

Echoes Of Seville

By

Chris Johnson

"The Other Side OF Blue"

(A previously written but unproduced screenplay by Christopher
D. Johnson)

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FADE IN:

EST. SHOT: EXT. APARTMENT COMPLEX,

INT. BILLY'S APARTMENT, KITCHEN

WE SEE BILLY MARTIN, a rather normal, serious looking, clean cut, twenty-something walk into the kitchen.

Billy is still waking up, as he gets a glass of juice.

EXT. BILLY'S APARTMENT - MORNING

Billy exits his apartment, turning off the light, and locking the door.

He turns and puts in his headphones, connected to his music player.

EXT. STREET - MORNING

WE SEE BILLY, walking by several locations, in a SERIES OF SHOTS.

SERIES OF SHOTS:

WE SEE BILLY walking down the street, past the stores, interesting alcoves, and other eye-candy on his walk.

EXT. ROAD, MORNING

WE HEAR "Broken Bottles" (By Chris Johnson) playing over the following scene.

WE SEE BILLY walking from a distance TOWARD THE CAMERA up the red brick road.

EST. SHOT - EXT. ST. JAMES PLACE, EARLY MORNING

Billy is the first one there by the looks of the parking lot.

EXT. ST. JAMES PLACE, BACK OF THE RESTAURANT, KITCHEN DOOR

Billy walks up to the kitchen door to get into the restaurant

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

It's dark and empty.

INT. ST. JAMES PLACE, KITCHEN

WE HEAR the SOUND OF KEYS and a DOOR BEING UNLOCKED.

Billy walks in and the alarm starts going off.

He locks the door quickly behind him,

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

Billy rushes up front, to enter the code to turn off the security system.

He turns on the soda fountain and grabs a cup to get a drink.

INT. ST. JAMES PLACE, KITCHEN

Billy heads to the breaker box and hits a couple of the switches and the restaurant comes to life.

INSERT SHOT - INT. ST. JAMES PLACE, FRONT OF THE HOUSE

WE SEE the FRONT OF THE HOUSE being lit up as the power is switched on.

INT. ST. JAMES PLACE, KITCHEN

Back in the kitchen, Billy turns on the oven.

Billy walks over to the music system and presses play.

WE SEE BILLY SINGING ALONG to "Over The Hills And Far Away" (By Led Zeppelin), which plays over a SERIES OF SHOTS.

SERIES OF SHOTS: TIME-LAPSE

WE SEE ACTION SHOTS of Billy working as a cook.

WE SEE Billy rolling out pizza shells.

WE SEE Billy folding boxes.

WE SEE Billy grabbing tickets in from the window and preparing the orders.

WE SEE A TIME LAPSE SHOT OF Billy loading the make table.

WE SEE Billy cutting lettuce. bell peppers, sandwich meat and bagging it.

WE SEE Billy doing dishes.

WE SEE Billy wiping pans and sweeping.

WE SEE Billy taking out the trash.

END SERIES OF SHOTS with a normal speed shot of Billy looking around and walking out of the clean kitchen.

EST. SHOT - EXT. ST. JAMES PLACE, DUSK

Business is a little slow, by the looks of the parking lot.

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

MICHELLE JACKSON, a beautiful, curly haired twenty-something is washing a glass behind the bar.

MICHELLE

Come on Curt, let it go.

PANNING-DOLLY SHOT: WE SEE CURT JONES, a young twenty-something, loose guy, with perma-grin, is drinking a beer.

CURT

All I was asking was if he made moonshine Michelle.

CONTINUE PANNING-DOLLY SHOT: WE SEE JESSE PRATT, a twenty-something with a grounded, easy-going look and attitude, sips his beer and sets it down to respond.

JESSE

He already said no. Now, enough, I want to hear Jack tell the rest of the story.

END PANNING-DOLLY SHOT and FOCUS ON JACK JEFFERSON, a quiet but good natured twenty-something, almost says something but refrains when Billy comes out of the kitchen, taking his apron off.

JACK

Thanks Jesse. So he says,
(with Hillbilly accent)
well, my real name is Jerry Joe Jim
Robert McGurdelkin-Wankerman, because I
took my wife's last name. I just go by
Jerry Joe Jim Bob for short.

JESSE

Bullshit.

JACK

It's what he said.

BILLY

(Approaching)

What the hell are you talking about?

JACK

Nothing, just this guy was straight out
of the movies. A real character.

MICHELLE

If we don't get another customer for
another 15 minutes, I'm gonna start
breaking down the front.

JESSE

Sounds good.

BILLY

I just rotated everything, did the pans,
all the dishes, swept... All that's
left is take care of the 4 shells that
are left, mop and take out the trash.

JACK

Nice.

BILLY

Yah, we could walk out of here at 9:05.

CURT

I heard most girls can't biologically touch their elbows behind their back. Read it in Reader's Digest while I was taking a crap.

(BEAT)

Hey, Michelle. Can you touch your elbows behind your back?

MICHELLE

I'm sure I can.

Michelle sets down the glass she's washing and start to do it.

BILLY

Dude, seriously? What the fuck. She's my girlfriend.

MICHELLE

What?

BILLY

Honey, he only wants to see you sticking your boobs out.

(to Curt)

Go do that shit to one of the girls you see when you are out cruising around, not to my girlfriend.

CURT

Okay, sorry dude.

ANGLE ON: CURT

Billy walks by Curt to sit down at one of the other empty bar stools.

ANGLE - BILLY

Billy sits down next to Jesse.

JESSE

(whispering)

Dude, we all know Michelle is a full-on hottie. Why do you get so worked up when people notice?

BILLY

(trying to whisper)

When it's somebody complimenting her, I have no problem. That was being a prick. I got a problem with that.

JESSE
We're straight, dude. It's copacetic.

BILLY
Oh, Jesse, can you help me move my couch
tomorrow?

JESSE
Sure Billy.

EXT. BILLY'S APARTMENT BUILDING, DAY

Billy is moving his couch into his new apartment with his
friend, JESSE PRATT.

INT. BILLY'S APARTMENT

Billy and Jesse maneuver the couch against a wall.

"Lifestyle" (By Chris Johnson) plays in the background.

BILLY
Jesse, thanks so much for helping. I
couldn't have done this without you.

JESSE
No problem at all.

BILLY
You want a beer?

JESSE
Does the pope shit in the woods?

BILLY
I don't think so. But, I'll assume you
meant you want one.

JESSE
Smart-ass.

Billy walks into the kitchen as WE SEE Jesse grab some
knick-knack of Billy's out of one of the open boxes of stuff.

Billy returns with two beers, handing one to Jesse.

JESSE
What the hell is this thing?

BILLY
Your guess is as good as mine.

JESSE
Why do you have it then?

BILLY
It's a conversation starter.

JESSE

It is?

BILLY

You asked what it was, didn't you?

JESSE

I guess so. Can I have it?

BILLY

No.

JESSE

Why not?

BILLY

Because it's mine.

JESSE

But you don't know what it is.

BILLY

So. I have a whole box of stuff over there that I have no idea what's in it.

JESSE

How is that possible?

BILLY

Michelle's stuff.

JESSE

She's moving in with you?

BILLY

Not just yet but I've been thinking about it.

Billy takes a swig of his swill and picks up his guitar to play.

BILLY

We should get some people together later on and play a game of kickball or something.

JESSE

Great idea. Is your phone hooked up yet?

BILLY

Yah, it's over by the kitchen. I still need to get an extension for it. I figured I could use it in here too, if I wanted to just chill.

JESSE

I'll start calling some people.

