

WILDEST DREAMS

original screenplay by

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OVER BLACK:

SOUNDS of a chase: feet running, heavy breathing, heartbeats.

FADE IN:

EXT. NARROW ALLEY - NIGHT (RAIN)

LOW ANGLE looking down a dirty, garbage-strewn alley. We HEAR a stumble, and our hero, RANDY SLOAN, early 20s, falls INTO FRAME, a cassette falling unnoticed from his coat. He is dressed casually in jeans and a light coat. The SHOT IS TIGHT. We see his upper body.

He scrambles to his feet, looks back anxiously where he came from and takes off down the alley.

A pair of black boots step resolutely INTO FRAME, FRAMING HIM as he runs away. This is the GUNMAN. He reaches down and picks up the tape. He's dressed in black.

CRANE UP over his shoulder as he removes a large handgun from his coat, takes aim, and FIRES at Randy's fleeing figure.

The ricochet causes Randy to fall down. He gets up and dashes out the far end of the alley.

EXT. DEAD-END ALLEY - MOMENTS LATER

Randy runs into the alley TOWARD CAMERA, until his face FILLS THE FRAME. He looks around, then back over his shoulder.

A hand suddenly reaches INTO FRAME, grabbing his shoulder and whirling him around. The Gunman steps INTO FRAME.

Randy struggles and gets free, running down the alley.

The Gunman slowly draws his weapon and fires two rounds at the fleeing Randy, but misses.

EXT. SIDESTREET - MOMENTS LATER

DOLLY WITH RANDY as he runs by a group of street people who are warming their hands around a fire in a 50 gallon drum.

A little farther on, he passes a BAG LADY who shuffles along, pushing her shopping cart, muttering to herself.

He stops in mid-stride, looks back, sees he is not pursued and draws closer to the lady.

RANDY
Sara? Is that you?

The bag lady looks up with a dirty face and black teeth, nutty as a fruitcake.

BAG LADY

Hah! It was you that stole my green
towel and my flashlight!

As she approaches Randy, he runs away, repulsed.

MED. SHOT - THE GUNMAN walks casually by the street people who stand near the drum. They shy away from his ominous form.

EXT. ANOTHER ALLEY - MOMENTS LATER

Randy rounds a dumpster, tripping over a wino. He stumbles and continues on, OUT OF FRAME.

The wino brandishes a wine bottle.

WINO

Hey, you, watch where you're goin'!
Crazy kids!

EXT. BUILDING REAR - MOMENTS LATER

DOLLY with Randy as he runs by the dirty rear of a building, bumping into a Bum foraging in a trash can.

As Randy LEAVES FRAME, HOLD on the Bum.

A GUNSHOT is heard. The Bum drops his garbage dinner.

The Gunman ENTERS FRAME, firing once more.

EXT. CONCERT HALL - MOMENTS LATER

LONG SHOT of the marquee reads "RUSS CALVIN IN CONCERT." A large crowd of fans await the appearance of their idol, rock star RUSS CALVIN.

THE THEATRE DOOR OPENS and Calvin steps out. He is greeted by the roaring approval of the youthful crowd.

Several adoring teenage girls break through the cordon to hug and kiss him.

He fendes them off half-heartedly and they squeal delightedly as they rejoin the crowd.

LONG SHOT - DOWN THE SIDEWALK - RANDY rounds the corner and runs TOWARD CAMERA, looking back over his shoulder.

ANOTHER ANGLE - RANDY fails to see the crowd and crashes into it, knocking several people down, including Calvin.

Calvin gets up, grabs Randy by the collar and hauls him to his feet.

CALVIN

Hey man, what's your problem?

RANDY

Randy? Randy Calvin? You gotta help me--there's a guy with a gun! He's after me!

CALVIN

Where?

In the f.g., the Gunman steps INTO FRAME, his back TO CAMERA, forming an OVER-THE-SHOULDER SHOT on Randy and Calvin.

GUNMAN

Here.

Randy whirls, sees the Gunman, and jumps behind Calvin.

GUNMAN (CONT'D)

Get out of the way.

He pulls out his huge handgun and the crowd panics, running in all directions, screaming.

In the melee, Calvin grabs Randy and shoves him at the Gunman, knocking the gun loose and disorienting him momentarily.

The Gunman looks around for Randy, who has disappeared. He then turns his attention to Calvin, who has grabbed a young girl and is cowering behind her, using her as a shield.

The Gunman shakes his head, shoves the girl out of the way, and places the barrel of his gun under Calvin's chin.

GUNMAN (CONT'D)

Where did he go?

Calvin grimaces, saying nothing.

The Gunman shoves the barrel further into Calvin's throat.

