JESSE

So, what have you been doing?

MICHELLE

Not much. Going to a lot of movies.

JESSE

With who?

MICHELLE

Mostly by myself. Alex went with me a couple of times. Billy came with me every once in a while, too.

JESSE

What sort of stuff has Billy been up to?

MICHELLE

I'm not sure. His band is falling apart, again. He's really a dedicated musician and I hate to see him having so much trouble getting a good band.

JESSE

I know what you mean. I think he's really talented. Even though I've known him for years, I'm never sure why he doesn't pursue that love wholeheartedly, like he used to.

MICHELLE

I'm not sure either. I have a feeling that he has a fear of making a living at it, now.

JESSE

Maybe. Actually, the reason I asked you about Billy, is because I heard this rumor that you two were seeing each other.

MICHELLE

Oh, really?

JESSE

So, I just wanted to know, Michelle. Tell me that I got some mis-information.

MICHELLE

I can't. Like I said, I have been seeing him. I'm sorry...

JESSE

Yes, you are. I can't believe this is fucking happening.

MICHELLE

Listen Jess, I...

JESSE

Michelle, I don't want to hear it.

MICHELLE

Wait, I'm failing to understand how you can get this high and mighty, when you don't even know the whole situation.

JESSE

I think I know the two of you well enough that I should have realized that this was going to be an issue at some point.

MICHELLE

O.K. If that's how you're going to be, am I supposed to believe that you go out on the road for these long stretches and never get your rocks off with your little groupie sluts?

JESSE

Now, we're talking about you and Billy. And besides that, I wouldn't have asked you to be my wife if I didn't think I wanted to be with you. But, I also didn't want you in the spotlight.

MICHELLE

If you really wanted to be with me, you would be with me, regardless of that.

JESSE

I asked you if you wanted to come along and you said no. I told you that it would be like this. Shit, I told you I'd give up my pursuit of music to be with you and you said you couldn't ask me to do that.

MICHELLE

No. It's much bigger than that. I'm not here to tell you how to live. At the same time, I'm not going to give up on my future either. I thought that was understood. Apparently not.

JESSE

For Christ's sake, was I just supposed to say, well, you can't ask me to give up my music but, I will anyway, because you mean that much to me?

MICHELLE

No.

JESSE

Then what? I've planned for a long time on having a family and supporting that unit through this career. Do you hear what I'm saying?

MICHELLE

Yah, I think so. You're just an overgrown, egotistical, selfish child, who is so rigid that you have to have things your own way.

JESSE

God damn it! No! I've done this for you. I was so into you because you were patient with me. I thought you'd have the patience to see that it would happen. But, only...

MICHELLE

... only if I could handle the neglect? Jesse you don't even call me from the road. How can I even know who you are if you don't share with me.

JESSE

I'm busy on the road.

MICHELLE

Oh! So busy that you can't send me flowers or a card letting me know that you think of me. You know that cellular phone you have? A phone call doesn't have to last more than five seconds. I'd be happy with I miss you and I love you. Even just to let me know you are O.K. out there. It hurts me, it really does.

JESSE

It hurts me, too--

MICHELLE

--I just wish...

JESSE

(beat)

What?

MICHELLE

I just wish that we could be like we were, but, I don't think we can.

JESSE

What are you saying Michelle?

Michelle looks down.

Jesse looks concerned.

Michelle takes her engagement ring off.

MICHELLE

Jesse, I'm sorry. I just don't think this will ever work itself out. It's over, and it has been since you went on the road with your love, music.

JESSE

I've had this fear in my heart that this would happen, but I tried to ignore it.

MICHELLE

Next time, don't. Don't ignore her. Whoever she is. Good luck, Jesse.

She hands him the ring and turns as she walks away.

JESSE

Michelle!?

She stops and turns, with tears rolling down her face.

MICHELLE

What?

JESSE

So, what are you going to do now?

MICHELLE

Honestly?

JESSE

Yah.

MICHELLE

I'm not sure.

JESSE

Michelle? Tell me something.

Michelle knows what his question is.

MICHELLE

Yes...

Michelle looks down at her bare finger, then back at Jesse.

MICHELLE (CONT.)

I think I love him. I just hope it's not too late.

"I Think I'm Changing" concludes with a ringing harmonic.

104 INT. JACK'S APARTMENT - 4:11 A.M.

93

"You're Gone From Here" (by Chris Johnson) begins in the background. Jack, Bobby, Billy, and Alex are playing five card draw for drinks.

CURT is, inconspicuously, snorting a line off NIRVANA'S "In Utero" CD JEWEL CASE.

VOCALIST(V.O.)

(singing)

Will we ever meet? Can you see me? And if you can hear, well, you're gone from here.

Billy lays down a flush, all hearts.

BILLY

Everybody drinks.

ALEX

Damn, that's twice.

JACK

I think he's stacking the deck.

BILLY

Oh, really? Hey, genius. You dealt that last hand.