BILLY

No need. I invited most of the crew

over. MATT might show up.

SMASH CUT TO:

SUPERIMPOSE TITLE CARD:

3 HOURS LATER...

Billy and Jesse seamlessly flow into the sudden appearance of a room full of people. (think "Bewitched")

BILLY
There's too many people in here right now.

JESSE
Wanna walk up to the bodega?

BILLY
Sure.

EST. SHOT - EXT. BILLY'S APARTMENT, NIGHT

Billy and Jesse are walking away from Billy's front door and WE SEE AN ADDICT COUPLE out of one of the other apartments.

The ADDICT DUDE and the ADDICT CHICK walk in front of Billy and Jesse.

ADDICT CHICK
Can I hold it?

ADDICT DUDE
No. Let's just get back.

ADDICT CHICK
Please?

ADDICT DUDE
NO! Stop asking.

The ADDICT COUPLE turns to walk another way.

Billy and Jesse continue to walk and just look at each other.

CUT TO:

EXT. STREET - NIGHT

FOLLOWING SHOT - Billy and Jesse walk down the street. It's late enough that there's not a lot of traffic.

BILLY
You ever think about the future?

JESSE
Sure, like what I'll be and shit when I'm 35?

BILLY

Kind of. More like what if I'm 35 and looking back at now and judging what I'd have done differently.

JESSE

(beat)

Sounds like too much pressure.

BILLY

Yah, I guess. I just don't want to waste my youth. Hell, I don't want to waste my life.

JESSE

You mean you don't want to work in a pizza joint when you're 35?

BILLY

(laughing)

No, I don't.

JESSE

Well, what then?

BILLY

What else, man? Music. Curt and Jack and you and me, man. We need to make that our job, as a group.

JESSE

And what, just do the rock band thing?

BILLY

Why not?

JESSE

I'll tell you why not. Months on end of touring to sell t-shirts and stickers only to have the time broken up by sleeping on a private tour bus, eating out at restaurants all across the country and having indiscriminate sex with the groupie of my choice on a nightly basis. That's why.

BILLY

Huh, I thought you'd dig it.

JESSE

I just wanted to be clear about what we were talking about. Because, yah, if that's the kind of thing you're talking about well, buddy, you can count me in... Are you fucking kidding me?

BILLY

So you're on board then? God, you vasculate more than K-Y.

JESSE

You'd know, I get my women wet.

BILLY

Right but your boyfriend finds it useful for both of you doesn't he?

JESSE

Yah, but don't tell your dad that I told you our little secret.

BILLY

It's not my dad I'm worried about, it's your mom.

JESSE

Momma jokes?

BILLY

No, she'll just be disappointed to find out that her rock star son is more like Mick Jagger than she'd hoped. We'll invite your mom to a gig and let you sing "Cocksucker Blues" at one of the concerts and let you dedicate it to her ...

JESSE

Nice. Asshole.

BILLY

That's ash-o-le' to you.

JESSE

Weak.

BILLY

I know.

TRANSITION TO:

INT. BILLY'S APARTMENT - LATER

It's a packed house, with about a dozen total people. Billy and Jesse are jamming for the assembled friends with Jack and Curt.

They finish up the song, greeted by applause.

BILLY

We should record later. We could set it up in my bedroom. But we'd want it to be just us four.

JESSE

We should do it now, while we're on fire, so we should start making up the excuses like we're gonna have to be up at six in the morning to pile into a car and drive to Lincoln, Kansas?

BILLY
Yah, that's good. Take the helm.

Jesse nods.

JESSE
Hey, everyone! Hey can I say something?
The people give Jesse their attention

JESSE (CONT.)
Thanks. Uh, we kind of have to call it
a night because of this drive to
Lincoln, Kansas that we have to be up
and on the road at six in the morning so
we can make it there on time. But we
really enjoyed your company tonight.

BILLY
Get a load of this guy. But seriously,
get out. I kid. But he's not
kidding. So, thanks for coming over.
But seriously, leave.

JESSE
Yah, no, he's right. I'm serious. You
have two minutes. Two minutes until a
shit-storm strikes.

BILLY
But really, we loved having you here.

JESSE
We'll do it again.

CUT TO:

INT. BILLY'S APARTMENT, BEDROOM

Curt starts off jamming on a beat on the bongos and Jesse comes in on acoustic guitar, followed by him singing the lyrics to "Untitled" ('CDJ-7-21-2010' - By Chris Johnson, Lyrics to be written). Jack jumps in on bass, and Billy hits some riffs and fills as lead guitar.

WE SEE MICHELLE listening and grooving.

FOCUS ON: BILLY takes a verse and is joined by Jesse for the chorus.

ANGLE ON: JESSE sings the final verse passionately.

ANGLE ON: BILLY PLAYING SOLO so that WE CAN SEE him playing it close up.

JESSE and BILLY sing the final lyrics.

WE SEE MICHELLE waiting until Billy hits the stop button to stop recording so she can clap.

WE SEE BILLY hitting the stop button.

ANGLE - FULL SHOT

MICHELLE

(Clapping)

You guys should record an album.

BILLY

We were going to. We need to polish some of the songs we have and write a couple new ones too. Then, since I have my laptop and a mixer, we can record it ourselves.

JESSE

I hear there's places you can go to get distribution online.

BILLY

That's what I was thinking.

MICHELLE

Come up with a band name and I'll design a logo.

BILLY

We'll need to set up a website once we have a name too.

MICHELLE

I can help with that. I can knock out an simple but effective site for you guys.

JACK

I know how to build websites too.

BILLY

We should discuss some ideas. And Jack you should let her do the site if she can, still acting as the liason for telling her what we want but we need you as a part of the band, not coding and uploading.

JACK

I can live with that. What's the name of this great band we're discussing the formation of?

BILLY

Motion for the submission of band names to vote upon.

JESSE

Definitely. I say we call ourselves Fear Spawn.

CURT

That's stupid. How about Spektrum, with a K instead of a C. It's the German spelling.

JACK

No, that's lame. Besides I think it is the name of some German Twink Trance group. Let them have it.

BILLY

Jefferson, Jones, Martin and Pratt? It's alphabetical.

JACK

I don't like it.

Jack leaves the room, walking into the kitchen.

CURT

Me either.

ANGLE - JESSE takes a shot and finishes off what's left in the 2-Liter BOTTLE OF COKE CLASSIC.

JESSE

Not really working for me. What about...

(Beat)

Still Thinking Of A Name?

BILLY

That works for now, as far as I'm concerned.

Jack and Curt both nod.

MICHELLE

So what's first?

JESSE

What's first is I just downed the last of that Coke with that Jack Daniel's.

(Shouting into the kitchen)

Jack, we need more red Coke!

BILLY

That's funny...

MICHELLE

You guys come up with a name and I'll work up some logos and branding ideas for a site.

BILLY

I love you baby.

MICHELLE

I know. I love you too.

Michelle kisses Billy goodbye.

Billy turns back to the band and holds up his laptop and a little USB mixer with cables and mics.

CUT TO:

EST. ST. JAMES PLACE, DAY

TIME LAPSE SHOT: WE SEE the span from just after dawn up to about 10:00 AM.

ROLL OPENING TITLES

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

It's dark and empty.

WE HEAR the SOUND OF KEYS and a DOOR BEING UNLOCKED.

Billy walks in and the alarm starts going off.

He locks the door quickly and hurries to enter the code to turn off the security system.

He turns on the soda fountain and grabs a cup to get a drink.

INT. ST. JAMES PLACE, KITCHEN

Billy heads to the breaker box and hits a couple of the switches and the restaurant comes to life.