GUNMAN (CONT'D)

I said, where did he go?

CALVIN

He went that way.

Calvin points O.S. The Gunman shoves Calvin out of the way with a sneer and EXITS FRAME.

EXT. HIGH-RISE ROOF - MOMENTS LATER

ANGLE ON DOORWAY leading onto the roof.

Randy bursts through the door and looks around--nowhere to go.

He runs to the edge of the building and looks down.

RANDY'S P.O.V. - THE STREET BELOW

seems miles away.

RANDY

hears something behind him. He turns.

THE GUNMAN

stands by the door as if he just materialized there. He turns, sees Randy OFF SCREEN and walks slowly toward him.

RANDY looks around for a means of escape. There is none.

OVER-THE-SHOULDER ANGLE - ON RANDY (b.g.) - MOVE WITH THE GUNMAN (f.g.) as he slowly approaches Randy.

RANDY

What is it? What do you want?

The Gunman says nothing, but advances, withdrawing his gun.

Randy's back is up against the low wall. He turns, seeing the long drop below.

THE GUNMAN

levels his gun at Randy.

CLOSE SHOT - RANDY

RANDY (CONT'D)

Who are you? What do you want?

OVER-THE-SHOULDER ANGLE - ON RANDY

MOVE WITH the Gunman as he approaches Randy, taking aim. Suddenly, a GONG-LIKE sound erupts.

Both Randy and the Gunman look around for the source of the sound.

THE GUNMAN

looks back over his shoulder.

MED. SHOT - RANDY

looks around wildly for the source of the sound.

He loses his balance and falls back, clawing at the wall-- and goes over the edge, screaming.

SMASH CUT TO:

INT. RANDY'S BEDROOM - DAY

ECU on Randy as he jerks himself INTO FRAME, wide-eyed, screaming and soaking with sweat, LOOKING INTO CAMERA.

He holds a beat, then realizes it was only a dream.

The phone is RINGING.

WIDER ANGLE - RANDY

wearily cradles his head in his hands. Finally, he answers the phone.

RANDY
Yeah... hello?

INTERCUT

INT. STUDIO RECEPTION AREA - MORNING

Randy's girlfriend, SARA GOODWIN, is on the phone.

SARA
Randy, where have you been? The phone's been ringing forever!

RANDY
Sara? I was... sleeping.

SARA
Did you forget? They're about done with the video. Aren't you coming?

RANDY
I overslept! I'll be right there!

CLOSE ANGLE - THE PHONE

Randy slams the receiver down in the cradle.

OPENING MUSIC UP FULL

TITLES IN

INT. RANDY'S APARTMENT - MOMENTS LATER

SERIES OF SHOTS:

- A) CLOSE ANGLE - Wet feet pad across the wood floor.
- B) MED. SHOT - Randy towels off his back.
- C) CLOSE ANGLE - Randy puts on a sock which has a large hole in the toe. He stretches it, tucks it under, and puts on his shoe.
- D) Randy pulls his shirt on over his head. He's in a big hurry.
- E) MED. SHOT - Randy walks by his poster of Russ Calvin.
- F) CLOSE ANGLE - Randy scoops a cassette tape off the mantle, where an 8 x 10 photo of Sara and him stands.

INTERCUT:

RECORDING STUDIO VIDEO SHOOT - SAME

SERIES OF SHOTS:

- A) CLOSE ANGLE - The red LEDs on the mixing console bounce with the MUSIC.
- B) CLOSE ANGLE - 2" tape machine rolls.
- C) CLOSE ANGLE - The VU meters jump in time with the music.
- D) WIDE SHOT - Russ Calvin sings and plays his guitar in the f.g., while in the b.g., the camera dollies slowly past, the Director giving instruction to the cameraman.
- E) MED. SHOT - Bass Player.
- F) MED. SHOT - Keyboard Player.
- G) MED. SHOT - Drummer.
- H) CLOSE ANGLE - PAN mixing console buttons.
- I) WIDE SHOT THROUGH WINDOW from inside the booth. The Engineer sits at the mixing board in the f.g. In the b.g., the band and Calvin play the song. Another camera on a dolly tracks.
- J) CLOSE ANGLE - Calvin gives the chorus his all.
- K) WIDE SHOT - Drummer in f.g. In the b.g., the camera dollies slowly past the action. Director sits on dolly, instructing the camera operator as they move.
- L) WIDE SHOT - from dolly of Calvin and the band.

INTERCUT:

EXT. CITY STREETS - DAY

SERIES OF SHOTS:

- A) WIDE SHOT - TRAVELING - Randy rides his scooter down a suburban street in heavy early morning traffic.
- B) WIDE SHOT - Randy zips around a corner on his scooter.
- C) MED. SHOT - TRAVELING - Randy cruises in traffic.
- D) LONG SHOT - LONG LENS - Randy roars down a street, TOWARD CAMERA, passing in a hurry.