JACK

(imitating Butthead)

Oh yah.

Bobby rolls over onto his back, arms out-stretched in the Christ position.

BOBBY

You quit. I win. I'm just gonna
pass out on this really comfy
rug.

105 EXT. PARK - NIGHT 94

Michelle is strolling through the park on a path. She stops. A tear rolls down her cheek as she fights the overwhelming emotions. Her emotions get the best of her.

106 EXT. STREET - NIGHT 95

Jesse walks out from the shadows. There, underneath a street lamp, he falls to the ground. He's not crying, yet he throws his head in his hands. After a few seconds he looks up to the sky. The tears well up in his eyes.

107 INT. JACK'S APARTMENT 96

Curt has his instrument put in the case and ready to go. Billy has already started to relax himself as Curt cuddles with Alex on the couch. The door is open and David and Eddie walk in. David looks at Bobby on the floor.

"You're Gone From Here" fades into the background through the second verse and chorus.

DAVID

It looks like we missed Bobby.

Jack comes out of the kitchen with a fresh beer in his hand and a joint hanging from his lips.

JACK

Yah, he lost at poker.

EDDIE

It looks like it.

JACK

How's Brenda?

EDDIE

Asleep.

JACK

D'ya get any?

Eddie just smiles and takes the joint from Jack and puffs as he takes a seat.

BILLY

(gets up)

Curt, do need a ride? I've got to be up at 10:00 tomorrow morning.

CURT

I'm not sure.

ALEX

I thought you were going to stay over at my place?

CURT

Well, I probably wouldn't be much fun tonight.

ALEX

It's up to you. I'm not going to force you.

CURT

I'm so tired, I just want to get some sleep.

ALEX

Well, let me give you a ride home, at least.

CURT

O.K. Billy, I'll see you tomorrow at 4:00?

BILLY

That's cool. I'll see you later then.

Billy walks out before anyone really has a chance to say anything.

DAVID

What's wrong with him?

ALEX

I'm not sure. But, he's been pissy all night long.

CURT

I don't think things are going the way he wants them to, these days.

DAVID

I thought Jesse and Michelle would be over here.

JACK

They were. But, they left to go up to Q. T. My guess is they got side tracked or they really had no intention of coming back.

CURT

I'd say it was probably the latter.

ALEX

Knowing those two?

DAVID

Probably...

CURT

Jack, can I leave my stuff here?

JACK

That's fine. It'll be safe.

CURT

Cool. Well, it's your's if I don't come pick it back up, right?

JACK

Alright.

(confused, redirects)

Well, get him home safe, Alex.

ALEX

I will.

CURT

It's only a couple of blocks to my home in Toyland.

WE SEE Curt stacking imaginary, ANIMATED TOY BLOCKS, in his hand.

ALEX

Come on, and bring your blocks.

Alex and Curt walk out the door. David reveals his palm top computer and begins touching the screen. A look of surprise greets his face, as he sees the results.

JACK

Good news?

DAVID

Yah, I'd say so...

EDDIE

How many so far?

DAVID

(emotionally
dettached)

O.K. we released the new disc at
9:05 p.m. EDT on Friday, April
8th, 2005, and as of 5:20 a.m.
EDT, we've sold... 2,357,649
copies. Kickass!

All three friends look at one another with very large smiles on their faces and start yelling and dancing in a circle. "You're Gone From Here" comes to a close.

108 INT. BILLY'S DUPLEX, LIVINGROOM

97

Billy is writing a song. He's got a guitar in one hand and a pen in the other. He makes a few notations to the page in front of him. There's a KNOCK on the door.

Billy walks over to the door and opens it.

JESSE'S FIST

flys into Billy's startled face.

JESSE

YOU UNBELIEVABLE ASSHOLE!

Billy ducks a few punches and jabs Jesse in the side.

BILLY

What the fuck?

JESSE

You been fucking my old lady,
hugh? She was mine and you knew
that!

They continue fighting. They are clenching each other by the neck and roll to the ground. They've started wrestling on the floor. It's almost comical.

BILLY

You left her man. She lost you
to the road not to me. And
beside that, I thought she chose
you over me.

JESSE

No, she didn't. SHE

(punches him in the
face)

CHOSE

(in the side)

YOU!!!

(in the arm)

Jesse pushes Billy to the side and touches the blood
on his cheek.

JESSE (CONT.)

(whispering)

She chose you...

Billy pushes himself up from the floor and looks at
his heart-broken friend.

BILLY

I thought she...

(beat)

I didn't know. I thought she was
going back to you.

JESSE

No, she said she loves you man
and I hate you for it.

BILLY

Jesse? I don't know what to say.

JESSE

Just get out of here and go to
her.

BILLY

(blown away)

I'm sorry.

Jesse gets up and walks out the door without a reply.

Billy is left on the floor, bloody and in awe.