WE SEE the FRONT OF THE HOUSE being lit up as the power is switched on.

Back in the kitchen, Billy turns on the oven.

Billy walks over to the radio and inserts a CD.

"Minimum Wage" (By They Might Be Giants) plays over a SERIES OF SHOTS.

[NOTE: Envisioned in a style similar to the quick series of shots used in "Requiem For A Dream", very tightly cut together, and sped up 1.5 to 2 times normal speed.]

SERIES OF SHOTS: 2x OR GREATER SPEED PLAY-BACK

WE SEE ACTION SHOTS of Billy working as a cook.

WE SEE Billy rolling out pizza shells.

WE SEE Billy folding boxes.

WE SEE Billy grabbing tickets in from the window and preparing the orders.

WE SEE A TIME LAPSE SHOT OF Billy loading the make table.

WE SEE Billy cutting lettuce. bell peppers, sandwich meat (and bagging).

WE SEE Billy doing dishes.

WE SEE Billy wiping pans and sweeping.

WE SEE Billy taking out the trash.

END SERIES OF SHOTS with a normal speed shot of Billy looking around and walking out of the clean kitchen that is ready for the evening crew to start their shift.

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

"Down" (By Dustin Kaufman & The 45th Street Band) plays over the stereo system.

Michelle is behind the bar, filling cheese and red pepper shakers.

Jesse and Jack are sitting at the bar, drinking beer.

JESSE

Dude, fuck that. I bet you a dollar to a draw that if you found a way to have a million soldier march on the mall in front of the Capitol, no one would be able to step out of their political bullshit long enough to see the security risk of having such a large percentage of the military in one place. Anywhere from one to a dozen rockets would wipe them out.

JACK

You're drunk. The military leaders wouldn't let it happen.

JESSE

The higher ups who would command it, like the generals, are involved in the political side of it. Sorry, but I most respectfully disagree. Because you're wrong.

JACK

Whatever.

ANOTHER ANGLE

Billy steps out from the kitchen, wiping his hands on his apron.

BILLY

I heard what you guys were talking about from the kitchen and I had to come up here to throw my two cents on the bar.

JESSE
Of course you did.

JACK
Well Billy, you are you.

MICHELLE
Yah, he is.

BILLY
Thanks a lot honey.

MICHELLE
Love you.

Billy winks at her.

BILLY
Jacks right. And although I agree about beurocrats not being able to step out of the political bull-shit long enough to do their fucking job instead of using it as a dodge, unless the people in charge of the International Banking Community actually had that much influence upon either the leaders of the military or such persuasive patriotic propoganda that would influence that many active members of the military to voluntarily attend such a demonstration of military might. Remember Tienemen Square? If the United States were to fall, it wouldn't be through such oblivity but perhaps a false flag operation of a significantly smaller gathering, such as 25,000. Honestly, even though I'm not a patriot for the sake of patriotism, I'm proud to be a fuckin American and think your negative attitude towards the U.S. is off base.

JESSE
I didn't say I was gonna push the button to blow them up.

JACK
Jesse, seriously. Your drunk man. Shut up.

JESSE
Fine. But I'm doing it because I want to, not because...

MICHELLE
What are you, six years old?

JESSE
Billy? You gonna let her talk to me like that?

BILLY

Dude, this model has a voice of her own.

MICHELLE

Which I occasionally choose to refrain from using. You should try it sometime.

JESSE

Why do you hate me so much?

MICHELLE

I don't hate you. I just like to torture you.

(BEAT)

You know I'm just messing with you.

JESSE

Right.

BILLY

Oh, and Jack's also right that you should shut up because you're drunk.

Jesse flips Billy the finger as Billy returns to the KITCHEN.

CUT TO:

EXT. PARK, PICNIC AREA - MORNING

Billy, Michelle, Jesse, Jack and Curt are sitting around the picnic area eating wrapped breakfast items they took to-go from a local greasy-spoon diner by the look of the greasy bags.

MICHELLE

I can't believe you guys recorded all of that music last night.

BILLY

Twelve songs in eight hours is easier when they're recorded live as a group. We just dialed in our respective tones, positioned a few microphones carefully, and jammed.

JESSE

The way it should be.

WE SEE JACK who has been grooving to the music coming from his headphones, take the headphones out.

JACK

Seriously, I just want to listen to this over and over. I didn't know I could play like that.

CURT

I didn't know they could make such awesome sausage egg and cheese biscuits. I'm in love with these.

JESSE
Is that your second?

CURT
Third.

JACK
Dude!

JESSE
We each got two, asshole.

CURT
Michelle doesn't mind.

MICHELLE
Yah, it's okay. I only want one.

CURT
See?

JESSE
Well, don't just assume it. Ask her.

BILLY
Really dude.

CURT
Michelle?

MICHELLE
He did ask me, when we walked from the car.

CURT
Thank you.

Michelle smiles at Curt. Curt smiles at Jesse.

JESSE
Michelle, I swear you do that just to antagonize me.

MICHELLE
I do. You figured me out. I spend all of my time coming up with ways to mess with you.

JESSE
See?

MICHELLE
You're inviting it. I'm just obliging you.

JESSE
Well, don't.

INT. BILLY'S APARTMENT, LIVING ROOM - DAY

Billy is sitting on the couch, working on his laptop, watching Headline News on mute and listening to the radio on his stereo system.

Michelle unlocks and opens the apartment door and starts bringing in a couple boxes and a guitar case.

BILLY

Hey honey. When did you get the guitar case?

MICHELLE

When I got my guitar.

BILLY

You started playing?

MICHELLE

I've played for a really long time. Since I was in fourth grade.

BILLY

I didn't know you even played.

MICHELLE

You never asked.

BILLY

Well, I want to hear you play.

MICHELLE

Too bad. Maybe someday.

BILLY

You're a tease.

MICHELLE

But I always deliver with you.

BILLY

And I love for that.

MICHELLE

I know.

CUT TO:

EXT. DANCE CLUB - (OPTIONAL SCENE STILL)

WE SEE an EXTREME CLOSE-UP OF A SUBWOOFER as a remix of "Whose" (By Eldon Mitchell And Chris Johnson) BOOMS OVER THE P.A.

WE SEE PEOPLE dancing on the DANCE FLOOR.

WE SEE Jesse and Billy, decked out, looking sharp, sitting at a table, sipping on drinks.

ANGLE - Jesse is on his cellphone.

JESSE

So, cool. You're just around the corner?

(Beat)

Alright, see you in a second. We're near the back at a table. Later.

Jesse ends the call and puts his phone in his pocket.

BILLY

That was Matt?

JESSE

Yah, he just did some stand up at the place around the corner.

BILLY

Nice.

JESSE

Yah. So he's gonna hang out for a bit.

BILLY

Right on.

(BEAT)

Is it me or is there just not enough alcohol in this drink?

JESSE

Yah, mine's like drinking a regular coke chasing a shot. Mostly coke.

BILLY

That pisses me off, only because they charged seven dollars for each of them.

ANGLE - JESSE WATCHING DANCE FLOOR

A WOMAN emerges from through the crowded dance floor. She's dancing.

ANGLE - THE WOMAN'S EYES

are locked on Jesse.

ANGLE - JESSE

shifts, leaning up, focusing his attention on her exotic, almost ritualistic dance of seduction.

MATT RICHARDS walks across the bar, almost right past THE WOMAN.

WE SEE Jesse watching them recognize each other and their flirty greeting.

Matt looks around and sees Jesse and Billy.

Jesse waves.

Matt and the woman, JADE WILLIAMS, maneuver themselves through the crowded club to the table where Jesse and Billy are sitting.