EXT. STUDIO PARKING LOT - DAY

Randy pulls up, parks his scooter, and runs inside.

TITLES OUT.

OPENING MUSIC OUT.

INT. RECEPTION AREA - MOMENTS LATER

Randy enters, out of breath. Sara is waiting for him.

RANDY

Hi! I made it!

SARA

Did you bring the song?

RANDY

Well... I...

SARA

Randy!

RANDY

It's not done yet!

He points to his head.

RANDY (CONT'D)

It's up here, but I can't seem to get it on paper, and it's gotta be perfect. Otherwise--

SARA

Oh, great! You know how busy Calvin is! I know he hasn't had a hit in awhile, but he's still hard to see!

(MORE)

SARA (CONT'D)

You should've brought something! It makes us both look really bad!

RANDY

I had that dream again... you know, the one where that guy's trying to kill me?

SARA

I know how how he feels!

RANDY

And you were in it too! You were this bag lady and --

SARA

A what? Look, how many chances do you think you're gonna get?

RANDY

I don't know... maybe some other time.

SARA

Oh, no. This was your idea. You want your music to get heard or not? We're going in there right now, and we're gonna find out what kind of song he's looking for.

RANDY

Sara! I'll freeze up! I can't--

SARA

Oh, yes you can, and you will--right now!

She takes him by the arm and drags him OUT OF FRAME.

CUT TO:

INT. ENGINEERING BOOTH - MOMENTS LATER

MIKE, the engineer, sits at the console in the f.g., his back TO CAMERA. THROUGH THE BOOTH WINDOW in the b.g. WE SEE Russ Calvin, 34, world-famous rock star. He is ruggedly handsome, cocky, and self-assured.

The filming is momentarily interrupted; he's yelling at the DIRECTOR.

The crew mills around, adjusting lights, moving equipment, etc.

CALVIN

Every time I look around the camera's on one of these guys. Put it on the money! On the money! You're the most conceited guy--I want the camera on me!

REVERSE ANGLE - MIKE

sits at the console in the f.g. FACING CAMERA.

Randy and Sara enter through the door in the b.g.

She leans over Mike's shoulder.

SARA

Are they done?

MIKE

Almost. Calvin's working over the director right now.

TWO SHOT - CALVIN AND DIRECTOR

CALVIN

What do you mean, "Again?!"

DIRECTOR

Russ, look, it's still not working. You're kind of rusty for this video thing. What do you think--some kind of animation or special effects...?

CALVIN

Look, jerk, I'm paying you to film me, not some cartoon!

MIKE (O.S.; filtered)

Russ, are we gonna roll again?

CALVIN

Yeah, if this idiot quits yelling "cut!" every two seconds. Come on, it's only a video!

He peers into the booth.

CALVIN (CONT'D)

Who's in there with you? I said this was a closed set!

IN THE BOOTH - ANGLE ON MIKE, SARA AND RANDY

Sara leans toward the mike and speaks:

SARA

Excuse me, Russ, it's Sara. My friend,
the songwriter, is here.

CLOSE ANGLE - CALVIN

CALVIN

What?

(beat; remembering)

Oh yeah, come on in.

IN THE BOOTH - RANDY

stares through the window, mesmerized.

Sara turns to go out onto the floor, but he stays put,
transfixed.

She grabs his arm and drags him along behind her. They leave
the booth and go onto the floor.

CALVIN chats with a crew member as Sara enters, tugging a
reluctant Randy behind her.

Randy shoves his hands in his pockets sheepishly.

RANDY

Hi, I'm Randy Sloan. I'm a big fan
of yours.

CALVIN

I bet you are.

Russ puts his arm around Sara's shoulder and "cozies" up.
She squirms uncomfortably.

He leans closer, whispering.

CALVIN (CONT'D)

Hey, baby, how ya doin'?

Randy hesitantly steps forward, holding out his hand.

RANDY

Mr. Calvin, it's a real pleasure to
meet you.

Calvin eyes Randy's outstretched hand scornfully.

He pulls Sara closer, nodding toward Randy.

CALVIN

What's the attraction here?

Sara fidgets uncomfortably, wondering why Randy isn't being
more assertive.

Finally she asserts herself:

SARA

Randy, why don't you tell Russ about
the song you're writing for him?

Calvin turns to Randy, keeping his arm around her shoulder.

CALVIN

Sure, Randy, tell me about the song.

RANDY

Well... I... it's pretty good, but
it's not on paper--yet, at least. I
mean, it's written, but not really
written, you know?