109 INT. MICHELLE'S HOUSE, FOYER 98

Michelle flips the lights on as she enters. The tears have ceased but, her makeup is a mess. She walks towards the kitchen when she hears a QUIET KNOCK at the door

110 EXT. MICHELLE'S HOUSE, FRONT DOOR - NIGHT 99

Michelle opens the door and freaks out when she sees Billy with his still bleeding wounds, standing on the stoop.

MICHELLE

What happened? Come inside. Was it Jesse?

BILLY

I deserved it.

MICHELLE

I had no idea he'd respond like that. I'm sorry.

He sits down and she takes his head and puts it back on the couch.

BILLY

Michelle, I'm sorry for acting the way I did today.

MICHELLE

No, I'm sorry. I was so confused.

BILLY

I love you so much. I have since the day we met. That's what that song was, last night.

MICHELLE

I love you more than I've ever loved anyone before.

She leans over to kiss him and he cringes when their lips meet.

BILLY

Ooh.

MICHELLE

Oh, sorry.

BILLY
No, it feels great.

MICHELLE
You make me feel great.

Billy pauses and looks at her for a few seconds.

BILLY
Why am I so lucky?

MICHELLE
You just know what to say.

BILLY
I am humbled.

Bruce looks on from the balcony over-looking the living room and cheers in silence.

111 EXT. LAKE - MORNING

100

SUPERIMPOSE: April 9, 2005

We hear Billy singing "When All is Said and Done" (by Chris Johnson & Eric Boyce).

A sailboat raises it's sail, that is taken by the wind.

112 INT. BILLY'S HOME

101

Billy wakes up in bed next to Michelle, at dawn. He looks out the window and writes in a journal kept at his bedside.

BILLY (V.O.)
(singing)
When I woke up today, I didn't
know what to say. The sun was
pretty bright, under clouds so
big and white. As a tool of ink
takes off and the words begin to
flow, this story's just begun
and the best is yet to come.

Billy put's the journal on the night-stand. He quietly walks out of the bedroom, wearing only a pair of boxer shorts.

Though I'm not sure of the
season that the buildings were a
pair both of them I saw had had
a lot of wear yea yeah yah.

113 EXT. BILLY'S DUPLEX

102

Billy opens the front door and walks down the front steps to grab his paper. He turns around and starts back into the house.

A Mercedes convertible coupe pulls into the driveway.

Billy turns around.

Mr. Moone steps out of the car.

BILLY (V.O., CONT.)

(singing)

See the writing on the wall, it
was there for me to see. And, I
came to see what I saw and the
writing on the wall. In an
alleyway at noon, looking for
the moon, thinking 'bout the
time, when all is said and done.

Mr. Moone approaches Billy.

MR. MOONE

I saw your show last night and
thought it was excellent. I
wonder if you would be
interested in a recording
contract. I think you will find
that our distribution channels
will serve you well. I want to
get you into my studio in L.A.

BILLY

Why L.A.? I want to use the
facility I own. If you were to
upgrade it, I could produce
here. My home is much easier
for me to produce in than a
studio.

MR. MOONE

Is that your final word on the
matter?

BILLY

Why would I want to sign to your
label.

MR. MOONE

I saw Spektrum on Conan the other night and I know that you seek stability in your life. That's what our company can give you. The potential for complete stability in work, exposure and income.

BILLY

What if I said I already have everything I want and need. I am happy. I have love.

MR. MOONE

Love don't pay the bills unless you're making music. Tell me I'm wrong. You can call the shots. Creative control is all yours. I am not wrong about talent. I want to sign you, and will sign any contract I need to, in order to help you in being heard.

BILLY

It doesn't happen this way. I don't even have a band. Look, if you're serious let's just talk over lunch. It's early.

JESSE

pulls around the corner on a black Kawasaki Vulcan Nomad 1200 TOURING MOTORCYCLE. He pulls into the driveway. He turns the bike off but remains seated on the saddle.

JESSE

I'm out of here bud. I know that I can't stand being here. I need to get on the road and find out what I really want in my life. After last night, I have the money I need to do just that.

BILLY

What about the band?

JESSE

I quit. I thought that when we started that I could handle the sacrifices I was making. I don't know if I really want to live like that.

BILLY

How long are you going to be gone?

JESSE

As long as it takes for me to crystalize a new plan in line with what I need and want. I'll see you sooner or later.

BILLY

Take care of yourself.

Jesse starts up the bike and backs out of the drive.

Billy smiles at Mr. Moone.

Jesse turns the bike around and salutes.

Mr. Moone starts walking down the front steps to his Mercedes.

MR. MOONE

I'll call you later this afternoon.

BILLY

Alright.

114 INT. BILLY'S DUPLEX, FOYER

Michelle walks up to the front door as Billy is coming inside. We see Jesse turn the corner and Mr. Moone turn the other way, behind Billy.

MICHELLE

Is everything alright?

BILLY

Everything is just fine.

FADE OUT:

ROLL CREDITS:

THE END