MATT
Hey guys. Jesse, Billy.

They shake hands.

BILLY
Matt.
JESSE
Hey Matt. Who's your friend?

JADE
I'm Jade.

She extends her hand to shake Jesse's hand.

Jesse takes her hand, poorly hiding his sudden crush.

JESSE
I'm Jesse. My name is Jesse.

Billy can't help but smile at how Jesse is melting.

BILLY
Jade, I'm Billy. How do you know Matt?

MATT
Jade and I go back a long way.

JADE
I kissed him in second grade.

MATT
And it was like kissing my sister.

JADE
And I tease him about it all the time
too.

CUT TO:

EST. SHOT - EXT. BILLY'S APARTMENT - LATER THAT NIGHT

INT. BILLY'S APARTMENT - LIVING ROOM

Billy, Michelle, Jesse, Jade and Matt are hanging out in the warm abiance.

BILLY
Nice. How was the show?

MATT
Good. I've got this bit I'm doing now
that I really like.

JADE
Can you do it for us?
MATT
It's like five minutes long.

BILLY
I'd like to hear it too.

Jade and Jesse have to break eye contact to each nod they'd like to hear the bit.

MATT
Alright.
(Beat)
I wish people would think more. People aren't stupid, they just don't question so many things they're taught. The purpose of education is to learn how to think, not just memorize facts and formulas.
(Beat, reading)
So, we all know that people believe all kinds of stuff, super-duper, bat-shit crazy stuff. But, so often it's just belief in bat-shit.

SMASH CUT TO:

INT. COMEDY CLUB, STAGE - NIGHT

WE SEE Matt on stage, doing the bit.

MATT
People believe things to make sense of the world and sometimes see the world as they want to, rather than change their views to incorporate better information or ideas about what is real. I knew this one guy, who was like, "Your reality is different than mine." He couldn't even grasp that there was an ultimate truth that is real. For instance, the Trinitarian doctrine, in Christianity, causes one to break the first commandment, the one that Jesus considered the Great Commandment. So this Roman organized, paganistic psuedo-Judeaic, neo-Egyptian-Roman hybrid polytheism under a manufactured shroud of a Sun God monotheism using a veil of the mystery of faith. Y'know what? Mystery solved! But, Roman political moves only led to revolt, at the imposition of Roman Christianity, leading to the crusades, the dark age, the time of the great slaughter. It's okay though, because one day...

(beat)

One day, the Brownie uprising will take place. The Brownies are a little known race of little people, miniature. Bigger than a fairy, smaller than a Smurf would be if the Smurfs weren't total bullshit. So smaller than a leprechan. Fucking Leprechans. If I have a beef with anyone more than Christians, it's the fuckin' Leprechans.

SMASH CUT TO:

INTERCUT: INT. BILLY'S APARTMENT, LIVING ROOM - NIGHT

Billy, Michelle, Jesse and Jade are laughing hysterically.

BILLY

What the fuck?!

MATT

Seriously, I know. Okay, so...

SMASH CUT TO:

INTERCUT: INT. COMEDY CLUB, STAGE - NIGHT

Matt continues, on stage.

MATT

The largely undocumented slaughter and enslavement of the Gnomes was fueled by the Leprechan financed, Dwarf-led military campaign against the midgets, formerly known as Hob-hit, with a 'b' and an 'h', not the Tolkein form Hobbit with double b's. I just said double b's... I like b's... In pairs. Anyway, titties, even though the Dwarves suffered enormous losses in their conquest over the Hob-hits, they then turned on their war-time allies, the Gnomes, whom they blamed for the Dwarven losses as the result of Gnomish military ineptness. At about the same time that the Christians fell in love Dante's 'Divine Comedy' the joke paid off by those who fed into his created, fictional hell, one he could have no real knowledge of in any serious discussion of the afterlife. This book fueled a frenzied fear which was defined by witch-hunts, inquisitions, torture and people being burned at the stake. It also brought a slaughter of dragons to the point of their assumed extinction. I say only time will tell. It was such a shame about the dragons too because they were not fierce

animals. Most of the two-dozen breeds between the three species did not even have the ability to produce flames or 'breathe fire' and were actually docile and skittish herbavores. In fact there were only two breeds that could breathe fire of which only one was a carnivore, but even then was an omnivore. That breed was the most intelligent and because they always had a relatively low population, their nature to be reclusive would suggest that since they are as tempermental as they are, and usually only aggressive if provoked sufficiently, they could be taking their time to build up their numbers, hiding only until they launch an offensive in retaliation for day gone by. How's that for fear-mongering? Because of that particular breed of dragon's intelligence, and their legendary wealth as chronicled in what we've known as fiction, they'd likely be online and would probably love eBay. Dragon1072 probably means something different than what you think. The gnomes are still enslaved and live in large numbers as laborers under strict totalitarian control of the Leprechans who keep the Gnomes in line with the threat of turning them into stone and selling them as lawn statues. The Leprechans are also actually in charge of the world, by the way. Money makes the world go around and they've had control over the gold for a long time. They own the international banks. Why do you think you've never seen any of the heads of the international banks? Why do you think they meet behind closed doors? Because their fucking Leprechans, sitting in their huge fucking penthouses with their double rainbow pots of gold. It's the perfect explanation for the Federal Gold-Heist, when the U.S. Government required all citizens to cash in their gold, when we lost the gold standard economy. But ah, the Brownies, I mentioned the Brownie uprising earlier. The Brownies retreated to three main Brownie Metropolises that they've lived at, like their forefathers had, since they were forced into hiding for their survival. In the past fifteen years though the Brownies have really flourished. They've been able to utilize the internet and mail system to

effectively unite the three locations and sufficiently boost their economy as they are quite technologically adept at this point. Many of them write code. For your consideration, one of the main desktop interfaces for Linux systems is called Gnome in honor of those still in captivity. Hence, you can see their involvement in such a cause as this was about freedom beyond just software. So, hopefully, the Brownies have been able to locate any remaining dragons and are preparing for the uprising. So now, every time I see a garden Gnome statue or hear an Evangelical Christian Revelationist that is propogating self-fullfilled demise, I yell. At the top of my lungs I scream, "Fuck you Leprechans! The Brownies will have their day and with the aid of the dragons, they will liberate the enslaved and avenge the fallen!

THE AUDIENCE greets him with laughter and applause.

MATT (CONT'D)

So yah, can you believe my organic chemistry professor wouldn't even take my paper? He told me I wasn't actually a student and had never been enrolled. That's when I realized that I should probably head to the Farmers Market that I go to on Saturdays and ask the one vendor I buy from exactly what kind of mushrooms I was buying from him.

SMASH CUT TO:

INT. BILLY'S APARTMENT, LIVING ROOM - NIGHT

Matt has just finished telling the story and the room is still reacting.

BILLY

Dude, that some funny shit.

MATT

Thanks. It's better live.

ANGLE - JADE turns to Jesse.

JADE

I need some air. Come with me?

JESSE

Sure.

Jesse and Jade get up to leave.

BILLY
You guys taking off?

JADE
No, just getting some air.

JESSE
We'll be back.

They leave and WE SEE THE DOOR CLOSED behind them.

CUT TO:

EXT. RESIDENTIAL STREET, SIDEWALK - NIGHT

Jade and Jesse are walking side by side, talking.

JADE
Matt was telling me you guys were putting together a band.

JESSE
Well, there's some things we're still hammering out but it's coming along. Been able to book some gigs at least.

JADE
What's still being hammered out?

JESSE
Not much really. Still not digging the name of the band. It seems like we need something that's really explosive, like Canon And Balls.