CALVIN

Randy, is it? Randy, why don't you
just go home, write this hit song of
yours down somewhere, put it on a
cassette, send it to me, and I'll
listen to it... over and over again...
and then I'll call you...

RANDY

Yeah, yeah... okay. Sorry to bother
you.

He exits.

Calvin turns to Sara conspiratorially.

CALVIN

This is why you're always "too busy"
to go out?

(beat)

What's in the water around here?

The crew dutifully laughs.

Sara gives Calvin an icy look and follows Randy out.

Calvin turns back to the crew:

CALVIN (CONT'D)

He says, "It's not written yet...!"

He laughs, then notices the crew members standing around,
laughing also.

He quickly changes gears, reacting angrily:

CALVIN (CONT'D)

Hey! Get back to work! You guys are
getting bucks here!

EXT. STUDIO - MOMENTS LATER

Sara and Randy come through the main doors and walk toward the parking lot. Randy struggles to save face.

RANDY

I guess that wasn't so bad, was it?
In fact, I think we hit it off pretty
good...

SARA

Yeah, I could tell!

RANDY

Yeah? Well, I could've used a little
help in there--at least you could
act like you knew me.

SARA

Why bother when you were "hitting it
off" so well with him? Randy, face
it: he's never gonna listen to your
music!

RANDY

He will--I know he will!

SARA

What's the big deal with Calvin,
anyway? He's such a lowlife--drugs,
jail, and music that incites to riot!
A real "quality" guy. I can certainly
see why you idolize him.

RANDY

I don't idolize him; I "owe" him.
You know why.

SARA

That was a long time ago.

RANDY

You don't understand...

SARA

You really think some dumb old song
of Calvin's kept you from--

RANDY

DON'T! If it wasn't for that song,
you wouldn't have anyone to yell at
right now! It's a debt! And I intend
to repay...

He pulls a slip of paper from his pocket.

RANDY (CONT'D)
But when? Look, another rejection.

SARA
What are you, saving these?

She tears up the slip.

SARA (CONT'D)
Listen, your music's wonderful! You'll
get your break. You just gotta hang
in there...

RANDY
Yeah, by the neck. Sara, I know it
sounds corny, but maybe I can help
someone like I was helped--through
music... I don't know, maybe I'm
just wasting my time...

SARA
Great attitude, Randy! You know,
you're your own worst enemy!

She turns and walks back toward the building.

RANDY
Are we still on for lunch tomorrow?

No answer as Sara walks back into the studio.

DISSOLVE TO:

INT. DREAM VOID - NIGHT

A grand piano stands alone in a vast, dark expanse. Only the immediate area around the piano is lit, the rest fading into blackness. Fog curls eerily around the floor.

Randy appears out of the mist and walks toward the piano.

MOVE INTO A CLOSE SHOT as he sits down on the bench and stares at the keys. He begins to play, but it is all a jumble--as if he cannot play at all. He pulls back his hands and examines them.

He tries again, and a little bit of music is heard before the notes again collide and crash. He stares blankly at the keys.

Suddenly, a VOICE is heard and Russ Calvin appears. He shoves Randy off the bench and sits down.

ANOTHER ANGLE - A SLOW DOLLY AROUND THE ACTION continues throughout the remainder of the scene.

CALVIN

What is this? A joke? This is piano--
it isn't a toy.

He plays a fluid glissando.

CALVIN (CONT'D)

You see kid, if you're gonna persist
in writing this big tune of yours...
big tune! Somewhere you're gonna
have to find some talent.

RANDY

Look, Russ, lemme explain: Y'see,
when I was a kid, my dad and I were
in an accident. The car went rolling
down this steep bank, and I was thrown
clear... I stood by the guard rail
with nothing more serious than dirt
in my hair and watched him die in
the fire!

CALVIN

Don't do this to me...

RANDY

My whole world turned gray. It's
like I was in the bottom of some
deep hole or something, and couldn't
get out--I wanted to, but I couldn't.
I was suffocating. So finally I
decided to...

CALVIN

To what? To what? Come on, everyone
gets close to the edge--I've been
there--

RANDY

One of your songs...

CALVIN

What?

RANDY

One of your songs stopped me: "The
hardest part of living/Is losing
someone dear/But if you just keep
loving/You'll always have them near."

CALVIN

That was a decent tune...

RANDY

Yah, you used to write great stuff
back then.

CALVIN

"Used to"? Look, kid, I'm real sorry about your old man, I really am, but I'm in the music business, that's what I do, and what worked then worked then, but today's different!

RANDY

No, no! The only difference is you stopped writing them...

CALVIN

Good grief, who cares anyway?

RANDY

I care! That song changed my life! I wanna repay that--I have a song that'll put you back on top.

CALVIN

On top. You? ... And who says I'm not on top, anyway? I mean come on! I've sold millions of records!

RANDY

Yeah, and great songs, too!

I mean, who's gonna forget, "Give It To Me Or I'll Take It"? Or, "It's Okay to Use Somebody"?

CALVIN

Look, this is it, kid. Let me just give it to you straight, alright? Straight! I'm in the record business; I sell records! All I want's the money, the money! Take this naive, boring sentimentality and get outa here. You just make me sick!

THE GUNMAN

steps from the mist in the b.g., entering the scene.

GUNMAN

Having problems, Mr. Calvin?

REVERSE ANGLE - IN THE B.G., RANDY AND CALVIN

are startled. Calvin jumps up and ducks behind Randy.

The Gunman stands in the f.g., his back TO CAMERA.

CALVIN

Not him again--doesn't this guy ever sleep?

RANDY
 (to the Gunman)
 Stay away from me.

GUNMAN
 I can't do that... I'm never very
 far from you.
 (to Calvin)
 Leave us.

The Gunman snaps his fingers and Calvin disappears.

GUNMAN (CONT'D)
 Now, haven't we had enough of this
 nonsense? I'm tired of these boring
 chases you put me through. Your dreams
 are really so cliché. Saved by a
 telephone! Really!

RANDY
 Then stay out of them. What do you
 want, anyway? If you're after the
 song, you'll never get it, because
 it's up here --

He points to his head.

GUNMAN
 Enough. You'll never finish that
 song, first, 'cause you haven't the
 talent, and second, 'cause I won't
 let you. I'll stop you--and it won't
 be a dream.
 (beat)
 Didn't you know, Randy? Sometimes
 people die in their dreams.

He EXITS. Randy is left standing alone.

DISSOLVE TO:

INT. RANDY'S LIVING ROOM - NIGHT

Randy slaves away at the keyboard in the f.g., working on
 the elusive tune. On the mantle in the b.g., the clock reads
 3:30 a.m. Notation paper litters the floor and piano.

Frustrated, Randy bangs the piano, gets up and walks to an
 over-stuffed chair, sits down, and stares into the distance.

After a few moments reflection, he takes the notation paper,
 slowly tears it into pieces, and flops his head back in
 exhaustion, closing his eyes.

DISSOLVE TO:

INT. SAME ANGLE - LATER

Randy is asleep in the chair. MUSIC begins to swell, awakening him with a start.

He listens to the familiar tune, gets up and goes over by the piano, searching for the source of the sound.

He crosses to the door--the music seems to be coming from outside the room.

He opens the door. Bright white light and smoke flood the room, along with the music, louder than ever.

He shields his eyes from the blinding light, hesitates, then slowly steps forward.

CLOSE ANGLE - RANDY

hesitatingly steps through the doorway TOWARD CAMERA, blinded by the light.

REVERSE ANGLE - RANDY

moves slowly through the doorway. The door swings quickly shut by itself. We HEAR a resounding SLAM! as it clicks home.

SMASH CUT TO:

INT. ENGINEERING BOOTH - DAY

Music up full, a flash of bright light, and Randy finds himself standing just inside the door of the recording booth. He looks around, surprised.

MIKE sits at the console in the f.g, his back TO CAMERA. In the b.g., THROUGH THE WINDOW, Calvin and his band play the tune Randy has been working so hard on: "Wildest Dreams."

Randy walks over to Mike, yelling to be heard over the music.

RANDY

That's my song! How'd they get it?

MIKE

Calvin had it. They're about ready to cut it.

SERIES OF SHOTS:

The band plays the song "Wildest Dreams"

A) CLOSE ANGLE - Calvin plays his guitar.

B) MED. SHOT - Bass player.

C) MED. SHOT - Drummer.

D) MED. SHOT - Keyboard player.

E) WIDE SHOT - DOLLY - pass by each player: keyboards, drummer, Calvin and Bass player.

F) CLOSE ANGLE - Randy stands in the Booth, incredulously hearing the song he's been working on!

CALVIN

brings the song to a close, signaling.

CALVIN

Great! Okay, let's cut it--

RANDY bursts through the doors, interrupting.

RANDY

Wait a minute--that's my song!

CALVIN

What do mean, your song?

RANDY

That's the song I've been writing for months!

CALVIN

I thought you said, it wasn't written yet!

RANDY

Well... ah... Yes, ah...

CALVIN

turns to the band members, ignoring Randy.

CALVIN

Like I said. Let's do it.

PAN WITH HIM as he turns to pick up his guitar, running right into a gun barrel at his temple. He freezes.

TWO SHOT - CALVIN AND THE GUNMAN

The Gunman holds a gun to Calvin's temple.

GUNMAN

I believe you have something that belongs to me.

Calvin looks at the lead sheet.

CALVIN

I do? No way!

He pushes the gun away and bolts toward the door. KA-BOOM!
Calvin is shot in the arm.

He falls to the floor, dropping the music.

Everyone, including Randy, stands frozen in place.

The Gunman walks over to Calvin, keeping his gun trained on the others. He picks up the music.

GUNMAN

Idiot. I should've killed you.

He turns and leaves. No one moves for an instant.

Then Randy bends to help Russ, who is bleeding.

RANDY

(to anyone)

Get a doctor!

(to Calvin)

Are you crazy? You should've just given it to him. I could've written it again...

CALVIN

No way. You couldn't have written anything that good!

Randy is hurt as the words sink in. A moment passes as he makes up his mind.

Then he angrily rises and runs out the door after the Gunman.

CUT TO:

EXT. STUDIO - DAY

Randy bursts through the studio doors.

He stops, looking around.

EXT. DEEP FOREST - DAY

REVERSE ANGLE - RANDY

stands transfixed in the f.g., his back TO CAMERA, looking out at an unfamiliar forest where the parking lot should be.

In the b.g., the Gunman runs away.

FRONT ANGLE - RANDY

looks around.

The studio is no longer in the b.g. He is in a deep forest with an unreal blue sky.

OVER-THE-SHOULDER ANGLE - RANDY

stands in the f.g., looking around, his back TO CAMERA.

In the b.g., the Gunman stops and turns, pulling his gun. He takes careful aim at Randy. It's a sure shot. He FIRES.

MED. SHOT - RANDY

grabs his side, sure he's been hit, but mysteriously, he is unhurt.

OVER-THE-SHOULDER ANGLE - RANDY

stands in the f.g., his back TO CAMERA, feeling for the nonexistent bullet wound.

In the b.g., the Gunman looks at his gun incredulously-- something is going wrong.

He turns to run and Randy gives pursuit.

EXT. FOREST CHASE - DAY

THE GUNMAN

ENTERS FRAME, stops, fires back where he came, then EXITS FRAME. Randy then ENTERS FRAME, chasing the Gunman, and EXITS

ANOTHER ANGLE - THE GUNMAN

runs TOWARD CAMERA, firing over his shoulder. He continues OFF SCREEN.

Not far behind, Randy follows him angrily, the shots clearly missing him.

ANOTHER ANGLE - THE GUNMAN

ENTERS FRAME, running AWAY FROM CAMERA. He stops, fires back TOWARD CAMERA, then EXITS FRAME.

Randy then ENTERS FRAME and follows the Gunman OFF SCREEN.

CLOSE ANGLE - A BULLET

buries itself in a fallen tree.

THE GUNMAN

ENTERS FRAME, rounds a tree and takes refuge behind it, breathing hard. He holsters his gun and looks around.

He spots a large branch, picks it up, and prepares to hit Randy when he appears.

WIDE SHOT - RANDY

tentatively ENTERS FRAME in the b.g., having lost track of the Gunman.

PAN to REVEAL the Gunman hidden from Randy's view by a tree in the f.g.

Randy trots TOWARD CAMERA and rounds the tree.

He is hit in the stomach by the branch and falls to the ground, doubled over.

He clutches his stomach in pain.

THE GUNMAN

raises the branch over his head, preparing to crush Randy's skull with it.

Suddenly, a piercing ECHO erupts.

RANDY (V.O.; filtered)
NO!...No!...no!

CLOSE ANGLE - RANDY

looks around, perplexed. He's listening to himself scream, yet his mouth is shut!

RANDY'S LOW ANGLE P.O.V. - THE GUNMAN

drops the branch, clasps his hands over his ears, and staggers away in pain. The ECHOES reverberate.

He falls down, unconscious.

WIDE ANGLE - RANDY

gets to his feet and approaches the Gunman. As he nears, the Gunman comes to life:

GUNMAN
Don't touch me! You'll die!

TIGHT TWO-SHOT - RANDY AND THE GUNMAN

Undeterred, Randy grabs him by the collar.

RANDY
Who are you? Why are you doing this?

GUNMAN

It's my job--I was hired to stop you.

RANDY

Hired? By who? WHO?

GUNMAN

You! You hired me to make sure the song never got recorded. I work for you, Randy!

Stunned, Randy falls back on his behind, facing the Gunman.

The Gunman slowly gets up and reaches for the branch.

GUNMAN (CONT'D)

Now, I've got work to do.

He momentarily turns his back and Randy tackles him, causing him to drop the branch.

The Gunman grabs Randy's neck, choking him.

Randy falls to the ground and strains to reach the branch on the ground in front of him.

ECU - THE BRANCH

Randy's hand ENTERS FRAME, grasping for it.

WIDER - RANDY AND THE GUNMAN

Randy reaches for the branch as the Gunman chokes him.

ECU - THE BRANCH

Randy's hand finally gets hold of the branch.

WIDE SHOT - RANDY

struggles to his knees, the Gunman on his back. He rams the branch into the Gunman's stomach, knocking him off.

The Gunman struggles to his feet and reaches into his jacket.

Randy thinks he's pulling out his gun and connects to the Gunman's jaw with a roundhouse swing.

The Gunman falls over on his face and lies still.

CLOSE ANGLE - THE GUNMAN

lies motionless on the ground. Randy leans INTO FRAME and turns the body over.

The Gunman has been transformed into Randy. His face has a large gash across the bloody cheek.

CLOSE UP - RANDY'S FACE

registers the horror of seeing himself. He brushes reflexively at his own cheek, a bloody gash on the jawline.

ECU - THE GUNMAN (RANDY)

lies unconscious, a large gash on his jaw where he was hit by the branch.

CLOSE ANGLE - RANDY'S FACE

shows the bloody gash. PAN DOWN to his hand, which is bloody from touching his face.

RANDY stands up and backs slowly away from the body.

CAMERA follows him, TAKING EMPHASIS AWAY from Gunman's body on the ground.

DISSOLVE TO:

INT. RANDY'S LIVING ROOM - MORNING

Randy stirs in the chair. On his jaw a large bruise is vaguely visible.

He wakes, rises and crosses to the piano.

Randy sits and quickly begins to work his elusive song. It appears the mental block is now gone.

SLOW PUSH IN on the music as he writes.

MATCH DISSOLVE:

INT. RANDY'S LIVING ROOM - LATER

SLOW PUSH IN on the music as Randy finishes it.

He admires it for a moment, then LEAVES FRAME.

INT. RANDY'S BEDROOM - MOMENTS LATER

Randy picks up the phone and dials. An answering machine answers.

SARA (V.O.; filtered)
Hi, this is Sara. I'm not here right now, so leave your name and number at the tone and I'll call you back.

RANDY

Sara, I finally finished the song!
I'm going over to the studio to show
it to Calvin. Come over if you can!

CUT TO:

INT. RECORDING STUDIO - DAY

ANGLE THROUGH WINDOW - CALVIN

is in the studio proper, banging away at the piano. He is
upset and frustrated with the song he is playing.

In the f.g., his back TO CAMERA, Mike sits at the console,
adjusting levels.

REVERSE ANGLE - MIKE

sits at the console in the f.g.

Randy enters through the door in the b.g., breathing heavily.
He's quite animated.

RANDY

I gotta talk to Calvin!

Without waiting, Randy heads for the main studio floor.

MIKE

Now's not a good time--he's been
working on the same verse all morning!

Calvin sits at the piano in the f.g., struggling with a tune.

Randy steps decisively through the door in the b.g.

Calvin sees him coming and stands up.

CALVIN

What do you want?

RANDY

I finished the song I told you about.

He sits down at the piano, handing the music to Calvin, who
stands aside, amazed at Randy's change.

RANDY (CONT'D)

Can I? Here's the lyric sheet. The
words are really important.

CALVIN

You're kidding...

Calvin takes the sheet and lays it face down.

Randy begins playing the song as a ballad, stumbling over the chords in his nervousness.

Calvin shouts out instructions:

CALVIN (CONT'D)

Hey, you're really good, aren't you?
"D", not "E"! Hey, man, read the
ink, you wrote this...

(beat)

Here, forget it. Lemme try it. Who
wrote these changes?

He pushes Randy out of the way and sits down at the piano and plays the song in a much more rock'n roll style.

IN THE BOOTH - MIKE

watches the altercation with amusement in the f.g.

Sara enters through the door in the b.g. and leans over his shoulder.

SARA

What's going on?

CALVIN AND RANDY

continue talking at the piano, Calvin sitting, Randy standing to one side with the lyric sheet.

CALVIN

...Like this. Now, gimme the melody.

Randy AD LIBS humming the melody for a few bars.

CALVIN (CONT'D)

Not bad, not bad. You sure you wrote
this? It sounds kinda familiar.

RANDY

Every note. You wanna hear the lyrics?

CALVIN

Lyrics? Who cares about lyrics? We
can do that anytime--what's important
here is the beat, and how we arrange
this baby....

They AD LIB an argument about lyrics vs. music.

TWO SHOT - SARA AND MIKE

MIKE

Maybe you'd better go in there and
rescue him...

Sara looks concerned, unsure of what to do.

RANDY AND RUSS

are arguing heatedly now, Randy trying to hold his position with an increasingly angry Calvin.

RANDY

...I care about the lyrics! A song's nothing without words!

CALVIN

Look, any words'll do, as long as they just grab ya--and the more explicit the better! Lemme tell you, a hot video will sell alot of records...

RANDY

You mean like a commercial: just selling a little sex and violence...

CALVIN

Exactly! Now you're catching on! Tell you what, if I consent to do the song, I get final say on the lyrics and arrangement.

RANDY

No, no. The lyrics stay the same-- they're important! Believe it or not, I dreamed all of this, the words, the music --

CALVIN

Oh yeah? You dreamed this? I used to do that... Nowadays I just wake up with hangovers--or worse. Like this morning, I woke up with this huge bruise... Look.

He pulls up his sleeve to reveal a large bruise.

INSERT - A LARGE BRUISE ON CALVIN'S UPPER ARM

BACK TO SCENE

RANDY

What happened?

CALVIN

It was wierd. I dreamed me and the band were the rehearsing this song--

RANDY

Song? What song?

CALVIN

I don't know... anyway, we were playing this killer tune and this wierdo walks in with a gu --

RANDY

And takes the music, right?

CALVIN

Yeah, right out of my hands!
(long beat)
How would you...?

Randy and Calvin look intently at each other in silence.

Finally, Calvin shakes his head--this is getting too weird.

CALVIN (CONT'D)

Nah....

RANDY

Well, ah... what do you think? You want the song?

CALVIN

Okay, lemme see the words...

Randy hands him the lyric sheet.

Calvin looks it over carefully.

CALVIN (CONT'D)

These aren't bad, these aren't bad. But I tell you, it's risky writing "message" tunes these days. I'm not sure we can do this...

RANDY

We can! You fix the words--my music!

CALVIN

I can't believe I'm gonna do this... You dreamed this, huh?
(long beat)
Let's give it a shot.

IN THE BOOTH - SARA

is pleased at Randy's handling of a difficult situation.

MIKE (O.S.)

What's going on out there?

SARA

Looks like someone's dream's coming true.

ANGLE THROUGH BOOTH WINDOW - RANDY AND CALVIN

collaborate on the song in the b.g. CAMERA DOLLIES BACK to INCLUDE Mike and Sara in the f.g. at the console.

THEME UP FULL

DISSOLVE TO:

ENDING MONTAGE: (M.O.S.)

A) Randy falls INTO FRAME in the f.g., gets up and runs down the alley. The Gunman strides INTO FRAME and fires two quick shots after him. Randy flees out the far end.

B) Randy runs into the dead end alley.

C) RANDY'S P.O.V. - DOLLY toward the dead end and TILT DOWN.

D) WIDE ANGLE - Randy, at the far end of the alley, turns around.

E) MED. SHOT - The Gunman reaches INTO FRAME, grabs Randy's shoulder, whirling him around, putting the gun to his throat. Randy struggles to get free and runs out the alley EXITING FRAME. The Gunman fires another shot at him.

F) Randy runs to the edge of the building and looks down.

G) RANDY'S P.O.V. - THE STREET BELOW appears a mile away.

H) RANDY'S P.O.V. - THE GUNMAN points his weapon directly INTO CAMERA.

I) MED. SHOT - Randy turns around from looking over the edge and sees the Gunman (OFF SCREEN). He panics, flails his arms and falls over the wall, his feet flying into the air.

J) EXTREME CLOSE UP - Randy jerks his head INTO FRAME as he awakens from the nightmare. He's sweating and screaming.

K) TWO SHOT - Randy and Sara confer in the studio reception area.

L) WIDE SHOT - Randy, Sara and Calvin talk on the studio floor during the making of the music video.

M) OVER-THE-SHOULDER SHOT - ON GUNMAN'S BODY as Randy turns him over to reveal that it's really Randy dressed in the Gunman's black leather jacket, a large gash on his jaw.

N) ECU - Randy has a large cut on his jaw.

O) ECU - Randy's blood-stained hand.

P) Randy sits at his keyboard, working on the song. He gets up, frustrated, and crosses to a chair, plunking down, discouraged.

Q) CLOSE UP - Randy is depressed about the lack of progress.

R) Randy approaches the door to his apartment, hearing the music beyond. He opens it slowly and is blinded by the light and smoke.

S) CLOSE UP - Calvin listens to Randy in the studio as they prepare to collaborate on the song.

T) CLOSE UP - Randy smiles as Calvin agrees to do the song.

FREEZE FRAME.

FADE OUT.

THE END