JADE
Nice. Gives the cock visual and it tells you it's really heavy metal, not just literally.

JESSE
What do you do?

JADE
I'm a model.

JESSE
Cool. I bet you get a lot of work.

JADE
It's busy sometimes. It's enough to live on, finally, for now.

JESSE
Well, life's not static. Do you travel much?

JADE

Not too much. I've been to Chicago, Denver, St. Louis and also New York a couple times. Been to LA to visit but didn't do any work when I was there.

JESSE

That's a part of this whole rock band thing I'm really gonna dig. I love to travel. To be on tour, on the road, playing gigs six nights a week, that's living.

JADE

Seems lonely to me. At least it is for me sometimes.

JESSE

How are you lonely. I bet you have all sorts of guys hitting on you.

JADE

That's just it. They just want to hit on me. Hit it and quit it. They're always the same. I try to be good humored about it.

JESSE

Well, you are beautiful, wouldn't you say?

JADE

Yes and thank you.

(beat)

I think you're handsome.

They stop walking.

JESSE

Thank you.

Jesse looks at Jade and she leans in to kiss him.

ANOTHER ANGLE - Jesse responds passionately.

TRANSITION TO:

EXT. PARK, BASEBALL DIAMOND - MID-MORNING

Billy, Jesse, Jack, Curt, Michelle, Matt, Jade are playing a team of seven other friends in a game of kickball.

The positions are the same except they're right and left fielders only, no center-fielder and no shortstop. The Fielders move more towards the center.

WE HEAR "Kick It Off" (By Chris Johnson) playing over a SERIES OF SHOTS of the game.

WE SEE A SERIES OF SHOTS of action from the drama of the game.

EXT. STREET - NIGHT

"Ay, oh" (by Dustin Kaufman & The 45th Street Band) plays as we watch a SLOW-MOTION SHOT (Ala Tarantino's "Reservoir Dogs" and the Beatles' "Abbey Road") of Billy, Jesse, Jack and Curt walking down the street.

Jesse has a pool cue in a case and Jack has a cue in a carry bag slung over his shoulder.

The quartet walks across a street, through a parking lot.

They enter a bar.

INT. BAR, POOL ROOM

Brief SERIES OF SHOTS of the pool game as "Ay, oh" continues to play.

Billy stands by the hi-top on a barstool as Jesse shoots.

BILLY

You know, I found out something about Michelle that I didn't know before.

JESSE

What's that? A kinky fetish?

BILLY

No. Apparently she plays guitar and has since she was a kid.

JESSE

Why didn't we know that.

BILLY

Get this. It's 'cause she said I didn't ask.

JESSE

What's wrong with you.

BILLY

She must have kept the guitar under her bed or buried in her closet because I never saw it at her place. I never saw picks because she keeps them in her case with her capo and slide.

CUT TO:

INT. BILLY'S APARTMENT, BEDROOM - AFTERNOON

The room is set up as a make-shift studio, using Billy's laptop, a USB Mixer and some microphones.

Jesse is messing with his microphone.

JESSE

So, I got in touch with a few more places and we got a couple more gigs next week. Nice, huh?

BILLY

Definitely. We should schedule a few photo shoots to have some band pics for the website.

JESSE

Good idea.

BILLY

Do you do any other kind of creative stuff like photography or painting or anything like that?

JESSE

Not really. Kind of a one trick pony here. But it's a hell of a trick. Why?

BILLY

Well Curt is kind of a painter too. Thought it might be cool to post some of his work on the site.

JESSE

If he wants to put it up there I think that's cool. Maybe I'll just post little blurbs from time to time. I'm sure Jack will want to journal.

BILLY

Probably.

JESSE

You got anything to put on there then?

BILLY

Well, not really sure yet. I've been thinking about it. I always like the sculptures at museums. Something about the ageless beauty of an ancient marble statue that looks like it was carved yesterday.

JESSE

Well you're not going to start carving marble any time soon, I'm sure of that. What about that artwork you do on the computer?

BILLY

I didn't even think about that for some reason. It's just something I do.

JESSE

I have three of them I use as wallpaper dude.

BILLY

Really?

JESSE

Yah.

INT. BILLY'S APARTMENT, BEDROOM - NIGHT

Billy is sitting on the bed. Michelle is on the other side of the bed and leans over to get her guitar out of the case.

Billy turns to see what she's doing.

MICHELLE

Do you still want to hear me play?

BILLY

Finally. Yes. Please. It's been killing me.

MICHELLE

I wrote this for you.

BILLY

You write songs?

MICHELLE

It's kind of like asking if I can both read and write. However I can not sight read sheet music very well.

BILLY

Neither can I.

Michelle checks her tuning and then starts playing "Everything I See (Paper Cup)" (By Chris Johnson) on her acoustic guitar.

It's very bluesy, a bit swampy, but sweet.

MICHELLE (SINGING)

Break it up, just to take a little time,
if you make it up, when you're needing a
line, you're gonna find, it works out
fine, in the end and it's alright.

Billy takes it in.

MICHELLE (SINGING, CONT'D)

Like a sunny day, birds all over the
place, when I see your face, now I see
your face all the time. There's only
light, in your eyes and it's alright.
Like a paper cup and a bottle of wine,
if I gave it up, I'd be thirsty all the
time, and you know, it's not the same,
and I'm to blame anymore. But in your
arms, you hold me tight and it feels so
right.

ANGLE ON BILLY AS MICHELLE HITS THE CHORUS.

MICHELLE (SINGING, CONT'D)
And tonight I'm gonna hold you in my
arms if that's alright, 'cause today you
made me feel, in my heart that it's
alright. 'Cause ev'rywhere I go and
everything that I do, everything that I
see reminds me of you.

ANGLE ON MICHELLE PLAYING THE FILL BEFORE THE SECOND VERSE.

MICHELLE (SINGING, CONT'D)
Got a copper pick and a grin on my face.
If you bring it up, I'm gonna take you
to a place tonight. Oh, by the way.
I'd love you, anyway. Like a paper cup
and a bottle of wine, if I gave it up,
I'd be thirsty all the time. And you
know, it's not the same and I'm to
blame anymore.

ANGLE ON BILLY AND MICHELLE.

MICHELLE (SINGING, CONT'D)
And tonight I'm gonna hold you in my
arms if that's alright, 'cause today you
made me feel, in my heart that it's
alright. 'Cause ev'rywhere I go and
everything that I do, everything that I
see reminds me of you.

OPPOSITE ANGLE ON MICHELLE AND BILLY.

MICHELLE (SINGING, CONT'D)
When the paper truck drives by just
before dawn, I'm gonna give it up, I'm
gonna sing me a song. And you know,
it's much too late but, still I wait,
for a sign...

Billy's reaction is subdued and hard to read.

BILLY
Nice. I like it.

ANGLE - MICHELLE

WE SEE MICHELLE'S LOOK OF FRUSTRATION as she turns to put her
guitar away.

CUT TO:

EST. SHOT - EXT. ST JAMES PLACE - DUSK

INT. ST. JAMES PLACE, KITCHEN

Billy is cutting and plating up three sandwiches.

He puts the plates and the ticket in the window.

BILLY
Order up.

He walks out front.

INT. ST. JAMES PLACE, FRONT OF THE HOUSE, BAR

Jesse, Curt and Jack are sitting at the bar as Michelle serves them their sandwiches. Billy walks around and sits down.

BILLY
So, hope you guys choke on those sandwiches. I've come to find out my girl Michelle here is a bit of a picker.

JACK
How's that?

JESSE
She plays guitar.

MICHELLE
Yah, a little bit.

BILLY
She's being modest.

CURT
Billy.

BILLY
What.

CURT
I need barbeque sauce. Good sandwich, just needs sauce.

JACK
Curt, are you paying attention?

CURT
What?

BILLY
Michelle's a really good guitarist and singer.

Curt gestures and points at Michelle.

CURT
Alright. Cool.

MICHELLE
Nice. See, it's not that big of a deal.

BILLY

Except for the fact that you can actually play really well honey.

JESSE

Yah? We'll all have to put you on the spot soon.

CUT TO:

INT. BILLY'S APARTMENT, LIVING ROOM - NIGHT

Billy, Jesse, Jack, Curt and Michelle are sitting around listening to the final seconds of a song.

BILLY

So that's it. That's the whole album mastered.

It's hard to guage how each person is feeling by their expressions.

CURT

I like it.

JACK

It's definitely solid.

JESSE

I'm a little surprised that we sound that good.

BILLY

It's all about the tone, bro.

Michelle is awkwardly silent.

JESSE

What did you think Michelle?

MICHELLE

I liked it.

CUT TO:

INT. BILLY'S APARTMENT - LIVING ROOM - NIGHT

Michelle is on the couch as WE SEE Billy walk out of the room.

Michelle picks up Billy's laptop, which was on, and sticks a USB drive into the side.

WE SEE A SCREEN-CAPTURE FOLLOWING THE CURSOR, which Michelle is controlling to go in to Finder (on Mac OS X) to Music, Garageband, etc. to copy the Garageband session recordings that the band did.

She waits for the files to transfer.

The transfer completes. She ejects the USB drive and closes Finder, hitting a hot corner and putting the screensaver back up.

Billy walks back in the room to find Michelle sitting on her laptop, playing a game.

Billy sits down next to her and picks up his laptop.

He moves the mouse and the screensaver goes away.

Billy turns to Michelle and looks seriously into her eyes.

BILLY

You know I really like having you here.

MICHELLE

I don't want to be anywhere else.
However, that being said, I do need to
go home tonight.

She closes up her laptop.

CUT TO:

INT. MICHELLE'S APARTMENT, BEDROOM - LATER THAT NIGHT

Michelle is sitting at her computer, holding her guitar.

WE SEE A SCREENSHOT of Michelle dragging the files onto the desktop and her launching one of them with Garageband.

WE SEE a new live instrument being added and when the input is selected and turned on, WE HEAR the audio from the microphone in front of Michelle that we'd previously not been hearing MICHELLE

Testing, testing. One. Two. Test.
Test.

Michelle hits record and we watch as she adds her own contributions to the recordings, background vocals, fill vocals and extra rhythm guitar and a few bits of lead as well to the song, "Always Reminds" (By Chris Johnson and Eric Boyce).

CUT TO:

INT. BAR, STAGE - NIGHT

Billy, Jesse, Jack and Curt are on stage performing in front of a kind of inattentive audience, though there are many who are listening, they're not actively listening. There's a lot of chatter.

The song lingers a bit then comes to an end with only semi-enthusiastic applause.

BILLY

Thanks everyone. We're Still Thinking

Of A Name. Seriously, that's our name. No. We are still just going by that until we come up with a better name. If you like what you hear, sign our email list and we'll keep you updated on stuff like the album we're working on. Thanks. Savage DeWalt will be on next.

The audience applauds as the band walks off stage.

EXT. BAR, BEHIND THE BAR - NIGHT

Billy is putting his gear away.

Jack and Jesse walk up to put their gear away.

BILLY

Guys, we can do better than that. We need to seriously step it up a notch.

JACK

You're right. Those people should have had their asses rocked off.

JESSE

Agreed. We need to rock out more.
Curt comes over with his drums on a dolly.

CURT

What?

BILLY

Curt, you just keep rockin' out buddy.

CURT

I do what I do. And I do rock out.

BILLY

Yes, you do

CUT TO:

INT. BAR, STAGE - NIGHT

There's a banner that reads "OPEN MIC NIGHT".

Michelle is on stage.

ANGLE - WE SEE Billy in the audience, watching.

ANGLE - Michelle starts to sing.

MICHELLE (SINGING)

(|: G - C/Am/Am-sus - D - E :|)
Once you became the one that I loved,
I've become a better me than I knew I
could be. I am kinder. I am gentler.

But, I am stronger too.

ANOTHER ANGLE - Michelle continues to play.

MICHELLE (SINGING, CONT'D)

(|: D - G - E - Am-sus/Am: |)

And now I'm reaching out to someone who I never got to know. It feels as if I did but anymore I'm not so sure. I'm reaching out to hear from you that you're not far away. I'm reaching out to say I'd love you to be here.

WE SEE Billy responding after the verse.

DISSOLVE TO:

INT. BILLY'S APARTMENT, BEDROOM - MORNING

Billy and Michelle are just waking up.

BILLY

Why don't I have a cat?

MICHELLE

Because you're too self-involved.

BILLY

Wow. Good fucking morning to you to honey.

MICHELLE

Whoa, pump the brakes. I'm not sure what you heard but I'm not saying you're self-involved to the extreme, I'm just saying you're too self-involved to own a pet.

BILLY

Whatever, your implication is that it's a character flaw.

MICHELLE

Perhaps as constructive criticism. Because actually if you weren't self-involved, you might have phrased more it like, we should get a cat, Michelle.

BILLY

Whatever, I have to go to work.

Billy storms out and WE SEE MICHELLE's look of awe at Billy's audacity.

Michelle sits up and quickly gets dressed.

INT. BILLY'S APARTMENT, HALLWAY

Billy steps out of the bathroom as Michelle pushes by him, headed straight for the front door, hurriedly and purposefully slamming the front door.

ANGLE - WE SEE A FRAMED PICTURE OF MICHELLE AND BILLY crashing to the floor, breaking the glass.CUT TO:

INT. ST. JAMES PLACE, KITCHEN

Billy is rolling out the dough for pizza crust shells.

EXT. ST. JAMES PLACE, FRONT DOOR, MORNING

Michelle walks up, looking inside the restaurant, and POUNDS on the door.

She waits about 10 seconds and POUNDS again.

She waits another 15 seconds and POUNDS again, harder.

She waits another 5 seconds and is about to start again, wait's a beat and then knocks about normal.

Another couple seconds pass and WE HEAR THE DOOR BEING UNLOCKED. Billy doesn't open the door though.

Michelle walks inside.

CUT TO:

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

Michelle enters, watching Billy dart to the kitchen without a word. She turns and locks the front door and casually, walks back to the kitchen.

INT. ST. JAMES PLACE, KITCHEN

Michelle walks into the kitchen and sees Billy scraping the oven.

MICHELLE
Hello, Michelle.

BILLY
Whatever, hi.

MICHELLE
Look, I'm not going to do this.

BILLY
Fine, do what you like. Michelle, I'm busy. Don't you have stuff to setup up front?

MICHELLE
Look, I dare say you can hold off on cleaning the oven that was cleaned last

night.

BILLY

Look, I don't tell you how to run your little world up front, so don't tell me what I do and don't need to do.

MICHELLE

I'm not telling you how to do your job. I'm telling you we need to civil. I over-reacted this morning and I think you'll agree we both did. I don't want to be upset with you. I don't want you to be upset with me.

BILLY

Okay, we're okay.

MICHELLE

Are we?

BILLY

Uh-huh.

MICHELLE

Alright.

Michelle looks uncertain about the authenticity of his acceptance.

CUT TO:

INT. BAR, BOOTH TABLE, LATER THAT NIGHT

Jesse, Jack and Curt are sitting around a basket of hot wings, drinking beer.

JACK

So, they're coming soon, right?

JESSE

Yah, that's what Billy said.

CURT

I've been wondering what it would be like if Michelle joined the band, if she actually can sing and stuff.

JESSE

Huh, that could be cool. we could have a broader sonic palette as a band with her singing.

JACK

I heard her sing karaoke once when we worked at the theater together.

JESSE

And?

JACK

Let's just say, I wouldn't be opposed to her being a member of the band. In fact I don't know why we haven't begged her to join the band yet.

JESSE

She hasn't shown much interest in doing it.

Billy walks up to the table with Michelle.

JESSE (CONT.)

We were just talking about you.

BILLY

Yah? What did I do now?

JACK

Assumed too much.

Curt snickers, followed by the other two.

BILLY

Right... whatever.

Billy sits next to Curt, who is against the back of the W WE SEE Michelle getting frustrated when she thinks that she's sitting next to Billy but he's hogging the booth, oblivious to not leaving her any room to sit.

Jesse has moved over giving more than enough room for Michelle to sit next to him.

Michelle pulls a CD-R out of her bag and sets it on the table.

BILLY

What's that?

MICHELLE

The album you guys recorded, with some adjustments.

JESSE

Wow, you remastered the album?

BILLY

Baby, how did you get the recordings?

MICHELLE

Well, I... I pulled them off of your computer so that I could work on them on my computer.

BILLY

Well, what did you do?

MICHELLE

I added some tracks?

CURT
Right fuckin' on.

BILLY
Whoa, wait. You did what?

Jesse and Jack are confused by Billy's reaction.

MICHELLE
Billy, let me finish. I did background on a couple of tracks and then on a couple others, I replaced some of the vocals and...

BILLY
You had no fucking right to do that!

JESSE
Whoa partner, cool your jets.

BILLY
I'm not your fucking partner Jesse. This is between me and Michelle.

JACK
Actually, Billy, this is a band matter.

BILLY
Whatever, we're not doing this. Got it Michelle.

JESSE
Really!? You're own girlfriend and you're not even going to listen to it first?

BILLY
Look, we don't have time for this. We have to go on stage. 'WE', the band.

Billy stares sharply at Michelle for a beat and then gets up and walks off.

JACK
This is gonna be fun.

CURT
What do you mean? This is gonna suck.

JESSE
It's sarcasm Curt.

CURT
Oh.

JESSE
(to Michelle)
Don't worry, we'll work this out.

MICHELLE
Thanks Jesse.

CUT TO:

EST. SHOT - EXT. BAR - NIGHT

INT. BAR, STAGE

Jesse, Billy, Jack and Curt are on stage playing "The Honk Song"
(By Chris Johnson).

Billy repeatedly stops playing, even dropping verses and
slamming down gulps of his Jack and Coke.

WE SEE DIFFERENT ANGLES OF JESSE, JACK AND CURT, exchanging
glances at Billy's onstage meltdown.

WE SEE BILLY step out in front of the band while Jesse is in the
middle of some vocals. Billy's sloppy drunk and not playing in
key, nor with the band. Billy snatches a bottle of beer from
one of the audience member's hands and starts 'soloing' with it.

Jesse touches Billy's arm, and Billy swings his arm around and
hit's Jesse in the head with his hand, causing Billy's grip on
the beer bottle to loosen and fly into the band's equipment.

JESSE
What the fuck is wrong with you!?

Billy charges Jesse, but Jack steps in and with Curt's help and
at this point, even a couple audience members, they restrain
Billy.

JACK
Dude, it's time you left Billy.

BILLY
Fuck you Jack.

JESSE
Fuck you Billy!

Jesse cold-cocks Billy, knocking him off balance and to the
floor.

JESSE
He said it's time for you to leave.
(Beat)
Oh, and you're an fucking asshole to
make me have to do that.

Jesse and the rest of the band walk off stage, leaving Billy on
the ground.

TRANSITION TO:

EST. SHOT: EXT. ST. JAMES PLACE, FRONT - DAY

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

WE SEE A SLOW PANNING-SHOT across to the end of the bar, where WE SEE the owner JAMES, an spiffy, young-looking, middle-aged man who's rather dressed-down, to a 'suburban ultra-casual' look.

ANOTHER ANGLE - WE SEE Billy walk out of the kitchen.

BILLY

Here's the inventory sheet, James.

JAMES

Good.

James puts on his reading glasses, just to peruse the list.

JAMES (CONT.)

How can we need jalepenos?

BILLY

I don't know. I think that seventeen year old you hired has been stealing some stuff though. I think he might be stealing pepperoni by taking home to-go boxes.

JAMES

Well, we can't have that.

BILLY

I know.

ANGLE - WE SEE MICHELLE walk in through the kitchen door and go over to the register to clock in for her shift.

JAMES

Hi, Michelle.

MICHELLE

Hi.

BILLY

(quietly to James)

Can I talk to you about something in the booth?

JAMES

Sure.

CUT TO:

INT. ST. JAMES PLACE, BOOTH TABLE

Billy slides into the booth and James is facing him, in the corner booth.

JAMES (CONT.)

What's up?

BILLY

I'm just really confused. I don't know that I can work here anymore with Michelle here. So, I think I want to give my two weeks notice.

JAMES

Look son, you don't shit in your mess-kit. You got involved with her, that's your choice. You wanna quit though? If you wanna quit, fine, but you can walk out that door right now, cause if you're somewhere else, you're body should be there too. It's my business and you know what, you're replaceable, but think about it. Where are you gonna go, really? You like this place, don't you?

BILLY

Yah.

JAMES

Well, don't be so enthusiastic about it. Hey, someday I might decide to sell this place to you.

BILLY

Right on. Thanks James.

Billy gets up.

JAMES

Okay.

James gets up and stops Billy who had began to walk away. They stand face to face.

JAMES (CONT.)

So, you're gonna do what you need to do to resolve whatever you need to resolve, verstehen?

BILLY

Verstanden.

JAMES

Your shift is over, right?

BILLY

Yah, they're setting up to do a little prep I left for them.

JAMES

Good. Get out of here and enjoy yourself tonight. I'll order this.

James holds up the inventory/order form.

WE SEE Billy leave and James walks over to the bar, where Michelle is putting on her apron.

MICHELLE
Is everything okay?

JAMES
Is it?

MICHELLE
Well, it's complicated.

JAMES
Then uncomplicate it.

MICHELLE
(Laughing, Smiling Big)
Okay.

JESSE (O.C.)
I swear, it shall be done.

MICHELLE
Princess Bride.

JESSE
You always were good at movie-tag.

JAMES
Michelle, keep them working in the kitchen. I don't pay them to smoke cigarettes at the bar.

MICHELLE
Okay, get out of here.

James pats his pockets.

JAMES
Do you see my cigarettes?

MICHELLE
They're where you always leave them.

JAMES
Okay, there they are. Okay, take the helm.
(Points at Jesse)
And, you...

James just looks at Jesse, who pauses from sitting at the bar for a couple beats, continuing to point. Then, shakes his finger and turns to go out the kitchen.

JAMES (CONT.)
Okay. Bye.

James disappears into the kitchen.

JESSE
Wow, he's a trip.

MICHELLE
What's going on?

JESSE
Well, to be direct, we listened to the album with your, um, enhancements, and we want you to join the band.

MICHELLE
Define 'we'. Does that include Billy?

BILLY (O.C.)
Yah?

WE SEE Michelle and Jesse turning to see Billy

BILLY (CONT.)
I forgot something, so I had to come back. I'm sorry couldn't help but eavesdrop on your conversation. The band? The band that I started?

JESSE
Yah, call it what you want. It's your band. We all quit and are asking if Michelle wants to form a band with us. So, you're still in charge of your band, but you'll only be playing with yourself now.

We see ONE OF THE YOUNG COOKS poke his head out of the kitchen.

YOUNG COOK
Aw, dude, burn.

BILLY
Get back in the kitchen.

JESSE
Look, Billy, we've been friends a long time. Ya' kinda need to pull your head out of your ass.

MICHELLE
Yah, why does it need to be 'your' band? I mean, shit, you've just turned into this rampant control-freak.

BILLY
What the fuck!? Are you god-damned kidding me? So, I'm not supposed to take interest in pursuing the direction I want?

MICHELLE
You're not the only member. I mean

isn't that the god-damned cliché? The control-freak rock star? How does that story end?

BILLY
Whatever, you're not in the band.

JESSE
Uh, look, I'm not going to let you talk to her like that. I mean if you're just after a silent trophy-wife fuck-toy, then perhaps Michelle is the wrong girl for you.

BILLY
Wow! Now, that coming from you is just priceless.

JESSE
Get over your jealousy and join the team dude.

Billy turns to walk out the front door. He silently leaves.

Michelle and Jesse just look at each other shaking their heads.

FADE OUT:

EST. SHOT: EXT. APARTMENT COMPLEX,

INT. BILLY'S APARTMENT, Kitchen

Billy walks into the kitchen.

Billy is still waking up, as he gets a glass of juice.

EXT. BILLY'S APARTMENT - MORNING

Billy exits his apartment, turning off the light, and locking the door.

He turns and puts in his headphones, connected to his music player.

WE HEAR the song "Always Reminds" (By Chris Johnson and Eric Boyce) sung by Billy and Michelle playing over the following scenes.

EXT. STREET - MORNING

WE SEE BILLY, walking by several locations, in a SERIES OF SHOTS.

SERIES OF SHOTS:

WE SEE BILLY walking down the street, past the stores, interesting alcoves, and other eye-candy on his walk.

EXT. ROAD, MORNING

WE SEE BILLY walking from a distance TOWARD THE CAMERA up the red brick road.

EST. SHOT - EXT. ST. JAMES PLACE, EARLY MORNING

Billy is the first one there by the looks of the parking lot.

EXT. ST. JAMES PLACE, BACK OF THE RESTAURANT, KITCHEN DOOR

Billy walks up to the kitchen door to get into the restaurant

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

It's dark and empty.

INT. ST. JAMES PLACE, KITCHEN

WE HEAR the SOUND OF KEYS and a DOOR BEING UNLOCKED.

Billy walks in and the alarm starts going off.

He locks the door quickly behind him,

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

Billy rushes up front, to enter the code to turn off the security system.

He turns on the soda fountain and grabs a cup to get a drink.

INT. ST. JAMES PLACE, KITCHEN

Billy heads to the breaker box and hits a couple of the switches and the restaurant comes to life.

INSERT SHOT - INT. ST. JAMES PLACE, FRONT OF THE HOUSE

WE SEE the FRONT OF THE HOUSE being lit up as the power is switched on.

INT. ST. JAMES PLACE, KITCHEN

Back in the kitchen, Billy turns on the oven. "Always Reminds" (By Chris Johnson and Eric Boyce) continues to play over a SERIES OF SHOTS.

SERIES OF SHOTS: TIME-LAPSE

WE SEE ACTION SHOTS of Billy working as a cook.

WE SEE Billy rolling out pizza shells.

WE SEE Billy folding boxes.

WE SEE Billy grabbing tickets in from the window and preparing the orders.

WE SEE A TIME LAPSE SHOT OF Billy loading the make table.

WE SEE Billy cutting lettuce. bell peppers, sandwich meat and bagging it.

WE SEE Billy doing dishes.

WE SEE Billy wiping pans and sweeping.

WE SEE Billy taking out the trash.

END SERIES OF SHOTS with a normal speed shot of Billy looking around and walking out of the clean kitchen, as "Always Reminds" ends.

CUT TO:

INT. ST. JAMES PLACE, FRONT OF THE HOUSE - DUSK

Billy walks out of the kitchen to find Jesse, Jack and Curt entering through the front door.

Michelle is just taking off her apron.

BILLY

So, you're going with them to go practice?

MICHELLE

That's the plan. Becky just pulled in. Have a good night.

The four of them start to leave.

Billy watches as they walk away.

Billy starts to turn and WE

SMASH-CUT TO:

SERIES OF SHOTS:

INT. BILLY'S APARTMENT, BEDROOM - NIGHT

WE SEE A SHOT of Billy being controlling while recording with the other three guys, while Michelle watched during that first recording session.

SMASH-CUT TO:

INT. BILLY'S APARTMENT, BEDROOM - MORNING

WE SEE A SHOT of Billy's unenthusiastic response to Michelle playing the song she wrote for him, and then him turning and walking out of the room.

SMASH-CUT TO:

EXT. BILLY'S APARTMENT, FRONT DOOR - MORNING

WE SEE A SHOT of Michelle storming out of Billy's apartment, and WE CAN SEE BILLY in the background before Michelle slams the door.

SMASH-CUT TO:

INT. BAR, STAGE

WE SEE Billy making a jack-ass of himself on stage before getting hit.

SMASH-CUT TO:

INT. ST. JAMES PLACE, FRONT OF THE HOUSE

Billy stops and turns back around.

BILLY

Wait.

WE SEE Michelle, Jesse, Jack and Curt turning around at the front door.

Billy walks over to them.

BILLY (CONT.)

I'm sorry. You guys are right. I've been a selfish asshole.

MICHELLE

Yah, you have.

BILLY

I don't know why I reacted the way I did, or why I felt threatened but you guys are right. You're my friends and I haven't been treating you right.

(Beat)

Y'know I have this band, but I'm the only member because I was a dick and everyone quit. It sucks too because after I listened to this one CD, I realized my ex-girlfriend actually polished up the recordings and brought them to life. I don't really think I can just keep playing with myself anymore. So, can I join your band, guys? Please?

JESSE

Michelle, I think that's your decision.

MICHELLE

Who said I was your ex-girlfriend. And, oh, stop begging. No boyfriend of mine begs.

Billy and Michelle kiss, while the band looks on.

TRANSITION TO:

EST. SHOT: EXT. BAR - NIGHT

WE SEE THE MARQUEE READS:

TONIGHT ONLY:
ECHOES OF SEVILLE

INT. BAR, BOOTH TABLE

Jesse and Billy are talking alone.

BILLY

So, Michelle uploaded the music and everything and she got an email this afternoon that said we were live on the store. We could go to several of the different stores online to buy the album now.

JESSE

That's so cool.

BILLY

I wonder if someone could go platinum overnight.

JESSE

That would rock.

BILLY

No such thing as an overnight success though really.

JESSE

Naw, but we can dream.

BILLY

Yes we can.

Michelle walks up to the table, followed by Jack and Curt.

MICHELLE

You boys ready to rock?

BILLY

Take me home mama!

CURT

Woo!

TRANSITION TO:

INT. BAR, STAGE

Billy, Michelle, Jesse, Jack and Curt jam out with "The Good Night" (By Chris Johnson and Eric Boyce).

WE SEE A SERIES OF SHOTS AND A VARIETY OF ANGLES OF THE

PERFORMANCE.

ROLL CLOSING CREDITS AFTER AT LEAST THE THIRD VERSE.

FADE OUT: