

**UNTITLED**

Cameron Crowe  
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**1**           **FADE**  
**IN**

**1**

A close-shot of a yellow legal tablet. A young hand comes into frame, holding a pencil. For a few moments, we hear only the soft scratching of pencil on paper, as credits are written in a series of dissolves. The hand carefully erases and corrects an error or two along the way. And then the sound of an old friend... the warm crackle of a vinyl record... as we now hear Alvin and the Chipmunks' "Christmas Song."

**2**           **EXT. PACIFIC OCEAN -- DAY**

**2**

A lone palm tree rises up into a yellow afternoon sky. Behind

it, the sparkling blue of the Pacific Ocean and the city of San Diego. A dry, hot Southern California day. Even the wind is lazy, and a little bored.

**DAY** **3** **EXT. NEIGHBORHOOD SHOPPING CENTER -**  
**3**

Santa Claus wears shorts and sandals, ringing a bell as he collects for the Salvation Army. This is Christmas in the Southland. No snow, no winter wonderland. Just a pleasantly thick heat and an unchanging season, as music continues.

Turning the corner, walking into frame is ELAINE MILLER, 35. She is a tall woman, consumed by the fevered conversation she's

Having with her pale young son WILLIAM, late pre-teens. They stand apart from the other shoppers. All around them is the highly-charged salesmanship of the season... silver glittering fake Christmas trees. She hurries her son through the commercial juggernaut, continuing their lively intellectual conversation, when something stops her. A Workman is affixing letters to a store-front. He has already placed the MERRY... now he's finishing the XMAS. Elaine is strong, but always pleasant, always clear about her purpose in this life.

**ELAINE**

Excuse me, I'm a teacher. There is no word in The English Language -- "Xmas." It's either *Merry Christmas...* or *Happy Holidays*.

The Workman nods thanks, with faux appreciation, as Mom turns away. The Workman shares a look with William, who shrugs - that's my Mom.

**TITLE: 1969**

**DAY** **4** **EXT. MINI-TRACT CONDO COMPLEX --**  
**4**

This is the new professional-class. It's a mini-condo community. Rows of Spanish-styled three-bedroom houses with common walls. Move in on one of these homes, the one without Christmas lights. At the door is a furtive 15 year-old Girl. She checks her cheek, straightens her hair. She hides something under her coat, and gathers the proper nonchalance to enter. Music fades.

**5** **INT. KITCHEN -- DAY** **5**

We now hear the dialogue between this lively Mother and her son, as she cooks a pan full of soy-based health-food cutlets.

The meal simmers unappetizingly in the pan. Across the kitchen we see William. He's a great listener, with a calm and curious face that takes everything in.

**WILLIAM**

- so Livia -

**ELAINE**

-- killed everyone off so her son  
Tiberius could inherit the throne.  
(thoughtful pause)  
Just like Nixon.

William nods, intrigued. He has a good disposition. The world of knowledge engages him, and he loves what it brings out in his Mom. There is a small clatter at the front door, as the girl we've just seen enters, barely brushing some chimes.

She silently curses herself.

**ELAINE (cont'd)**

Anita, is that you?

**ANITA'S VOICE**

Hey Mom! I already ate.

Mom moves to the living room to greet William's sister.  
William  
peers into the next room.

**6 INT. LIVING ROOM --**

**6**

She's almost to her bedroom down the hall when mom catches her. We now discover ANITA, 16, up-close. She is an alluring young Natalie Wood, with a suspicious and sunny smile.

**ELAINE**

You sure? I'm making soy cutlets.

The words "soy cutlets" sends a small shiver through the girl.

**ANITA**

I'm fine. Already ate.

William stands in the doorway now, watching, monitoring, as Mom moves closer to his sister. She sees something curious about her daughter.

**ELAINE**

Wait. You've been kissing.

**ANITA**

(too quickly)

No I haven't.

**ELAINE**

(peering at her lips)

Yes... yes, you have...

**ANITA**

No I haven't.

**ELAINE**

Yes you have. I can tell.

**ANITA**

(boldly)

You can't tell.

Mom steps closer and examines the lips even more carefully. To her, everything is a quest for knowledge.

**ELAINE**

Not only can I *tell*, I know who it is.  
It's Darryl.

Anita is stunned silent. She turns slightly to look at herself in a hall mirror, searching for clues, implicating herself immediately.

**ELAINE (cont'd)**

And what have you got under your coat?

This is the booty Anita didn't want to give up. Mom picks at the corner of an album cover now visible under her jacket. She withdraws the album. It's Simon and Garfunkel's *Bookends*.

**ANITA**

(busted)

It's unfair that we can't listen to our music!

**ELAINE**

(weary of the issue)

Honey, it's all about drugs and promiscuous sex.

**ANITA**

Simon and Garfunkel is poetry!

**ELAINE**

Yes it's poetry. It's the poetry of drugs and *promiscuous sex*. Look at

the picture on the cover...

**CLOSE ON BOOKENDS ALBUM COVER**

Mom's fingers at the edges. We examine the insolent faces on Richard Avedon's classic album cover. Even Simon and Garfunkle look guilty under her scholarly inspection.

ELAINE (cont'd)  
... honey, they're on *pot*.

**ANITA**  
First it was butter, then sugar and  
white flour.  
(beat)  
Bacon. Eggs, bologna, rock and roll,  
motorcycles.

Nearby, William squirms as he watches the gently escalating conversation. Anita glances at her brother. He silently urges her to downshift. She can't.

ANITA (cont'd)  
*Then it was celebrating Christmas on a  
day in September When you knew it  
wouldn't be "commercialized."*

**ELAINE**  
That was an experiment. But I  
understand -

**ANITA**  
What else are you going to ban?

**ELAINE**  
Honey, you want to rebel against  
knowledge.

ELAINE (cont'd)  
I'm trying to give you the Cliff's  
Notes on how to live in this world.

**ANITA**  
(simple and direct)  
We're like nobody else I know.

These are the words that sting Mom most.

**ELAINE**  
I'm a teacher. Why can't I teach my  
own kids?  
(pats chest)

*Use me.*

**ANITA**

Darryl says you use knowledge to keep me down. He says I'm a "yes" person and you're trying to raise us in a "no" environment!

**ELAINE**

(immediately, can't help it)  
Well, clearly, "no" is a word Darryl doesn't hear much.

Anita gasps. Ever the peacemaker, William weighs in. Nearby is a poster - "No More War."

**WILLIAM**

Mom --

**ELAINE**

Everything I say is wrong.

**ANITA**

I can't live here! I hate you! *Even William hates you!*

**WILLIAM**

I don't hate her.

**ANITA**

(to William)  
You don't even know the truth!

William looks vaguely confused.

**ELAINE**

Sweetheart, don't be a drama queen.

Anita takes a breath and then out of her mouth comes the strangled-sounding words of a kid swearing at her parent for the first time.

**ANITA**

*Feck* you! All of you!

**ELAINE**

Hey!

Anita runs down the hall to her room. Elaine turns to William, relating to him more as a fellow parent than a child.

ELAINE (cont'd)  
Well, there it is. Your sister using  
the "f" word.

**WILLIAM**  
I think she said "*feck*."

**ELAINE**  
(sputtering)  
*What's the difference?*

**WILLIAM**  
(encouraging)  
Well. The letter "u"...

Shot moves in on the kid, as we hear the opening strains of  
The Moody Blues' "Nights in White Satin."

**7** **INT. SCHOOL DANCE/GYMNASIUM BATHROOM --**  
**NIGHT** **7**

Music continues. Shot moves along a row of very mature-looking  
male teenagers, examining themselves in the bathroom mirror.  
There's the kid with a very mature-looking moustache, the kid  
proudly sporting full-blown hormonal acne (he slaps on some  
*Hai Karate*), the guy to whom puberty has already delivered the  
face of an adult, complete with long jutting sideburns... and  
then a blank space at the mirror, as the shot moves down, down,  
down to find William. He is so much younger, without a zit in  
sight. Puberty is so very distant on his horizon.

**8** **INT. DANCE -- NIGHT -- UNDER-**  
**CRANKED** **8**

Song continues as we see William's perspective of these much-  
older looking kids. Girls now are visible, and they are even  
more mature than the boys we've just seen. They flirt and  
glow, arms trailing across the shoulders of the boys.  
Whispering in each other's ears, none of them looking down.  
It's a troubling experience, to be this close to the alluring  
world of older teenagers... and to be so invisible to them.

**VOICE (O.S.)**  
Are you *really* in our grade?

**9** **INT. JUNIOR HIGH LOCKER ROOM --**  
**DAY** **9**

**VOICE**  
(louder)  
Are you *really* in our grade?

William turns to see tall, adenoidal TIM TOBIN. The most mature looking kid we've seen yet, he challenges William in a loud theatrical tone. It is a voice right out of *Guys and Dolls*, which incidentally is the school play in which Tobin had just starred. William answers in a respectful voice. He is desperate for acceptance.

**WILLIAM**

Yeah.

**TOBIN**

Hey guys! Check it out! William doesn't have any *pubes*!

Others now begin to gather around, examining William. He has never been more naked.

**GUY # 1**

How old are you man?

**TOBIN**

He's not a man, he's a little baby kid. He Doesn't even get zits yet.

**GUY # 2**

How come you don't have any hair down there?

**TOBIN**

(in loud, funny voice)  
*Where are your pubes???!!*

Their voices echo off the tiled walls. Now everyone is watching the hairless William. He is confused by their meanness.

**GUY # 2**

Yeah. Where are your *pubes*?

All eyes are on him, waiting for a response. The kid's mental wheels turn frantically. And from somewhere comes an attitude, a swagger, and somehow the perfect line arrives from what could only be a merciful deity.

**WILLIAM**

(cool, dismissive)  
I had 'em. *I shaved 'em off.*

It is a new persona for the kid -- the witty guy. And it works. Guy #2 cracks up, then others. William's new accuser is



suddenly surrounded by the impressed gales of laughter of these older boys. Others turn away, on to other things. Tobin stares at William, and then also turns away.

**10 INT. FAMILY CAR --**  
**DAY** **10**

William jumps into the backseat of the white Ford Country Sedan station wagon, carrying books. ("See ya pubes!") Mom continues driving William and Anita home from school.

**ELAINE**

(cheerfully, by rote, to William in back)  
Put on your seatbelt. I don't want you flying through the windshield.

Anita examines her own un-fastened seatbelt, which Mom hasn't noticed.

**WILLIAM**

We got our annuals today --

**ELAINE**

(cheerful, automatic)  
"Received" your annual.

**WILLIAM**

(looking at his photo)  
I look so much *younger* than everyone else.

**ELAINE**

Enjoy it while you can.

Camera drifts from Mom to Anita, who can take it no longer.

**ANITA**

Mom. It's *time*.

**ELAINE**

(pleasant, pointed)  
Can this wait until we get home?

**ANITA**

Mom, *pull over*. Tell him the truth.  
*Tell him how old he is*.

Mom pulls over, and stares straight ahead with deep irritation.

**ELAINE**

(as in "be quiet")  
He *knows* how old he is.

**ANITA**

The other kids make fun of him because of How young he looks. Nobody *includes* him.

They call him "The Narc" behind his back...

**WILLIAM**

They do?

**ELAINE**

What's a "Narc?"

**ANITA**

(bleeding for her brother)  
*A Narcotics Officer!*

**ELAINE**

*Well what's wrong with that?*

**WILLIAM**

(ever the peacemaker)  
Come on you guys. It's no big deal. I'm 12. It's okay. She skipped me a grade, it's okay. Big deal. I'm a year younger. They're 13, I'm 12 --  
(beat)  
Aren't I?

Their silence is eloquent.

**ELAINE**

(confessing, in a rush)  
I also put you in first grade when you were five and never told you.

**WILLIAM**

(trembling)  
So... I'm... how old?

A heavy quiet. She and his sister ignore him, as they now debate the subject with each other.

**ANITA**

You lied to him! You make such a big deal about the truth and you lied!

**ELAINE**

(that one hurts)  
He never asked.

**ANITA**

What -- like he's going to ask if he's as old as he *thinks* he is? Don't you realize, this is going to scar him *forever*?

**ELAINE**

Honey... sweetheart... don't be Cleopatra. We have to be his mother *and* his Dad.

**ANITA**

You put too much pressure on him!

**WILLIAM**

(apprehensive)  
How... old...

**ANITA**

And when he rebels in some strange and odd way, don't blame me.

**WILLIAM**

... am I?

**ELAINE**

(matter of fact)  
I skipped you an extra grade. You're eleven.

**WILLIAM**

(horrified, voice crackling)  
*ELEVEN?*

He looks at his body, the information affects him physically. New sounds come from way down deep inside. Mom now begins speed-rapping, trying to stem the leak. She starts the car.

**ELAINE**

So you skipped fifth grade. There's too much padding in the grades. I taught elementary school. 5th grade - unnecessary. Nothing happens in the 5th grade. All Teachers know it, no one talks about it.

**WILLIAM**

(still in shock)  
E - leven.

**ELAINE**

And you skipped kindergarten because I taught it to you when you were four.

**WILLIAM**

(still horrified, looking at his body)  
This explains... so much...

**ANITA**

You've robbed him of an adolescence!

**ELAINE**

Adolescence is a marketing tool.

**ANITA**

He's got no "crowd"... no friends...

**WILLIAM**

Okay!

Anita reaches out to her brother. With the compassion of a saint, she offers this:

**ANITA**

Honey, I know you were expecting puberty. You're just going to have to shine it on for a while.

Deeply embarrassed, William shrinks down in the seat. Mom monitors his face constantly. She is raw and sincere... and yes, inspiring:

**ELAINE**

Who needs a "crowd?" You're unique. You're two years ahead of everybody. Take those extra years and do what you want. Go to Europe for a year! Take a look around, see what you like! Follow your dream! You'll *still* be the youngest lawyer in the country. Your own great grandfather practiced law until he was 93. Your dad was so proud of you. He knew you were a *pronominally accelerated child*.

**ANITA**

What about me?

**ELAINE**

(heartbroken, can't help herself)

You're rebellious and ungrateful of my  
love.

**ANITA**

Well, somebody's gotta be normal around  
here!

**WILLIAM**

(blinking, still can't  
believe it)  
*Eleven.*

**DAY**                    **11**                    **INT. WILLIAM'S BEDROOM --**                    **11**

William finishes the last of many candy bars. A mound of  
wrappers sit just below the mirror. He examines his face  
hopefully for zits. Nothing coming. We begin to hear Simon  
and Garfunkel's "America."

**DAY**                    **12**                    **INT. LIVING ROOM -**                    **12**

Anita stands in the living room. The song continues playing  
on the stereo.

**ANITA**

I want to play you a song that explains  
why I'm leaving, and try to listen.

**ELAINE**

We can't talk? We have to listen to  
rock music?

**DAY**                    **13**                    **EXT. FRONT LAWN --**                    **13**

William watches sadly. Anita's good-looking boyfriend DARRYL,  
a dead ringer for young Stephen Stills, loads her suitcases  
into a large turquoise Chevy. The suitcases are adorned with  
plastic stick-on flowers. All coolness is leaving William's  
life. Mom watches nearby, worried and helpless. (Their house  
is more austere, less "fun" than the other front lawns.)

**WILLIAM**

Take good care of her in San Francisco,  
man.

Darryl gives the kid a sub-human look. He's invisible, too  
young to converse with.

**ELAINE**

How can she leave such a loving family?

Anita turns and heads towards them. She focuses on William, placing her hands on his young shoulders. Her face is very close to him now, as she delivers this sage prediction of the future.

**ANITA**

One day you'll be cool.

He nods stoically, hopefully. He is utterly lost. She leans forward and whispers in his ear.

**ANITA (cont'd)**

Look under your bed. It'll set you free.

Anita shakes hands with Mom, and exits. As the car takes off:

**ELAINE**

She'll be back.

In the distance we hear the whoop of her daughter.

**ANITA**

**YEAHHHHH-HOOOOOOOO.**

**ELAINE**

Maybe not soon...

William watches wistfully. He moves away from his mother. She pulls him closer. Shot moves in on his slightly fearful face.

**DAY**            **14**        **INT. DARRYL'S CAR -**

**14**

Anita looks back at the receding American Gothic-image of her mother and brother. Sister waves to brother. She feels for him. Music now shifts to The Who's "Sparks."

**NIGHT**           **15**        **INT. BEDROOM --**

**15**

William locks the door. He reaches under his bed. It's a black leatherette travel bag, with tartan design. He unzips the bag -- it's filled with albums. He flips through the amazing, subversive cache of music. Cream's *Wheels of Fire*... the seminal Bob Dylan bootleg *Great White Wonder*... the Rolling Stones' *Get Yer Ya Ya's Out*... The Beach Boys' *Pet Sounds*... *Abraxas* by Santana... Jethro Tull's *Stand Up*... The Mothers of Invention's *We're Only In It For The Money*... *Led Zeppelin*...

*Crosby, Stills and Nash...* Miles Davis' *Bitches Brew...* and The Who's *Tommy...* with a note taped to it.

**ANITA (V.O.)**

"Listen to *Tommy* with a candle burning  
and you will see your entire future..."

The heady effect of all these albums registers, as we see him lighting a candle.

**TITLE: 1973**

**DETAIL SHOT OF NOTEBOOK**

A blue school notebook, with ballpoint pen renderings of the names of groups like the Who and Led Zeppelin, complete with carefully drawn thunderbolts. Also, the name LESTER BANGS.

**16 INT. JOURNALISM CLASS -- DAY**  
**16**

William, now 15, sits in class with book, *Adventures in Journalism*. His hair is shoulder-length. A dedicated teacher, PATRICIA DEEGAN, walks the aisles. Music continues.

**DAY 17 EXT. FOOD MACHINES - 17**

William presses the food machine button, pulls an orange from a vending container. He still looks younger than most of the students... and these days, especially the girls.

**DAY 18 EXT. LUNCH COURT -- 18**

William sits apart from all the others, under a tree. He reads intently, happily, as he eats the orange. It's a copy of *Creem Magazine*. Music continues.

**CLOSE ON PHOTOS IN MAGAZINE**

Camera moves across the photos, catching the expressions and fashions of the rock heroes of the day. Ian Anderson of Jethro Tull, eyes wide and hair flying as he plays flute. Neil Young, enigmatic with perfectly patched Levis. The Southern Rock Royalty of The Allman Brothers Band, posing and laughing in front of massive stacks of amps. Marc Bolan of T. Rex, his ringlet-hair backlit by stage lights. David Bowie in skin-tight Japanese one-piece attire, onstage with The Spiders From Mars. Pete Townsend

of the Who, slashing windmill-style at his guitar.

Drift down to a by-line - *by Lester Bangs.*

**19 EXT. PARKING LOT -**

**DAY**

**19**

William walks through the parking lot after school. Everybody now congregates around the new arrival of their lives - their own cars. Arms suddenly clap William on the back, friendly faces smile strangely, laughing. He takes a few steps and looks up to see... a school official is hurriedly removing something from the high-school marquee.

**HIGH-SCHOOL MARQUEE**

which reads: WILLIAM MILLER IS TOO YOUNG TO DRIVE (OR FUCK)

All are laughing. He laughs with them, and turns as his face goes slack. He shrugs, marches on.

**20 EXT. DOWNTOWN SAN DIEGO RADIO STATION --**

**DAY**

**20**

The song we've been listening to is ripped off the turntable by a highly-active man in a red promotional t-shirt proclaiming the greatness of The Guess Who. He is a ferocious, lumbering, music-

driven presence, and he fills this small radio studio to the very brim. This is LESTER BANGS, 25, the rarely-seen God of a then new art-form -- Rock Journalism. A Disc-jockey with long-long hair watches helplessly. William views all this through a glass window. He stands on the corner of a downtown side street, halfway up a steep incline. He is the only person on the streets this early Saturday morning. Reveal that he is watching a live radio show, audible to us through the small p.a. speaker overhead.

**DISC-JOCKEY**

Quite an honor to have the World's Greatest Rock Critic... and editor of *Creem Magazine*, back Home in San Diego for a few days -- Lester Bangs.

**LESTER BANGS**

What is this hippie station?! Where's Iggy Pop? Don't you have a copy of *Raw Power*?!  
*Raw Power*??!

**DISC-JOCKEY**

Lester, isn't it a little early for



this?

Bangs searches for the album -- vinyl flying everywhere now, with no regard for album jackets.

**BANGS**

Found it!!

**DAY**            **21        EXT. RADIO STATION --**

**21**

William watches intently. Bangs thuds the needle onto a copy of *Raw Power*. We're rewarded with a blast of Iggy and the Stooges' "Search and Destroy." A closer shot on William now watching the whirlwind of anarchy inside. Lester does an Iggy Pop impression, acting out a story for the d.j. that we cannot hear, never noticing the kid soaking in everything from the other side of this double-glass window.

**22        EXT. RADIO STATION -- DAY -- LATER**  
**22**

Bangs walks with William on this sharply inclined San Diego street. It's early, the streets are silent. Bangs is about fifteen beer pounds overweight. His jeans are loose, his paleness and messy moustache an emblem of the long days and nights spent writing. In there somewhere is a good-looking guy. His hands are thrust deeply into his pockets, and he takes big sweeping steps.

**BANGS**

So you're the one who's been sending me those articles from your school newspaper -

**WILLIAM**

I've been doing some stuff for a local underground paper, too.

**BANGS**

What are you like the star of your school?

**WILLIAM**

They hate me.

**BANGS**

You'll meet them all again on their long journey to the middle.

The kid nods, they walk.

BANGS (cont'd)

Well, your writing is damn good. It's just a shame you missed out on rock and roll.

**WILLIAM**

I did?

**BANGS**

Oh yeah. It's over.

**WILLIAM**

Over?

**BANGS**

Over. You got here just in time for the death rattle, the last gasp, the last grope.

**WILLIAM**

Well. At least I'm here for that.

Bangs looks at the much smaller kid, shaking his head. It's too late for newcomers. But if the kid's age is an issue, he doesn't mention it. Like a machine-gun:

**BANGS**

What do you type on?

**WILLIAM**

Smith-Corona Galaxis Deluxe.

**BANGS**

You like the new Lou Reed?

**WILLIAM**

(automatic)

The early stuff. The new stuff, he's trying to be Bowie, he should be himself. I'm not a big Lou man.

**BANGS**

Yeah, but if Bowie's doing Lou, and Lou's Doing Bowie, Lou's still doing Lou.

**WILLIAM**

(standing his ground)

*If* you like Lou.

**BANGS**

Take drugs?

**WILLIAM**

No.

**BANGS**

Smart kid. I used to do speed and sometimes Nyquil and stay up all night writing and writing, like 25 pages of dribble about, you know, the Guess Who, or Coltrane, *just to write*, you know, with the music blasting...

**WILLIAM**

*Me too.* The writing part...

For a moment, the serious demeanor dissolves and the oddest thing happens. Bangs laughs. It's an odd and charming laugh, the kind a tough guy keeps well-hidden. It surprised the kid, who smiles back. Bangs stops at the corner, and offers a pleasant but very final nod of the head.

**BANGS**

Well, alright. It's been nice to meet you. I'll see you around. Keep sending me your stuff.

**WILLIAM**

Okay. See you.

**BANGS**

I can't stand here all day talking to my many fans.

**WIDE SHOT - SOLITUDE**

But neither have anywhere to go on this early downtown morning. They stand for a beat, hands in pockets, on this deserted street. They are alone together, there's nobody else in sight.

**23 INT. DINER --**

**DAY**

**23**

William listens intently as Lester eat a sandwich. His face is an open book filling with words.

**BANGS**

-- so anyway, you're from San Diego and *that's good*. Because once you go to L.A., you're gonna have friends like crazy but they'll be *fake friends*, they're gonna try to *corrupt* you. The publicists! The bands! You got an

honest face, they're gonna tell you  
*everything*. But you CANNOT make friends  
with the rock stars.

The kid takes out a green collegiate notebook and gestures --  
*can I make a note?* Bangs nods.

BANGS (cont'd)  
Cannot make friends with the rock stars.  
(savage bite)  
That's what's important. If you're a rock  
journalist, a true journalist -- first you  
will never get paid much. But you *will*  
get free records from the record company.

The kid's eyes widen. Bangs, in direct conflict with his  
brutal writing style, is looking suspiciously like a compassionate  
softie.

BANGS (cont'd)  
And they'll buy you drinks, you'll meet  
girls... they'll try to fly you places for  
free.... offer you drugs... I know. It  
sounds great. But *they are not your*  
*friends*. These are people who want you  
to write sanctimonious stories about the  
genius of the rock stars and they will  
*ruin rock and roll* and strangle everything  
we love about it.

Privately, William thrills. *We. Our.* It all sounds great to  
him. He listens to the grouping of the words, every one of  
them. He madly scribbles.

BANGS (cont'd)  
They are trying to *buy respectability*  
for a form that is *gloriously and*  
*righteously* -

The kid leans forward as Lester finds the right word.

BANGS (cont'd)  
- *dumb!* And you're smart enough to  
know that. And the day it ceases to  
be dumb is the day it ceases to be  
*real*. Right? And then it will just  
Become an *Industry of Cool*.

**WILLIAM**  
... Industry... of... cool...

**BANGS**

And *that's what they want!* And it's happening right now. I'm telling you, you're coming along at a very dangerous time for rock and roll. The war is over. They won. 99% of what passes for rock now... SILENCE is much more compelling. It's over. I think you should turn around and go back and be... a lawyer or something... but I can see from your face that you won't. I can pay you thirty-five bucks. Gimme a thousand words on Black Sabbath.

**WILLIAM**

(attempting cool)  
An assignment.

**LESTER**

Yeah. And you should build your reputation on being honest... and *unmerciful*.

**WILLIAM**

(writing in notebook)  
Honest... *unmerciful*...

**BANGS**

And if you get into a jam -- call me.  
I stay up late.

Bangs reaches across the table, and William watches as he scribbles his number on the back of the kid's green collegiate notebook. The notebook has just become valuable. They sit together, listening to the beautiful and compelling silence.

**24**      **INT. FAMILY CAR --**  
**NIGHT**

**24**

Mom drives William to the San Diego Sports Arena. She looks out the window at the adrenalized concert-goers. She feels protective not just of her son, but an entire generation. William goes over his questions for Black Sabbath.

**ELAINE**

Look at this. An entire generation of Cinderellas and *there's no slipper coming*.

William looks out the window at the sign: TONIGHT - SOLD OUT - BLACK SABBATH with special guest Stillwater.

**WILLIAM**

You can drop me off here.

**ELAINE**

Black. Sabbath. Just remember - you wanted to be Atticus Finch in *To Kill a Mockingbird*.

The kid doesn't answer. He silently goes over his questions.

ELAINE (cont'd)

As long as I know this is just a hobby, I'll go along with it.

**WILLIAM**

All I have to do is *listen*. That's what Lester Bangs said.

**ELAINE**

(dryly)

I'll be waiting right here at eleven 'o clock sharp. If you get lost, use the family whistle.

He unhooks his seatbelt, stuffs his questions into an orange canvas shoulder-bag and exits.

Elaine watches her son disappearing into the stony rock-concert crowd. It's a windy night. Everything about this image troubles her. She fights with herself, and then uses the family whistle immediately. He turns.

ELAINE (cont'd)

(sweetly, too loud)

*Don't take drugs!!*

Fifteen concert-goers turn around instinctively, at the sound of a Mother, and then identify William as the object of her concern. All around him, we hear:

**HAPPY CONCERT GOERS**

*Don't take drugs!!*

He winces, nods and moves forward. Music echoes from the open windows of many other cars.

**NIGHT**      **25**      **EXT. SAN DIEGO SPORTS ARENA BACKSTAGE RAMP --**

The kid tromps down the steep incline leading to a small steel backstage arena door. He rings the buzzer. The door wheezes

open to reveal the keeper of the San Diego Sports Arena's backstage list. Famous to all those who attempt to enter, this is SCOTTY. He is a wiry, humorless man for whom powerlessness is the theme of his life -- except for those few hours he controls the list. Scotty is only forty but everything about him screams that he's an angry sixty.

**WILLIAM**

Hi. I'm William Miller and I'm here from *Creem* Magazine to interview the band Black Sabbath.

Scotty, immediately suspicious, moves to a nearby podium and snaps through three clipboard pages. He moves back to the door and grabs the handle.

**SCOTTY**

Not on the list.

He shuts the door with finality. The kid stands silently for a moment. He looks over his shoulder, at two chattering Groupies watching his dilemma from the top of the ramp. They look at him sympathetically, but he turns away. William rings the buzzer again, withdrawing a copy of *Creem* from his bag. The door opens.

**WILLIAM**

Sir, I'm a journalist, and here's a copy of the magazine.

The magazine hangs in mid-air.

**SCOTTY**

You're *not on the list*. Go to the top of the ramp with the girls!

Slam. William stands there for a moment. Unsure of what to do next, he looks back to the top of the ramp. Rejected by him just moments earlier, the groupies now feign disinterest. Bracing himself, William rings again. The door opens slowly this time. Scotty stands peering at him.

**WILLIAM**

(in a rush)

*What-happens-after-I-go-to-the-top-of-the-ramp with-the-gi -*

Slam. Lock.

William inches into the realm of the girls at the top of the ramp. The wind whips. It's just him, and two Groupies in their evening best. They now pretend to barely notice the young journalist who has been banished to stand with them. Chattering excitedly, with sophistication far beyond her 17 years, is ESTRELLA. She sports long unruly black hair. Her partner hangs in the shadows, adjusting shoes. Estrella turns to the kid with great disinterest.

**ESTRELLA**

Who are you with?

**WILLIAM**

(embarrassed to be alive)

Me? I'm with myself.

**ESTRELLA**

No, who are you *with*? What *band*?

**WILLIAM**

I'm here to interview Black Sabbath.

(beat)

I'm a journalist. I'm not a... you know...

Estrella stares at him. Moving into the parking lot light, introducing herself, is a luminous girl in a green faux-fur trimmed coat. This is PENNY LANE. There is an inviting warmth and real interest in the way she asks:

**PENNY LANE**

... you're not a *what*?

**WILLIAM**

(enthralled)

Oh... I'm just... not a... you know.

**PENNY LANE**

Not a "what"?

**WILLIAM**

(charmed)

You know. A "groupie."

The two girls are deeply insulted by the word.

**ESTRELLA**

Ohhh!

**WILLIAM**

Sorry, I -



**PENNY LANE**

We. Are not. "Groupies."

Estrella indicates Penny with great reverence.

**ESTRELLA**

This is *Penny Lane*, man. Show some *respect*.

**WILLIAM**

-- sorry.

Penny steps closer, focusing completely on the kid. Behind her, concert-goers throw a few woo-woos their way. She seems not to hear them.

**PENNY LANE**

"Groupies" sleep with rock stars because they want to be near someone famous. We are here because of the *music*. We are *Band Aids*.

**ESTRELLA**

She used to run a school for Band Aids.

**PENNY LANE**

We don't have *intercourse* with these guys. We support the *music*. We *inspire* the *music*. *We are here because of the music*.

William is nodding like a doll in a dashboard window. Listening.

**ESTRELLA**

Marc Bolan broke her heart, man. It's famous.

**PENNY LANE**

It's a long story. I'm retired now. I'm just visiting friends.

**ESTRELLA**

*She* was the one who changed everything. *She* said "no more sex, no more exploiting our bodies and hearts... "

**WILLIAM**

Right. Right.

**ESTRELLA**

"... just blow-jobs, and *that's it.*"

**WILLIAM**

Okay. Well, see, now I get the difference.

Shot drifts off him and picks up, out of the darkness, another breathless girl teetering on tall shoes. She is in the vicinity

of 16. Her black hair is cropped short and died red, just like the cover of Bowie's *Aladdin Sane*. She is POLEXIA, the voluptuous one, from Riverside.

**POLEXIA**

(the usual greeting)

It's all happening. It's all happening.

**ESTRELLA**

Polexia!! Did you tell Sabbath we were going to be here?

**POLEXIA**

I talked to Dick with Stillwater, I talked with Sabbath. They're all dying to see us. It's all happening.

**PENNY LANE**

This is our journalist friend. Journalist Friend, meet Estrella Starr, and Polexia Aphrodisia. And you are --

**WILLIAM**

William.

Silent beat. His name lands like a thud.

**POLEXIA**

Here comes Sabbath!

**ESTRELLA**

Ozzy!!! Tony!!! It's us!!

A long black limo with darkened windows swishes past, beeps twice. The metal backstage gate rises and the limo rolls inside. And then silence again. The girls do not discuss being rebuffed.

**ESTRELLA (cont'd)**

I think I saw Sapphire in there.

**POLEXIA**

(can't hold it in any longer)

Okay. I was with Ian Hunter *all night* at Rodney's Last night. Wanna see his spoo? I saved it in a baggie.

She opens her purse and shows the girls something inside. William edges away.

**ESTRELLA**

(peering into purse)  
I'm really happy he's doing so well.

**PENNY**

(regarding what's in purse)  
Yeah. I know he's such a talented guy. I mean, look at him. Who deserves it more?

**POLEXIA**

(looking in purse)  
Nobody -- he's so sweet.

**ESTRELLA**

(with compassion)  
Don't you just *root for him*, you know. To go *that little distance* between good and great?

**PENNY**

Wait. That's not his. I would know his.

A very odd look on his face, William now cranes for a discreet look. *What's in that purse?*

**BAM -- THE BACKSTAGE DOOR OPENS**

Heavy  
Out steps SAPPHIRE, 19, a tall girl with taller platforms.  
eye-makeup. Her accent is Texan, with odd traces of English.  
other,  
In one hand is a half-drained bottle of champagne. In the  
a fistful of backstage passes.

**SAPPHIRE**

*Does anybody remember laugh-tah?*  
(as they turn)  
*Come and GET 'EM!*

hooked  
The girls scream and happily head down the ramp to Sapphire. Penny looks back and grabs William with a well-placed arm  
around his. He joins the clacking sea of legs moving down the

ramp. Sapphire slaps passes on the girls. As Scotty (The Keeper of the Backstage List) watches, Penny now slips William forward for a pass.

**SCOTTY**

Oh no. Not this one --

**SAPPHIRE**

(off William)

Who brought *Opie*?

The kid looks over his shoulder. Who's *Opie*?

**PENNY**

He's with us.

**SCOTTY**

(hand blocking William)

He wasn't with you.

**SAPPHIRE**

(to Scotty)

Are you going to turn this into a *Thing*?

**SCOTTY**

All of you can wait outside! Top of the ramp!

**WILLIAM**

I don't want to cause a *Thing*. I'll wait.

**PENNY**

(privately, to William)

I'll go take care of this.

Sadly, they leave him behind. The thundering arena sound of the collecting crowd, the p.a. system blasting Yes' "Roundabout"... purposeful roadies carrying guitar cases... the glimpse of backstage rock and roll... everything he wants to be a part of is on the other side of this door. And then it shuts. He stands alone.

At the top of the ramp, a tour bus unloads. It reads -- STILLWATER TOUR 73. Moving loudly out of the bus is the opening band. This is Stillwater. Four road-weary band members, and their road manager. Voices booming.

RUSSELL HAMMOND, 27, presses the buzzer with the nose of his guitar-case. It's obvious from moment one. This is the star

of the band, the charismatic one. He's tired. They're late. William recognizes him instantly, as the guitarist stretches. The buzzer goes unanswered. The kid is invisible to him, as the others now arrive behind Russell.

Tour/band manager DICK ROSWELL, 27, follows, loudly banging on the steel door. He has the flaxen-haired look of a former hippie, but he carries the emblem of a real pro -- the newest silver Halliburton briefcase covered with backstage passes. His direction is always - forward.

**DICK**

Let us in, we're Stillwater! We're on the show!!

William is surrounded by them now. They stand together under the single lightbulb, familiar faces, a live-action album cover. JEFF BEBE the singer, his shiny black hair hanging in sheets around his head. ED VALLENCOURT the quiet drummer, his long arms hanging limply at his sides. His is a face made for the background. LARRY TURNER the compact bass-player. Dick now kicks at the door with his foot, as William produces a copy of *Creem* Magazine.

**WILLIAM**

(to Dick)

Hi, I'm a journalist. I write for *Creem* Magazine.

Once again, the magazine hangs there. He can't give it away.

**JEFF**

The enemy! A rock writer!

**WILLIAM**

(struggling forward)

I'd like to interview you or someone from the band.

**DICK**

(busy, running behind)

I'm sorry but could you please *fuck off?*

William blinks a little, takes it in stride. Russell sizes him up, moving in the background.

**WILLIAM**

Okay. Okay. I could do that.

**JEFF**

You guys *never* listened to our records. You're all just frustrated musicians. Do you know what your magazine SAID about us? What was it - "the singer's incessant cater walling distracts From an assault with no clear purpose."

**LARRY**

(in background)  
That was *Rolling Stone*.

**RUSSELL**

Yeah. Okay. Fuck off anyway. We play for fans, not critics.

Stung, William shrugs. It's been a terrible night, but at least thrillingly so.

**WILLIAM**

Russell. Jeff. Ed. Larry.  
(can't help it)  
I really love your band. I think the song "Fever Dog" is a big step forward for you guys. I think you guys producing it yourselves, instead of Glyn Johns, was the right thing to do. And the guitar sound was *incendiary*.  
(gestures with fist)  
Way to go.

He turns and leaves, beginning his long trek back up the ramp. Russell looks at the others. That kind of love is hard to give up.

**RUSSELL**

(good humored, yelling)  
Well don't stop *there*.

**JEFF**

Yeah, come back here!! Keep going!

They wave him back, as the backstage door opens again. The kid moves back down the ramp. They herd him in with them, through the door. Scotty quickly spots the kid and squares off.

Russell notes the kid's swirling emotional state, shoves him forward.

**SCOTTY**

Not this one.

**RUSSELL**

He's with us.

**SCOTTY**

*He's not with you. He's not with them.  
He's not on the list. He's not coming  
in. And this is my arena. And  
furthermore -*

Russel craves the confrontation and moves forward closer to Scotty.

SCOTTY (cont'd)

- have a good time tonight. Welcome  
to San Diego.

**NIGHT**      **27**      **INT. BACKSTAGE HALLWAY --**  
**27**

The band moves quickly down the hallway, with William moving to keep up. A young and grizzled red-haired roadie, RED DOG, catches them on the way. The band swarms around him.

**RUSSELL**

Red Dog!

**RED DOG**

We're playing here tomorrow night.

**JEFF**

(aside, to the kid)  
This is Red Dog, the Allman Brothers  
Band's number one roadie.

Russel clamps an arm around Red Dog's neck.

**RUSSELL**

How're the guys?

**RED DOG**

Havin a ball, man. When we have a  
party, we have an *Allman Brothers Band*  
party. Everybody boogies. Everybody  
gets off. It's family, man. We all got  
These now.

(flashes new mushroom tattoo  
on forearm)  
We'll see you guys in Boston, right?  
(specifically to Russell)

Dicky and Gregg send you their love.

Camera catches flash of envy on the face of Jeff Bebe, as Stillwater sweeps forward into a small dressing room.

**28 INT. DRESSING ROOM -- NIGHT**

**28**

away  
Dressing room activity swirls around him, as William simply listens. He holds a small microphone. His stoic look gives

and  
little of the full body rush he's experiencing. As the other band members drift across frame, Russell Hammond, a true rock

roll believer, speaks as he straps on his guitar and gets ready for the show. To the kid, every word is reckless gem.

**RUSSELL**

... and it's *okay*, because rock and roll is a LIFESTYLE... and a way of thinking and it's not about money and "popularity!"

**JEFF**

Some money would be nice.

Jeff sprays some shaving cream into his palm, and rubs it into his scalp - poor man's mousse.

**RUSSELL**

- but it's a voice that says *here I am...* and FUCK YOU if you can't understand me.

Russell smooths the strings of his guitar with a small cloth from his guitar case. The kid notices all these close-up details of rock.

RUSSELL (cont'd)

And one of those people is gonna save the world and that means that ROCK AND ROLL CAN SAVE THE WORLD -- all of us together.

The kid's eyes dance. He checks to make sure he's getting the recording. He listens intently.

**JEFF**

And the chicks are great.

**RUSSELL**

But we didn't do it for that! We are here because we needed to fuckin be



here, not just 'cause we needed to away from Troy, Michigan, WHICH WE DID... but what it all comes down to is that *thing*. The Indefinable Thing, when people catch something from your music, the thing you put into it. I'm talking about... what am I talking about?

**WILLIAM**

(elegantly)

The buzz?

**RUSSELL**

THE BUZZ! And the chicks, the whatever, is an off-shoot of THE BUZZ. And like -- you saying you liked "Fever Dog?" That is the fucking buzz, man. All we get are these fucking old-ass interviewers who don't understand, don't LISTEN, don't appreciate why we are here, which is the fuckin' BUZZ.

William nods, holds his microphone steady. Russell tunes his guitar, ripping through unamplified guitar licks as he speaks. Jeff hustles to reclaim his own connection to the interviewer.

**JEFF**

The next album will be even better. More texture.

**RUSSELL**

But... it's not what you put in, is it? It's what you leave out. Listen to... listen to Marvin Gaye...

Russell's face grows rapturous as he discusses this piece of music.

**RUSSELL (cont'd)**

A song like "What's Going On." That single "woo" at the end of the second verse - you know that woo - that single "woo."

**WILLIAM**

(proudly)

I know that, "woo."

**RUSSELL**

(he does it)

That's what you remember. The silly

things, the little things... there's only one, and it makes the song. It's what you leave out. That's rock and roll.

William nods, says nothing, keeps the microphone pointed. Activity surrounds him.

**JEFF**

(impressed)

We used to talk more about this stuff.

**RUSSELL**

Okay. See, this is maybe the most honest we've ever been in an interview because *you know our music*. You're the first press guy we've made friends with. We don't normally talk like this to them. And you're supposed to be The Enemy! What are you - 18?

**WILLIAM**

Yeah.

**RUSSELL**

There you go. Still young enough to be honest.

**DICK**

(walkie talkie crackling)

Ten minutes 'till showtime, anyone who isn't in the band -- *out!*

Russell takes a last swig of beer. A roadie whisks his guitar away.

DICK (cont'd)

All this luggage is going to L.A.!

William is swept out in the chaos of the pre-show ritual, past the pile of luggage by the door. It's a colorful heap of suitcases, featuring colorful laminated band tags, each with a number.

**29 INT. BACKSTAGE STEPS -- NIGHT -- MINUTES**

**LATER**

**29**

William sits on the backstage steps, writing feverishly in his notebook. Behind him, two steps higher, Penny Lane scoots into place.

**PENNY LANE**

I found you a pass.

**WILLIAM**

(amped, distracted)

Thanks. I got in with Stillwater.

(as he writes)

The guitarist, Russel Hammond, he just thoroughly opened up. He is by far the best and most honest interview I've ever done.

(she nods)

I've only done *two*, but you know. He's *number one*.

**PENNY LANE**

You're learning. They're much more fun on the way up.

William nods, still scribbling. She eases down into place on the step next to him. Her proximity cause him to look at her, his eyebrows rising. She smooths them down with two single fingers.

PENNY LANE (cont'd)

How old are you?

**WILLIAM**

Eighteen.

**PENNY LANE**

Me too.

(beat)

How old are we really?

**WILLIAM**

Seventeen.

**PENNY LANE**

Me too.

**WILLIAM**

Actually I'm 16.

**PENNY LANE**

Me too. Isn't it *funny*? The truth just *sounds* Different.

**WILLIAM**

(confesses)

I'm 15.

**PENNY LANE**

You want to know how old I really am?

**WILLIAM**

(immediately)

No.

She looks upstairs, soaking in the sound of another band tuning up. Music is her religion.

**WILLIAM (cont'd)**

How did you get started in all this?

**PENNY LANE**

It's a long story.

**WILLIAM**

(quick study)

Right. Right.

**PENNY LANE**

We live in the same city. We should be friends.

She takes his backstage pass from his shirt and puts it on his thigh - the cooler location. Nearby, the dressing room door opens, and the Stillwater exits. Excitement level rises as they mass in the hallway with instruments. We hear the amped voice of Russell growing nearer.

**RUSSELL**

The Enemy!

He approaches, as William stands. Penny watches, hanging out of Russell's eyesight.

Standing in the supercharged hallway, the kid is anxious to introduce his new friends.

**WILLIAM**

Russell, this is Penny Lane.

**PENNY LANE**

(stepping into view)

Pleasure.

**RUSSELL**

Penny Lane? Like the song, right?

**PENNY LANE**

Have we met?

**THEY SHAKE**

And do not let go, for too long. There is history in their shake. Their eyes tell all. Shot takes us to William, who puts two and two together. It isn't hard. They clearly know each other. Well.

**WILLIAM**

Well, I guess you've... you've met.

**DICK**

Penny Lane! God's gift to rock and roll!! You're back!  
(privately)  
Marc Bolan. *Please.*

Other band members pass, adjusting clothes for show time, waiting in the hallway... and now singing the Beatles song "Penny Lane."

**RUSSELL**

Come on, let's go.  
(noting kid's shyness)  
Both of you.

**30**      **INT. BACKSTAGE --**      **30**  
**NIGHT**

House lights go down. Cheers rise. Dick's flashlight dances on the ground just in front of them, guiding their way in the dark to the stage steps.

**RUSSELL**

- get in the huddle.

Russell pulls William into the band's huddle.

**SHOT LOOKING UP AT THEM**

Their band ritual, psyching together, arms on each other's shoulders in a circle. They sing a few lines of the classic "Train Kept A-Rollin'" (or "Go See Cal" from the Cal

Worthington

ad) They all touch feet, and then *break*, heading for the stage. Russell directs Penny to his side of the stage. The kid

follows.

Plugging in, still in darkness, Russell hits a practice chord -

-

*thwack*. He steps on effects pedal. Applause. (Adlib onstage private patter, between members, goading each other -- the

stuff

no audience ever hears) Twenty feet away, Dick prepares to

address the crowd from the darkened stage. It is his favorite moment of the evening, the highlight of his job.

**DICK**

From Troy, Michigan. Please welcome --  
(importantly)

*Stillwater.*

Light hits the stage, and the band launches into their opening song, "If You Say Nothing." Audience response is strong. Shot lingers on the face of William as he soaks in the most undeniably exciting moment of any concert, the first thirty seconds.

Jeff the singer grabs the microphone and launches into some vocal pyrotechnics. Russell looks over to Penny and William, at stage right, grinning, pretending to trip on his cord, an elegant show-off move of a musician who is now where he belongs... before seriously stepping forward for the first guitar lead of the night. The kid looks over to see Penny watching Russell.

**31 EXT. BACKSTAGE -- NIGHT --**

**LATER**

**31**

Cases are shut and rolled toward the trucks. Stillwater heads for their bus. Jeff the singer says goodbye to Estrella Starr, like a sailor leaving port. Russell lingers behind, saying goodbye to William, loading his own equipment. Black Sabbath passes with entourage, heading to the stage.

**RUSSELL**

(privately)

So. You want to come up to L.A., we'll be at the "Riot House" all week.

**WILLIAM**

"The Riot House?"

**RUSSELL**

The Continental Hyatt House! It's on Sunset Strip.

**WILLIAM**

(attempting cool)

Right. Right.

All the while, just over the kid's shoulder, Russell scans the backstage crowd of hangers-on. Looking perhaps for Penny Lane.

**DICK**

Let's blow this burg!

**RUSSELL**

(exiting)

Well tell your friend Miss Penny Lane to *Call Me*. Tell her "It ain't California without her. We want her around like last summer." Say it like that.

**WILLIAM**

Got it.

**RUSSELL**

(returns, whispers)

Oh, I'm under the name - *Harry Houdini*.

**JEFF**

(exiting, to William)

The Enemy!! Yeah!! Come to L.A., we'll take some more.

Russell joins Jeff, exiting and laughing. A good show is still in the air.

**WILLIAM**

Later Jeff! See you, Dick. Larry. Ed.

(and now the roadies)

Mick, Gregg, Red Dog, Scully, Frosty, Estrella, *The Wheel!*

**ROADIES**

Laterrrrr!

**DICK**

We'll see you down the line.

William is deliriously happy, hands upraised. He turns to see Penny.

**WILLIAM**

**PENNY!**

**PENNY**

(calming him)

Hey. Hey. Be cool.

**WILLIAM**

You just missed Russell! He says he's at the "Riot House" all week and to call him. He's under the name *Harry Houdini*. Do you know about the "Riot House?"

**PENNY LANE**

I think I've heard of it.

**WILLIAM**

He had a message for you! He said,  
"It's not California without you. We  
want you around like last summer."

(consults notebook)

Actually he said "ain't." "It *ain't*  
California - "

**PENNY LANE**

I get the gist.

**WILLIAM**

How well do you guys know each other?

She smiles privately.

**WILLIAM (cont'd)**

I got it. No problem. Long story.  
Alright! I gotta go.

Elsewhere in the arena, Black Sabbath is performing "Sweet  
Leaf." The kid could care less. He has bonded with  
Stillwater.

He heads for the door. Penny walks with him. He's loving it.  
They pass a still-scowling Scotty, flashing passes, as they  
exit out into the ramp area.

**32 EXT. SPORTS ARENA -- NIGHT**  
**32**

Penny takes out an eyeliner pencil, writes her number on the  
back of his green notebook.

**PENNY LANE**

Call me if you need a rescue. We live  
in the same city.

**WILLIAM**

I think I live in a different world.

They stand in the night air. The parking lot is largely silent  
now, save for the thudding bass sounds of Black Sabbath. In  
the distance, we hear Elaine's insistent whistle.

**PENNY**

Speaking of the world. I've made a  
decision.

(a very serious secret)

I'm going to live in Morocco for one  
year. I need a new crowd.



He nods. He is a rapt audience for this flashy girl.

PENNY (cont'd)

Do you want to come?

**WILLIAM**

Yes.

In the distance, we hear the family whistle growing louder.

**PENNY**

It's a plan. You've got to call me.

**WILLIAM**

Okay.

**PENNY**

It's all happening.

**WILLIAM**

It's all happening.

He nods coolly. He waits until she turns, and the sprints through the parking lot, to the distant family whistle.

**FADE OUT:**

**FADE IN:**

**33 ON TAPE**  
**RECORDER**

**33**

William's fingers work the clunky keys, pressing rewind. We hear a snippet of the intense and lively Stillwater interview, full of overlapping and barely discernible voices. Meticulously, he untangles the voices, especially Russell's, as he transcribes.

**INT. WILLIAM'S BEDROOM - DAY**

The work of a journalist, as William sits at his Smith-Corona Galaxis. There is a knock at the window, and William scoots back in his chair to see a familiar face. It is Darryl, his sister's old boyfriend. William opens the window.

**WILLIAM**

Hey Darryl.

**DARRYL**

Hey.

Darryl climbs in the window, looks around the room that was once the site of his previous glory.

DARRYL (cont'd)

So she's a stewardess now.

**WILLIAM**

Yeah. She and Mom are still sorta...  
I'd say "not speaking," but I don't  
know if they ever did.

**DARRYL**

Your sister. A stewardess.  
(nods to himself)  
The things your sister and I did inside  
these four walls...

**WILLIAM**

That's okay. I don't want to know.  
It's my room now.

**DARRYL**

We flew the friendly skies -

**WILLIAM**

Okay -

**DARRYL**

I don't want to put you in the middle  
of anything. We don't have to talk  
about it.

**WILLIAM**

No.

**DARRYL**

You seem cooler.

**WILLIAM**

Yeah. I'm thinking about going to  
Morocco.

**DARRYL**

Lemme know if you need a little help  
with your Mom.

**WILLIAM**

A little might not be enough.

**DARRYL**

She still freaks me out.

**WILLIAM**

(nods, an old issue)

Yeah -

**DARRYL**

She's famous.

**WILLIAM**

Listen -

**DARRYL**

Go ahead and do what you were doing.  
I just wanna hang in here for a moment.

**WILLIAM**

Cool. Alright.

Darryl William nods and continues his work, self-consciously, as  
sits on his bed and soaks in the memories of the room. A long  
moment passes. Darryl pats his thighs, and rises.

**DARRYL**

Okay, man.

**WILLIAM**

Okay, man.

**34 INT. LIVING ROOM -- EVENING**

**34**

William slips on corduroy jacket, over a tie-dyed shirt. Well,  
it's definitely a look. Mom appears more nervous than her  
son.

**ELAINE**

I worry about the drunk drivers.

**WILLIAM**

Mom. I'm 15.  
(beat, vague panic)  
Right?

**ELAINE**

Yes, you're 15. "And here's that money  
I owed you."

She reaches in a small box near the door, gives him twenty  
bucks. It's their routine.

**ELAINE (cont'd)**

Your dad's favorite joke. I don't do

it as well.

**WILLIAM**

I thought it was pretty good.

**ELAINE**

Keep the small bills on the outside.  
And call me if *anyone* gets drunk.

**WILLIAM**

I will call you if anyone  
*anywhere* gets drunk.

**ELAINE**

Good.

**WILLIAM**

(anticipating her, like a  
parent)  
And don't take drugs.

**ELAINE**

(stoic)  
Ha ha. Very funny. See -- sense of  
humor. Have fun at the dance. I'm  
glad you're making friends.

They move to the door, and he steadies her, as if to remind  
her *she's not going*. He opens the door. She's a wreck, and  
she knows it.

**WILLIAM**

Mom?

**ELAINE**

Yeah -

**WILLIAM**

(loving but firm, as if to  
a dog.)  
Stay.

**ELAINE**

Oh... okay.

**WILLIAM**

I-love-you-bye.

He opens the door. Neil Young. "Sugar Mountain." Watching  
him leave is always a killer. She's not getting any better at  
it either. She folds her arms tightly across her chest.

**NIGHT**            **35**            **EXT. WILLIAM'S HOUSE --**  
**35**

Penny waist by her car, down the hill, sporting a different more elegant look. She cups her hands and yells up to him. He hikes down the hill, squishing down the water plants, almost falling, the first time we've seen him happy in his own skin.

**NIGHT**            **36**            **EXT. SUNSET BOULEVARD -- LATER**  
**36**

Miss Penny Lane's yellow Vega makes the big swing onto Sunset Boulevard. She sings along to the obscure words of Led Zeppelin's "Dancing Days." William takes it all in from the passenger seat. Huge billboards advertise not cigarettes or beer, but *albums*. It's a wondrous piece of geography for any rock fan. Shot moves in as William, watches, takes it *all* in. He moves his head outside the window to see fully. Her windshield is cracked along the side.

**PENNY LANE**

The Continental Hyatt House. Also known as The Riot House.

(does tour guide voice)

Every band stays here, all the ones that matter. The Who. Zeppelin. Alice. Bowie. English bands. American bands. We all know each other. Twenty-four hour room service. Like us, they were outsiders. They were so *outside*, they're *inside*, and insiders never even knew it, because they're *outsiders* and they are inside a place *outsiders* will never be. And why are we even talking about it? If you're really an insider, you're never gonna say it. You know what I mean?

**WILLIAM**

(beat, working it out)

Yeah. Yes.

She makes a swift turn into a secret parking spot near the hotel.

**PENNY**

And we're *not* gonna hang out with Russell. You can, but not me.

**WILLIAM**

What is it with you and Russell?

**37 EXT. SUNSET BOULEVARD --**  
**NIGHT 37**

Neil Young and Crazy Horse's "Cinnamon Girl" ricochets across the Strip. It's blasting from cars tuned into KMET. Penny now wears her green faux-fur trimmed coat. She grabs William's hand, steadying her hat at the same time. They dart across the busy street. She stumbles a little on her platforms. He steadies his taller date. They are a good team as they pass one of several humming tour busses parked out front.

**38 INT. HYATT HOUSE LOBBY --**  
**NIGHT 38**

Penny blasts into the Continental Hyatt House, William on her arm. The lobby of this bastion of seventies rock is more alive than most clubs. It's a swirling mass of Roadies carrying Halliburton briefcases plastered with tour stickers, mingling Rockers, and more than a few Groupies with lower-ambitions and taller-platforms than Penny Lane. The feeling is communal, illicit, intoxicating. The secret community of rock. Penny attracts a hailstorm of friends and comrades.

**PENNY LANE**

It's all happening.  
(grabbing him like a shield)  
And I'm about to use you as protection.

**ROADIE # 1**

Penny Lane!!

**PENNY LANE**

(aside)  
These guys are with Alice Cooper. I'm going to pretend I don't know them.

**ENGLISH ROADIE # 2**

Penny!! Does Alice know you're here?

**PENNY LANE**

I'm just showing my very dear, very wonderful friend around. He's a very important writer - he knows Lester Bangs.

(English accent)

I'm responsible for his moral conduct while he's abroad.

**ROADIE # 3**

(arriving, mock drama)  
Penny Lane!! God's gift to rock and roll!!

**PENNY LANE**

I'm retired.  
(uses English accent)  
And don't argue with me!

**ROADIE # 3**

*Again?*

**PENNY LANE**

(moving, English accent)  
Have we met?

Effortlessly touching an arm here and there, charming all -  
she had four men suddenly circling her.

**PENNY LANE (cont'd)**

I've made a decision. I'm going to go  
traveling in India. Then I'm going to  
learn how to play the *violin*. Then  
I'm going to go to college for *one*  
*year*.

William looks at her, perplexed and a little hurt. *What about  
Morocco?*

**ROADIE # 2**

(exiting, not buying it)  
There's nothing they could teach you  
in college, darling.  
(whispers)  
Call Alice. He's under the name *Bob*  
*Hope*.

**ROADIE # 1**

I heard you were with Russell from  
Stillwater.

**PENNY**

*Please*. I throw the little ones back.

Lusty laughs circle William. Overlapping this dialogue is the  
appearance of our friend Polexia.

**POLEXIA**

(in tears, in pieces,  
emotional)  
Ian Hunter is a *fucking asshole!*

**WILLIAM**

Polexia!

**POLEXIA**

Opie!!!

She hugs him like a long-lost friend, knocking the air out of him. And now overlapping this action, appears Superfan RIC NUNEZ, 14. His eyes are forever moist, but he's oddly formal and never feels worthy of the rockers he idolizes. Tonight he wears a custom homemade t-shirt with iron-on block letters. It features the four Led Zeppelin symbols and the words: "TO BE A ROCK AND NOT TO ROLL." A felt-tip pen is still in his quivering hand. Nunez walks with them, backpedaling as he

says:

**RIC**

It's all happening. I just saw them on the seventh floor! Mr. Jimmy Page... Mr. John Paul Jones...

(displays squiggle on shirt)

Mr. Robert Plant signed my shirt in the elevator!! Five minutes ago, he touched this pen. Please don't smear it. And Bonzo's gotta new motorcycle in the hotel!

**PENNY**

Ric is a Zeppelin fan.

**WILLIAM**

Yeah, I picked that up.

**PENNY**

He tours with them, but not "with" them.

**RIC**

They're on the 12th floor, but there's guards there! So you gotta go to the tenth floor and go up the back steps.

**PENNY LANE**

This is my very dear, very close, very *wonderful* friend William Miller, he is *very close* with Lester Bangs.

**RIC**

It's all happening!! See you in Cleveland!

Ric rushes back to the elevators.

**PENNY LANE**

I'm retired! Doesn't anybody believe



me!?

**LATER**  
**39 INT. HYATT HOUSE LOBBY PHONE -- NIGHT -- MINUTES**  
**39**

Penny nearby as William picks up the house phone. He shouts over the din.

**WILLIAM**

Harry Houdini, please.

As he waits, he discreetly pockets the matches, hotel pad and pencil next to the housephone.

**40 INT. HALLWAY/RUSSELL'S HOTEL ROOM -- NIGHT**  
**40**

William, Poxia and an ambivalent Penny walk the hallway, looking for the room. William looks in the passing open doors, each one a different window into another world.

**PENNY LANE**

Okay. Time to put on the lampshade.

Up ahead, the door to their smallish hotel room is open. Inside, a band party in full swing. A clunky early-model boom box segues from James Brown's "Make It Funky" to Led Zeppelin's "Gallows Pole." Russell Hammond is the center of this party, jabbing out the chords, playing along on guitar. Much singing echoes all around. It's a hotel-room Hootenanny, and all members of the band are present. Penny Lane takes a breath and enters, with arms extended and pointing in opposite directions. She does a flawless stewardess imitation, with proper hand gestures, to a loud party ovation.

PENNY LANE (cont'd)

"Ladies and Gentlemen. Please extinguish all smoking materials and notice that the captain has turned on The No Smoking sign. Your seat and tray tables should be locked in their full and upright positions."

**RUSSELL/OTHERS**

**PENNY!! PENNY LANE!!**

She is instantly and overwhelmingly, the life of this party. Russell joins William.

**RUSSELL**

(impressed to see him)  
Alright.

**WILLIAM**

(happy to be there)  
Alright.

Russell places a beer in William's hands, and exits.

**PENNY LANE**

(continuing)  
"In the unlikely event of a water  
landing, the seat below you will serve  
as a -"  
(give up)  
Oh, the hell with it.

They all applaud her, laughing. William watches her with wonder, as she turns his way and winks. Jeff approaches the alluring Polexia, and goes to get her a beer. Meanwhile, Polexia sidles up to William. She sees him watching Penny at the other side of the room.

**POLEXIA**

(privately)  
Act One, in which *she* pretends she  
doesn't care about him.

POV shot travels to Russell, strumming the guitar that is  
always  
a part of his body. Russell is watching Penny Lane  
surreptitiously.

**POLEXIA (cont'd)**

Act Two, in which *he* pretends he doesn't  
care... and goes right for her.

Russell moves towards Penny.

**POLEXIA (cont'd)**

Act Three, in which it all plays out  
the way she planned it. She'll eat  
him alive.

**WILLIAM**

(worried)  
We've got to stop them.

**POLEXIA**

Stop them? You were her excuse for  
coming here.

**ON PENNY**

**PENNY**

I need ice!

Penny disappears out the door, across the hallway. Russell follows a moment later. The kid's eyebrows rise. Polexia regards the kid with affection, adjusting his collar and peeling a hair off his jacket.

**POLEXIA**

I just worry about people using her. You know? 'Cause she brings out the good side in everybody else, but what do they do for *her*? Life kills me. Do you have any pot?

**WILLIAM**

Not on me.

**POLEXIA**

Do you smoke?

**WILLIAM**

No.

(attempting to fit in)

But I... I grow it. I grow it.

Polexia looks at the kid, laughing at his poor job of lying.

**POLEXIA**

You're funny. You know, if you were only taller, English, rich, a guitar-player and older...

**WILLIAM**

I'd be someone else.

**POLEXIA**

Yeah. Good point.

Jeff appears with her beer, and she whispers in the kid's ear before she exits with Jeff Bebe.

**POLEXIA (cont'd)**

Bless me father for I may sin tonight.

The kid watches, as the boom box plays an obscure favorite of Russell's, Eddie Giles' "Losin' Boy." There is the sound of a motorcycle somewhere down the hallway.

**41 INT. ICE ROOM --**

**NIGHT**

**41**

The ice machine makes new cubes with a grinding noise. Penny puts ice in her glass. Behind her, Russell moves into frame, hands delicately riding the sides of her body. A motorcycle roars by, just outside the door, as Penny moves away from Russell's exploring hands.

**PENNY**

(with real indignation)  
How does it end?

**RUSSELL**

What?

**PENNY**

You know - the story about the girl who dumps the guy who has an ex-ex wife -- the one we don't talk about -- and gets a hundred... okay, five letters from him, and then doesn't even leave a pass in San Diego. Wake up! I'm retired and I never believed you anyway. You're too talented and too good-looking to be trusted and everybody knows it.

**RUSSELL**

(smiling, loves it)  
You're retired like Frank Sinatra is retired.

She makes a scoffing noise. He moves to the ice machine, with a glass of his own.

**RUSSELL (cont'd)**

Miss Penny Lane. Let me tell you what rock and Roll will miss the day you truly retire.

He tosses cubes in his glass, one by one. After the first cube:

**RUSSELL (cont'd)**

The way you turn a hotel room into a home.

(cube)

The way you pick up strays wherever you go. Like Pied Piper.

(cube)

The way you know the words to every song. *Every* song. Especially the bad ones. *Mostly* the bad ones.

(cube)

That green coat in the middle of summer.  
(cube)  
The real name you won't reveal.  
(cube)  
And. I'd keep going, but my glass is  
full.

**PENNY**

(quietly)

*Damn.*

He kisses her powerfully, hands at his sides. She fights to keep her hands off him. Bonham's motorcycle rips by, just outside the door.

**RUSSELL**

Come to Arizona.

**PENNY**

Never.

**RUSSELL**

We leave Thursday morning. 9 AM. And  
pack light this time. *Jesus.*

They kiss. The motorcycle speeds by again, just outside.

**42 INT. HALLWAY -- NIGHT**  
**42**

The hallways are crowded, as William looks at the closed door of the ice room. He leans against the wall, alone now. Trying to look like he belongs. Behind him, most of the band has disappeared into other rooms, leaving only hangers-on in their places.

**43 INT. ROLLING STONE MAGAZINE -- DAY**  
**43**

Music. We pan across cubicles bustling with laid-back fervor. These are the San Francisco-based main offices of *Rolling Stone* Magazine. We have arrived for the waning days that this magazine could still be called, with a straight-face, an "underground" publication. Their mounting success crowds the edges of every frame. Camera catches the Annie Leibowitz portraits that hang on the walls -- Lennon, Jagger, Rod Stewart,  
James Taylor.

We find editor BEN FONG-TORRES, 29, in his cramped cubicle. Sitting nearby is curly-haired and mustachioed Star Staff writer, DAVID FELTON, 32, who smokes his cigarettes with a long

holder. Felton reads one of William's articles, chuckling.

**BEN FONG-TORRES**

William Miller?

**INTERCUT:**

**INT. WILLIAM'S BEDROOM -- DAY**

William is on the phone in his own small room.

**WILLIAM**

This is he.

**BEN**

Crazy. William, this is Ben Fong-Torres. I'm the music editor at *Rolling Stone* Magazine. We've got a copy of your stories from the San Diego Door. This is the same William Miller?

William instantly, nervously alters his voice to sound older.

**WILLIAM**

Yes it is.

**BEN**

(rifling through tearsheets)  
Voice of God, howling dogs, the spirit of rock And roll... this is good solid stuff.

**WILLIAM**

(immediately, suddenly deeper)  
Thanks... thanks.

**BEN**

You should be writing for us. Any ideas?

**WILLIAM**

(voice now to deep)  
How about Stillwater?

**BEN**

Crazy. New album... their third... starting to do something.

Ben shuffles through papers, looking for a tour itinerary on his promotional-material laden-desk, automatically plotting the piece aloud.

BEN (cont'd)  
(pleasant, terse)  
Stillwater. Hard-working band makes good. Get 'em to respond to the critics who dismissed the first two albums as workmanlike. Guitarist is the clear star of the band. Crazy. Let's do three-thousand words. You'll catch up to them on the road. We'll set up billing -- don't let the band pay for anything.

**WILLIAM**  
(affecting casualness)  
Sounds good.

**BEN**  
We can only pay -- lemme see, three-thousand words -- *seven hundred dollars.*

The kid's eyes widen.

BEN (cont'd)  
Alright, a grand. What's your background? You a journalism major?

**WILLIAM**  
(deeply)  
Yes.

**BEN**  
What college --

**INT. ELAINE'S HOUSE -- CONTINUOUS**

Elaine now gets on the extension.

**ELAINE**  
Honey, I need you to do that thing that fixes the garbage disposal --

She hangs up.

**INT. WILLIAM'S BEDROOM -- CONTINUOUS**

The kid is paralyzed.

**BEN**  
Well, I know how *my* lady gets when I don't Snap to it -

**WILLIAM**

Crazy.

**BEN**

Crazy! I'll let you go. Call me at  
the San Francisco office tomorrow.

**44 INT. LESTER BANGS HOME -- LATE**  
**NIGHT 44**

The great Lester Bangs stands in the promotional album-clogged bedroom of his Birmingham, Michigan, home/office at *Creem* Magazine. There is nothing in frame that does not deal with music. In the background, a scratchy and chaotic Coltrane record.

**LESTER BANGS**

Beware *Rolling Stone* Magazine. They  
will change your story, they'll re-  
write it and turn it into swill.  
Beware!!

**WILLIAM**

But besides that, what would be wrong  
with it?

**LESTER BANGS**

(laughs, entertained)  
You have starry eyes, my friend.  
(beat)  
Look. Do the story. It's a good break  
for ya. But remember this --

The kid listens intently, and makes notes.

**LESTER BANGS (cont'd)**

... don't do it to make friends with  
people who are trying to use you to  
further the big business desire to  
glorify worthless rock stars like  
Stillwater. And don't let those swill  
merchants re-write you.

**WILLIAM**

(still copying)  
... swill merchants...

**LESTER BANGS**

Now. What are you listening to?

**45 EXT. TEACHER'S LOUNGE -- DAY**  
**45**





oddly-young age, he has received a major assignment from a national publication called *Rolling Stone* Magazine.

Mrs. Deegan produces a copy, and places it on Elaine's lap. It sits there like the plague.

MRS. DEEGAN (cont'd)

Now you are rather famously not a fan of rock music, but such are the ironies of life, that happens to be the very topic of William's assignment -

(cheerfully)

- rock music. A band.

**ELAINE**

(warily, to Darryl)

Honey, what are you doing here?

**DARRYL**

Moral support.

Mom looks evenly at her son, seated opposite her in this small living room.

**ELAINE**

What's involved?

**MRS. DEEGAN**

Well. It's a great opportunity. He'll be well-paid, and published nationally --

(quickly)

-- and he'll go on tour with a rock band for four days. No small planes... he travels on a bus.

**ELAINE**

Is it time for me to say something?

**MRS. DEEGAN**

Sure.

**ELAINE**

No.

**MRS. DEEGAN**

And in anticipation of that response -

**ELAINE**

No.

**MRS. DEEGAN**

-- William has prepared --

**ELAINE**

(rueful)

"Lo, that which I have feared has come upon me."

**WILLIAM**

(lightening fast)

"He who jealously guards his fears, quietly yearns to bring them about!"

Mrs. Deegan admires their high-strung intellectual parrying, makes an impressed noise.

**ELAINE**

(with compassion)

No. I have raised him to be an honor student, which he is. We have agreed on all our goals. We raised him to be a lawyer, we moved here to be near the finest law school in the West. Plus, he has finals coming up, and in one week he graduates with *all his friends*

-

**DARRYL**

He's got no friends!!

**WILLIAM**

Darryl. Please.

Nearby, having anticipated all of the above, William nods to Mrs. Deegan, and stands.

**MRS. DEEGAN**

Elaine, may I present to you... your own son.

William takes a lawyerly stroll, turns to face his mom.

**WILLIAM**

*Lady of the Jury.*

(beat)

I wish to disprove the prevailing false belief that rock music is based on drugs and sex. True, perhaps at one time... but rock music is different now. It is *now* performed by hard-working intellectuals, with... with blazing intellectual pursuits, and I am going to play for you a piece of music designed

to show you that my thesis is correct.

**ELAINE**

This is going to be hell.

Across the room, Darryl takes his position near the stereo.

**WILLIAM**

The song is based on the literature of Tolkien... and it's mystical attempt to elevate humanity has been successful throughout the world... *this song* will change your life.

Mom stifles a cough. William nods to Darryl, who reverentially drops the needle with a thud. Mom is trapped, as we listen to silent static... and then... the opening notes of Led Zeppelin's "Stairway to Heaven." William gives his Mother the album cover's inner-sleeve with lyrics.

**WILLIAM (cont'd)**

We ask you only to listen.

Camera passes across their serious and expectant faces. The intro is not short. We listen, just watching their faces, as Elaine becomes increasingly impatient.

**ELAINE**

**WILLIAM**

When is it going to start - Soon.

Immediately, overlapping, the vocal begins. ("There's a lady who's sure all that glitters is gold.")

**DISSOLVE TO:**

**48 SKY SUN MOVING SLOWLY ACROSS THE SKY 48**

Sprinklers click across the lawns. ("... and it makes me wonder... ")

**49 AFTERNOON INT. LIVING ROOM -- 49**

Mom adjust herself in the chair, listens politely, checks her watch. She looks at William.

**50 EXT. HOME - AFTERNOON 50**

Sprinklers continue. ("If there's a bustle in your hedgerow...")

")

51 INT. LIVING ROOM --  
AFTERNOON

51

Mom listens fitfully. The song continues.

DISSOLVE TO:

52 EXT. HOUSE -- STILL LATER AFTERNOON  
52

Sprinklers shut off. Music is now blasting. ("To be a rock,  
and not to roll... ")

53 INT. LIVING ROOM - LATER AFTERNOON  
53

Mom's face remains stoic to the bitter end. ("*... and she's  
buying the Stairway to Heaven.*") The song ends. Silence.  
All look to Elaine. They wait on her response. We hear the  
turntable arm return to its cradle.

**ELAINE**

What am I supposed to say? You say  
it's Tolkien, fine. They sound like  
nice kids. Is it meant to elevate  
humanity? "Sure, let's elevate  
humanity. *After we sell you drugs and  
sex.*" All I have is my honesty. That's  
what I believe, and that's what I know.  
(flipping through magazine)  
Oh. Here's a nice ad.

She holds up the magazine. And ad reads, in large bold type:  
**BUY THIS FUCKING ALBUM.**

ELAINE (cont'd)

You've clearly ganged up on me, and I  
still say no. No no no no no no no.

She shuts her eyes, and blurts out something against her better  
judgement.

ELAINE (cont'd)

**NO MORE THAN FOUR DAYS AND I WANT A  
PHONE NUMBER FOR WHERE YOU ARE EVERY  
MINUTE AND I WANT YOU TO CALL ME TWICE  
A DAY AND YOU'D BETTER NOT MISS ONE  
TEST - AND NO DRUGS.**

William nods gratefully, and exits frame. Hold on the empty

chair, as drums herald the beginning of the Allman Brothers Band's "Trouble No More" from *Live at Fillmore East*.

**SHOT MOVES IN ON ELAINE**

who feels a very particular kind of loneliness. It's the loneliness she got married, and then raised a family, to escape.

**54 INT. STILLWATER TOUR BUS --**  
**DAY 54**

An empty Heineken beer bottle rolls up and down the aisle, taking us to William. William picks up the bottle and places it in the seat back pocket in front of him. He has joined the circus, and the feeling of being here is a lot more lonely and forbidding than he expected. The bus struggles to make it up the hill, back rows shuddering loudly, as music continues.

**DICK**

C'mon, Doris! Darling Bus. You can make it!

**55 EXT. NEVADA DESERT HIGHWAY --**  
**DAY 55**

The Stillwater Tour Bus rumbles down the desert highway. The destination banner reads - ALMOST FAMOUS -- TOUR 73. Music continues.

**56 INT. BUS - DAY**  
**56**

William strains for a look at Russell five rows up. He plays slide guitar, working out a part. Next to Russell is Penny Lane. Penny raises an early-model Polaroid camera and - flash - takes a picture of a nearby sleeping Jeff Bebe.

**PENNY**

Gotcha.

Jeff grumbles from the depths of a hangover. Penny stuffs the shot in her pocket. William watches, his private heart pounds. Poleyxia appears and sits next to him, noticing his shyness.

**POLEXIA**

Do you have any pot?

**WILLIAM**

No. I'm a *journalist*.

**POLEXIA**

Well, go do your job then. You're on the road, man. It's all happening! Get in there. Go talk to 'em!

Challenged, William rises and approaches Russell. He fixes the charismatic guitarist in his sights. Shot takes him down the aisle to the jamming star guitarist. He crouches in the aisle and talks to Russell who immediately seems moody. His mood is in the air.

**WILLIAM**

(very professional)

Russell. Do you think we might be able to find some time to talk when we get to Phoenix? I want to interview everyone separately... and I felt we'd start with you and me.

Nearby, Jeff now listens in, feeling immediately jealous.

**RUSSELL**

Absolutely.

Russell turns away. The kid squats uncomfortably in the aisle, babbling on.

**WILLIAM**

Because I've got a thing in a couple days.

**RUSSELL**

What.

**WILLIAM**

(self-conscious)

It's a... thing where... uhm... you go there to graduate. School.

**RUSSELL**

(sharply)

I *never* graduated. And look what happened. You're here interviewing *me*.

Good point. Laughs from everybody listening nearby. It's a good line. William makes a quick jot in his notebook.

RUSSELL (cont'd)

No no no. Don't put *that* in *Rolling Stone*. My bio says I graduated. We'll come up with something better later. Just enjoy the ride.

Russell eyes the notebook suspiciously before turning away. Penny notices William's discomfort, laughing warmly, all while grabbing a Coke and giving one to nearby bassist Larry.

**LARRY**

How did you know I was thirsty?

He didn't even realize he was thirsty, but he is. He nods thanks to Penny, the perfect road companion for all. And then Penny gives the other Coke, her Coke, to William. He accepts it too, and starts back to his seat. He's been blown off, and he knows it, but before he exits Penny grabs his arm and whispers in his ear:

**PENNY**

I may need to stay in your room tonight. Russell's in a bad mood. He's very *Bob Dylan in Don't Look Back* today. He's trying to write.

William nods coolly -- they are comrades -- and returns to his seat. A large joint passes in front of him, across him, to Polexia, as everyone cheers Doris the Bus rumbling up another hill.

**POLEXIA**

(inhaling deeply)

Want some?

**WILLIAM**

No thanks.

A wall of pot smoke is exhaled, right into his face. It surrounds him like a cloud. The bus shudders, as Russell continues playing slide up ahead.

**57 INT. WILLIAM'S LIVING ROOM - NIGHT**

**57**

Elaine sits in her living room, filled with her books. Large Department store photos of her children on the wall. She feels her own loneliness, and his too, as she dials a phone number.

**ELAINE**

Has William Miller arrived yet? He hasn't. Could you give him a message as soon as you see him? -

**58 INT. BUS --**

**NIGHT**

**58**

Several hours later on this ride. Outside, night and desert.



Inside, a few cigarettes, a joint of two glow in the darkness of the bus. The end of the Led Zeppelin classic "Whole Lotta Love" plays from the bus stereo, full blast. Everybody is free and anonymous in the dark. They sing at full-volume. William looks out the window in wonder.

**ZEPPELIN/ALL**

"Way down inside... (woman)  
woman... you need... "

The ten-ton guitar chord of Jimmy Page.

**ZEPPELIN/ALL (cont'd)**

"Looooooooooooooooooooooooooooovve... "

John Bonham's drums thunder through the bus, everybody still singing as they dip down into the city ahead, Phoenix. William watches the living documentary around him. He writes furiously in the green notebook, scribbling in the dark, trying to steady his writing on the bumpy bus. Behind him, someone is beating along to the song on his seat. He never want to leave this world.

**59 INT. ARIZONA RAMADA INN LOBBY --**  
**NIGHT 59**

All enter the lobby like warriors, in a pack. The hotel chairs are spotted with curious hangers-on, decked out and lounging. Dick is already stationed, as always, at the front desk. The sad state of hotel service grates on a road dog like Dick. He is forever teaching others their jobs.

**DICK**

Jeff, Tony... Keys... keys... keys...  
room list...

(re: luggage, to hotel  
bellman)

If it doesn't have a number on it, it  
ain't ours!

He gives key and a stack of messages to Russell, and turns to William who he makes feel more important. Penny is nearby with her suitcase and tackle box purse. William watches Russell's guitars whisked away - they are luggage-numbered 1, 3, and 4.

**DICK (cont'd)**

The Enemy! Here you go, here's the key to  
your palatial suite, room list, plus let me  
give you a luggage tag. You're Number 42.

**CLERK**

Is this Mr. Miller? You have a message

from Elaine.

**WILLIAM**

Thanks.

**CLERK**

(confidentially)

She's a handful.

**WILLIAM**

I know.

William coolly takes the folded message, doesn't look at it, and tries to pretend this embarrassing moment didn't happen. Jeff exchanges a look with Russell. Nearby, the walking commotion arrives, clacking through the lobby. It's Sapphire. Last night's clothes are now today's. She holds a travel case, and hanger with some odd blouses.

**SAPPHIRE**

Finally, you're here!! They kicked me out of my room! Fuck Ozzy!

She hugs Penny Lane. Estrella appears, happy to have help with Sapphire.

**ON RUSSELL**

who approaches William.

**RUSSELL**

Come by in a few minutes. We'll do the interview.

The kid exits and goes to join Penny, who is still comforting Sapphire. Russell looks through his messages. The guitar, now in a case, never leaves his hand. Jeff Bebe approaches, regarding William standing with Penny and the girls. Intrigue is swirling in the lobby.

**JEFF**

I'm worried, man.

**RUSSELL**

Naw, we can trust him. He's a fan.

**JEFF**

But it's *Rolling Stone*. He looks harmless, but he does represent the magazine that trashed Eric Clapton, broke up Cream, ripped Led Zeppelin, and wrote that lame story about the

Allman Brothers Band that bummed Duane out before he died. Don't forget the Rules. This little shit is the Enemy. He writes what he sees.

(beat)

But it would be cool to be on the cover.

**RUSSELL**

Leave it to me. We'll get a good story.

**JEFF**

Plus our girlfriends read this magazine and -

(looking at Band-aids)

-- you know.

**RUSSELL**

You made your point. I'll take to him.

**ON WILLIAM BY ELEVATOR**

Penny speaks confidentially to him. If she is slightly bossy, it is only because she's good at logistics, emotional and otherwise.

**PENNY**

Can Sapphire stay in your room tonight? She had a big fight with Ozzy, and Polexia's not working out with Jeff Bebe.

(to Sapphire and Polexia)

You just have to remember... these guys are jealous, insecure, talented, egocentric, and manipulative geniuses... they're *lead-singers*. They can say "I love you" to 20,000 people... but any fewer is a real problem.

(girls nod, comforted, she continues to the kid)  
Jeff Bebe has so much jealousy over Russell that he can't express. Plus, he never slept last night. You keep Sapphire and I'll stay with Russell.

William covers his disappointment over losing Penny as a roommate. Cooly:

**WILLIAM**

Sure. I'll take her.

**POLEXIA**

Me too?

**WILLIAM**

Sure.

Estrella arrives with travel bag, equally homeless, looking hopeful.

**WILLIAM (cont'd)**

If there's room -

Penny squeezes him. He *feels* cool... but the girl he really wanted to stay in his room now joins Russell, disappearing into the elevator. He looks down at the message in his hand, and opens it.

It reads: DON'T TAKE DRUGS! He snaps it closed quickly, before anyone can see.

59A IN. RUSSELL'S ROOM --

NIGHT

59A

Russell plays acoustic guitar, a notebook cradled on his lap. Trying to write. It's coming slowly. Shot moves off him, past a flickering television, onto Penny who silently and intently watches Russell as if he's a rare and beautiful bird. He looks over at her - she turns away quickly. He goes back to work. Tries to catch her watching him again. She turns away just in time.

**60 INT. WILLIAM'S HOTEL ROOM -- NIGHT**

**60**

Stillwater's "Fever Dog" plays from the t.v. radio. William on the bed, a thick local phone book on his lap. *His* hotel room. He watches self-consciously as the girls go about the ritual of inhabiting a room on the road. Sapphire flutters a paisley scarf over the room lamp. Polexia puts a towel along the crack of the door, blows out the glowing embers on too-many sticks of incense, and moves to the phone. Estrella has joined them as well, complete with a bag full of shoes. Instantly, we have atmosphere and not much room left in this, the smallest room in the hotel. William thumbs through the phone book with fascination.

**WILLIAM**

All these people.

(wondrous, off phone book)

And they all live in *Phoenix*.

**POLEXIA**

(on phone)

Hi Dad!! I can't talk long! I'm here in Paris. I'm staying in another Youth Hostel with no phone and no address for mail!!

**WILLIAM**

(still wondrous, from phone book)  
Alex. *Lowbatz*.

**SAPPHIRE**

(emerging from bathroom)  
I was the one who told him what to tattoo on his fingers, I was the one who made his shirts... I was *there* when his wife left him.

**WILLIAM**

Charles. C. *Swoop*.

**POLEXIA**

(on phone)  
**I CAN SEE THE EIFFELL TOWER. DO YOU KNOW THERE ARE 578 STEPS TO THE TOP?**

She's reading from a European tour book.

**WILLIAM**

Paul and Debbie *Finger*.

**ESTRELLA**

(looking out window)  
Oh my God. Simon Kirke of Bad Company is *by the pool*.

The girls mobilize by the window. William is increasingly aware that he is an outsider in his own tiny room. He tries to organize his stuff in the corner.

**POLEXIA**

**I GOTTA GO! I'LL CALL FROM ROME!**

**ESTRELLA**

Is anybody here as worried about Penny and Russell as I am?

**POLEXIA**

(the perfect daughter)  
**AND HAPPY BIRTHDAY TO MAGGIE!!  
I LOVE YOU!!**

She winks at William, who looks away.

**SAPPHIRE**

(to Polexia and William)  
Ooo, watch out - whoever you look at  
when you say that - that's who you  
really mean.

Polexia hands up and throws a pillow at Sapphire, the kid  
watches these girls like a tennis match.

**60A IN. PENNY AND RUSSELL'S ROOM - SAME**  
**TIME 60A**

Russell puts down his guitar.

**RUSSELL**

You know. We should talk about what  
we don't talk about.

**PENNY**

We don't have to.

**RUSSELL**

No, I - I went to Catholic school. I  
believe in guilt and... you know, if  
there's any to be had, I pretty much  
want to roll around in it.

**PENNY**

I don't believe in attachments. No  
boundaries. Just the music.

**RUSSELL**

I'm just saying, it's okay to talk  
about it.

Penny stands and turns. She speaks the word.

**PENNY**

Leslie.

Russell nods. The name is out in the open.

**PENNY (cont'd)**

Leslie. Leslie. Leslie. Leslie.  
Leslie. Leslie. Leslie. Leslie.

**RUSSELL**

(somehow satisfied)  
Alright - now we're talking.

But she continues, saying the name in a multitude of different  
ways, in different accents, and with different degrees of

indifference and passion and lust and play-acting and mock-drama.

**PUSH IN ON HIS FACE**

As he listens and studies this ethereal creature for meaning.  
Is she mocking him? In love with him? Taunting him?  
Seducing  
him?

**PENNY**

Leslie. Leslie. Leslie. Lesssssslie.  
Leslie. Leslie. Leslie. Leslie.  
Leslie. Leslie. Leslie. Leslie.  
LESlie. Leslie...

She continues saying it until it no longer has meaning. And finally she sits next to him.

**PENNY (cont'd)**

(beat)

Now. Have I helped you get that off  
your chest?

They kiss.

**60B INT. WILLIAM'S HOTEL ROOM - SAME**  
**60B**  
**TIME**

The girls continue their settling-in process.

**SAPPHIRE**

Opie, can I order room service?

The nickname "Opie" re-opens a nagging wound. Polexia hangs up, and begins to dial again.

**WILLIAM**

Okay. You guys. Wait. Put down the  
phone, Polexia.  
(she does, sadly)  
First, this is my room...

**SAPPHIRE**

Come on, you're a fan like us. You're  
on *our* side of the line.

**WILLIAM**

Second. I'm not Opie. Alright? Opie  
is a little boy. I'm here to do a  
job. I am a *professional*.

**ESTRELLA**

(flipping luggage tag)  
Ooooooo, sorry, Mr. 42.

**WILLIAM**

Third!  
(has their attention now)  
... this phone is a big, big deal. In a minute, I have to go interview Russell. Do not answer this phone if it rings. I have family members with severe anxiety Problems. She *will* not understand.

**POLEXIA**

(wounded)  
But what if Ozzy calls Sapphire? And I gave Jimmy Page this number.

**ESTRELLA**

Or a guy who *looked* like Jimmy Page.

William looks at their troubled faces, full of too much-longing and too much make-up.

**WILLIAM**

Okay. I have a solution. Answer the phone. But if anyone *without* an English accent is on the phone...  
(winging it)  
Just hang up. Or say it's the wrong room.

They nod. It's a good plan.

**61 EXT. HALLWAY -- NIGHT**

61

The hanging sign on the door reads: DO NOT DISTURB. William knocks on Russell's door. A maid pushes up against him with her cart, which now blocks the hallway.

**WILLIAM**

**SHOULD I COME BY LATER?**

A group of golf conventioners are now trapped behind the maid cart. They ease past William as he negotiates with Russell through the door.

**RUSSELL (O.S.)**

**YES, I'M IN TOO TRUTHFUL A MOOD!**









Jeff watches Quince's head lower. It's hard to know when to talk with Quince. The depth of his mellowness is tough to get in rhythm with.

**JEFF**

I think he was a gift from God, actually. Nobody plays like Russell Hammond.

**RUSSELL**

(sorta moved)  
Well, shit. Thank you.

He instantly realizes he's slipped, on the air.

**RUSSELL (cont'd)**

Ooops. Better hit the delay button.

All eyes turn to Quince, whose head stays down, grooving to some inner beat. He says nothing. The band looks at each other. We become increasingly aware that Quince may now be asleep. Long silence. William shares an amazed look with Penny. Quince is definitely asleep. Russell leans forward and continues talking quietly, with hilarious sincerity.

**RUSSELL (cont'd)**

Okay - we're talking now, right? Why the fuck do you wait until an interview in Arizona to say something nice about me. Why don't you say it to my fucking face sometime? Because I tell you every time I think you nailed something.

**JEFF**

Everybody pays you compliments. It's not my fucking job to kiss your fucking ass all the time.

**RUSSELL**

Well then who's fucking job is it? Because my ass is dying for a kiss. And I know yours is too.

**DICK**

It's my fucking job. You're all geniuses. And let me just add this thought - *smegma*.

Penny covers her mouth as offers a look of absurdity to William.

He offers one back, as laughs are stifled throughout the room.

William shares a look. Quince is still deeply asleep, as the usually quiet tony leans forward to speak.

**TONY**

Feces.

He cracks himself up, silently. Quince snaps awake, fully in-stride.

**QUINCE**

The dong is called "Love Thing." Your mind is Starting to take effect. They're all here to see you swallow fire. You scream soundlessly... on the *Night Circus*. It's Quince, with Stillwater.

"Love Thing" takes over, as Quince swivels in the chair.

**QUINCE (cont'd)**

I thought that went well.

**NIGHT**

**66 INT. RENTAL CAR --**

**66**

Adrenalized laughter. The whole band is crammed into a medium-sized rental car. Penny half on William's lap, half on Russell's.

**RUSSELL**

(to William)

See, this is what *nobody writes about!*  
The in-between times! This! Us!  
Right now!!

**ROOM**

**67 INT. WILLIAM'S HOTEL**

**67**

The phone is ringing. Estrella emerges from the bathroom with no make-up and a t-shirt. She picks up the phone. Across the room, Sapphire signs for room service. Now she is far too made-up. The t.v. radio plays Free's "Fire and Water" in the b.g.

**ESTRELLA**

(suspiciously)

Hello?

**INTERCUT:**

**INT. WILLIAM'S HOUSE -- NIGHT**

It's Mom on the phone.

**ELAINE**

(measured, very proper)  
May I speak with William please?

**ESTRELLA**

(cheerfully)  
He's not here. I think he's in the bar with the Band. They just got back from the radio station. Is this Maryann with the pot?

Silence.

ESTRELLA (cont'd)

Hello?

**ELAINE**

No this isn't Maryann with the pot. This is Elaine... his Mother.

Estrella physically recoils.

**ESTRELLA**

(cringing)  
I thought you were English.

**ELAINE**

Could you please give him a message?  
Could you tell him to *call home immediately*? And could you also tell him -

(at full power)  
*I know what's going on.*

**ESTRELLA**

Alright. Okay. But I'm just going to say this, and I'm going to stand by it.

(can't help herself)  
You should be really proud of him. 'Cause *I know guys...* and I'll bet you do too. And he respects women, and he likes women, and let's just pause and appreciate a man like that. You created him out of thin air, and you raised him right, and we're all looking out for him. And that's more than I've ever said to my own parents, so there you go.

(silence)

This is the maid speaking, by the way.

**68 INT. HOTEL LOBBY --**  
**NIGHT**

**68**

Russell and William sit in two large red-leatherette seats in the hotel lobby. William shuffles through many pages of questions written in small script. His tape recorder microphone sits balanced on the chair.

**WILLIAM**

(very professional)

Now that you're starting to be successful, you had twenty-six years to write your first Album... and you'll have maybe *four months* for the second. Do you worry that the pressure of the business will get in the way of the original joy of making your music? Or

-

Russell blinks. The all-consuming issues of his life are right in front of him.

**RUSSELL**

Whoa!

(laughing)

I need three more beers and my guitar before I can answer that question. Let's take a walk.

**69 EXT. HOTEL POOL AREA - NIGHT**  
**69**

Russell walks the outskirts of the pool area with William. William follows him through the sliding glass door to his room, facing the pool. Russell grabs his guitar. They stand for a moment, unheard by the others, and regard the living portrait twenty yards in front of them. The off-limits after-hours pool area has been overtaken by the Stillwater tour members. Jeff Bebe sits in a chair nearby. Dick laughs at a joke. Always the life of the party, Penny Lane dispenses stolen towels from a maid cart. And she is the first to slip into the pool for some after-hours, against-the-rules swimming. Effortlessly, she turns a collection of people into a party. They regard her, well out of earshot of the others.

**RUSSELL**

For a minute I thought you were actually

a real journalist... which is... you know, it's great.

(beat)

Shut that thing off, and I'll tell you the truth.

William shuts his tape recorder off.

**WILLIAM**

It's off.

**RUSSELL**

Look. I trust you. I'm going to lay this right on you. Just make us look cool.

**WILLIAM**

I will quote you warmly and accurately.

**RUSSELL**

That's what I'm worried about. See - some of us have girlfriends back home. Some of us have wives. And... some of the people you meet on the road are really amazing people...

They both watch Penny Lane, sparkling, fresh from the pool. She places hotel furniture into the shallow end and inviting all, even other curious hotel guests, to join them in the pool.

**RUSSELL (cont'd)**

Like *you*. And some of the things that happen are good for just a few people to know about - as opposed to, say, a *million* people.

Dawn is breaking for William.

**WILLIAM**

Ohhhh. *Oh*. Yeah.

**RUSSELL**

You know what I mean?

**WILLIAM**

Right. Yeah.

**RUSSELL**

See, you're dangerous. Most people are just waiting to talk, but you *listen*.



**WILLIAM**

Right. Right.

**RUSSELL**

So your question you asked me. I think about It every fucking night. The "business." I hate it!

(quietly)

I grew up with these guys, okay? I can't play all that I can play, I'm *past* these musicians, do you understand?

**WILLIAM**

I do.

**RUSSELL**

The more popular we get, the more I can't walk on them, the bigger their houses get, the more pressure... you forget, man. You forget what it was like to be real, to be a *fan*. You can hear it in a lot of bands who've been successful - it doesn't sound like music anymore. It sounds like... like *lifestyle maintenance*.

(suddenly confessional)

I used to be able to hear the sounds of the world. Everything, to me, used to sound like music. Everything. Now I don't hear it. You know what I'm trying to say?

**WILLIAM**

(ruefully)

Yeah.

**RUSSELL**

Man, it feels good to say this stuff out loud. But what am I doing? I'm telling secrets to the *one* guy you don't tell secrets to.

**WILLIAM**

(feeling included)

No, that's okay. We'll do the interview tomorrow.

**RUSSELL**

This is good. So there's the "friend" and then there's the "interview guy."

**WILLIAM**

Yeah.

**RUSSELL**

So tonight it's "friend".... and when we wake up tomorrow - "*interview guy*." We'll figure it out as we go, buddy.

**WILLIAM**

Hey - for whatever it's worth - you guys are really good.

Russell laughs at the kid's easy naivete. He hands his guitar to the kid, and joins the party. William watches, part of the crowd... somehow feeling a little compromised. He doesn't care. Penny gestures for him to join them.

**70 EXT. SUN STADIUM - AFTERNOON**  
**70**

William interviews Larry in the seats of the empty arena. On stage, Ed soundchecks his drums.

**WILLIAM**

How would you describe your role in Stillwater? What is the chemical that you add to the chemistry?

**LARRY**

I'm the bass-player.

**WILLIAM**

(pressing for some poetry)  
Right. And when you take that away... what would be missing? Stylistically? What *chemical*?

**LARRY**

(not getting it)  
The bass?

Larry doesn't give him much.

**71 EXT. SUN STADIUM -**  
**NIGHT**

**71**

It's raining. The pre-show huddle breaks up, William a part of them. Penny Lane adjusts Larry's look. She takes the scarf from around his neck and ties it around his leg. He looks instantly better. William watches in the darkness as Dick takes the microphone. The best part of his day has arrived. In his important voice:

**DICK**

Good evening Phoenix.

(applause)

From Troy, Michigan. Please welcome,  
*Stillwater.*

Lights come up, as the band launches into "Fever Dog." Jeff begins singing. Russell reaches to adjust the microphone for a back-up vocal and is hit with something unexpected.

A sharp electrical *shock.*

It's just a slight pop in the loud din of music, but within a moment something is clearly wrong. Russell holds onto the microphone stand with a surprised look, conducting high-voltage for two seconds and then he *snaps* his hand off the metal. His face is white, he takes off his guitar and walks off-stage, collapsing a couple steps later.

**72 EXT. BACKSTAGE --**

**NIGHT**

**72**

Dick is waving wildly for the band to board the bus, which has been pulled up into the backstage area. He guides a sagging Russell, assisted by Penny Lane, into the bus.

**DICK**

Get in, get in!!

William boards the bus, as the extremely agitated PROMOTER arrives to confront Dick.

**PROMOTER**

Are you the manager of this band?

**DICK**

That, and more. Get in!

**PROMOTER**

You didn't even play a full set!

Dick whirls and unleashes an anger we've not yet seen, gesturing with the silver briefcase that does not leave his hand.

**DICK**

Your shoddy stage set-up almost killed our guitarist!

**PROMOTER**

You trashed the dressing room - you didn't play your thirty-five minutes.

You didn't fulfill your contract -

**DICK**

Everybody in! Get in the bus!

**PROMOTER**

I'll report you to every promoter in the country! *I'm gonna talk to Frank Barcelona!*

**DICK**

**YOU DON'T FUCK WITH MY BAND'S SAFETY!**

**PROMOTER**

I hope you have a good lawyer.

**DICK**

**I AM A LAWYER!**

He swings into the bus, as the bus revs.

**PROMOTER**

**LOCK THE GATE ON 'EM!**

**73 INT. BUS --**

**NIGHT**

**73**

Russell sits, pale, next to Penny at the front of the bus. He examines his singed hand, shaking it a little to emphasize the positivity of her words.

**PENNY**

Don't worry. It's happened to all the greats. Thank God you didn't hold the mike stand with both hands, you'd still be holding it. This is a good thing. It's a good, good, good thing.

William sits nearby, watching Russell, making notes out of eyesight of others. The ever-wary Jeff, unseen by William, cranes to see that he's writing in his notebook.

Dick swings into the seat across from Russell. The bus door shuts, as the promoter is still yelling.

Doris is slow to gain speed, as Estrella appears, running alongside. She knocks on the window next to William.

**ESTRELLA**

I forgot to tell you! Your mom says to call home immediately. She says *she knows what's going on!*

(receding)  
See you guys in Topeka! I'll catch a  
ride with Sabbath!

William nods with embarrassment, waves to her, as the bus races  
toward the now closing gate.

**DICK**

(casually, to Russell)  
Wanna buy a gate?

Before Russell can answer - BASH. Doris barrels through the  
steel-gate, snapping it like a chopstick to great cheers inside  
this bus.

DICK (cont'd)

You just bought a gate.  
(to the bus)  
C'mon Doris!! Get us out of town!!

The bus struggles up a slight incline, everybody rooting for  
Doris, as she eases out of the parking lot and onto a  
thoroughfare.

**WILLIAM**

What did it feel like to be  
electrocuted?

**RUSSELL**

It burns. It feels like a dose of  
lead shooting through your body... and  
then you see God, and he says, "How  
bad do you want to be legendary?" And  
god *damnit*. I let go.  
(shaky grin as all laugh  
warmly)  
Rock and roll.

Jeff watches this charisma with thinly veiled envy. The kid  
scribbles in his notebook. We hear Led Zeppelin's "That's the  
Way."

**74 INT. BUS - EARLY**  
**MORNING**

**74**

Song continues. Almost everybody is asleep. William takes  
the camera and snaps a Polaroid of a sleeping Penny. She wakes  
up.

**PENNY**

Give that to me.

She grabs for it, they have a brief play-fight. He grabs some other Polaroids from her pocket. He hustles to the back of the bus, pockets the photo, and settles down to watch the passing landscapes. She chases him down the aisle. Music continues as she sits down next to him. Out the window, a long-distance running team of Girls keeps pace with the bus for a bit. They wave. Penny watches them over sunglasses, waves briefly to the real world.

PENNY (cont'd)  
(breathing heavy, owning  
the world)  
When we go to Morocco, I think we should  
wear completely different clothes, and  
be completely different people.

**WILLIAM**  
What will our names be?

She snaps a Polaroid of a nearby sleeping Silent Ed, pockets the Polaroid. She regards Russell up ahead, also sleeping. Her attention has already wandered from Morocco.

**PENNY**  
What do you think of Russell?

**WILLIAM**  
I like him.

**PENNY**  
You're coming to Cleveland, right?

**WILLIAM**  
*Cleveland, Ohio?* Oh no no no. I gotta  
get my interview with Russell before  
*Greenville*. And you've got to help  
me. Okay? Friends... remember?

Penny is still watching Russell.

**PENNY**  
You should give him a break. There  
are real problems in the band. Off  
the record.

Gravely noting the word "problems", the kid joins Penny in watching Russell, who is splayed haphazardly, sleeping restlessly up ahead.

**WILLIAM**  
What problems?

**PENNY**

Okay. I got it. I think your name should be Spencer, and mine will be Jane.

**WILLIAM**

I can't keep up with you.

**PENNY**

No one can.

**WILLIAM**

What's your real name?

She looks at him briefly. She puts her arm around him. It's intoxicating, but he doesn't quite know how to act. With her free hand, she gestures with a hanger. As they regard Russell sleeping nearby:

**PENNY**

Here's the thing about Russell. He's my last project. I only do this for a very few people. *And I think we should do it together* - he is almost great. We've got to take him there. You and me - we can do it. Deal? Because the other guys are good - but he could be great. He's my last project.

He looks at her. She imitates his face back to him.

PENNY (cont'd)

It's all happening.

**75 INT. TOPEKA ARENA BACKSTAGE --**  
**NIGHT 75**

William sits interviewing Silent Ed by some equipment cases.

**WILLIAM**

What do you love about music?

Ed looks at him thoughtfully. It is an eloquent moment. He thinks. He shrugs. The kid tumbles with more questions. These interviews are not going well.

**76 INT. BATHROOM - NIGHT**  
**76**

William, looking concerned over the state of his interviews, walks into the backstage bathroom. He makes a few surreptitious

notes in his notebook before noticing that Jeff is standing there, clearly just finishing a quick hit of cocaine offered by a Local Hanger-On. Seeing the kid, he immediately hides the coke spoon.

**JEFF**

Hey.

**WILLIAM**

Hey.

William pretends he sees nothing as he turns to the urinal, and shot stays on Jeff, who looks a little high and a little worried.

**77 INT. BACKSTAGE PAY PHONE -**  
**NIGHT 77**

William is on the pay phone with his Mother. The show booms in the background.

**WILLIAM**

I know. I know. I know.

(beat)

I know. Mom. Mom... Mom.

**78 INT. STAGE - NIGHT**  
**78**

Stillwater on-stage. A great show. Russell on fire.

**79 INT. BACKSTAGE PAY PHONE -**  
**NIGHT 79**

William on the phone. Estrella leans on him, fixing her shoe.

**WILLIAM**

Right now -- Topeka. Then Greenville.  
Then home.

He winces slightly, holds the phone away from his ear for a moment.

**WILLIAM (cont'd)**

I'm sorry I didn't call yesterday!  
It's not like you can just *carry a phone around with you.*

**80 INT. ELAINE'S SCHOOL OFFICE --**  
**AFTERNOON 80**

Mom sits in her school office, a miniature version of her home



- a fortress in which she is surrounded by books. The sun is going down. She can't resist a sentimental moment.

**ELAINE**

I guess I just miss you, and I don't understand why I've driven both my kids so far away from me. By all practical rules don't I get you for three more years?

He is touched by her vulnerability, more visible now than ever, as music continues in b.g.

**ELAINE (cont'd)**

Was I not fun?

**81 NIGHT INT. BACKSTAGE PAY PHONE -- 81**

William has his finger in his ear. The din of Stillwater's set now blots out all other noise. It is not the time to answer this question.

**WILLIAM**

I missed the last thing you said.

Mom takes a pause.

**ELAINE**

**I LOVE YOU.**

Penny now enters, watching.

**WILLIAM**

**WHAT?**

**ELAINE**

(angry, louder)

**I MISS YOU AND I LOVE YOU!**

William now notices Penny standing nearby, picking at a salad from a paper dish. Looking at her, he lets loose with what he believes is a private confession.

**WILLIAM**

**I LOVE YOU!!**

Penny smiles knowingly, collecting his affection like another backstage pass, and turns away. Camera stays on William. He is suddenly and deeply embarrassed. He's just told her that he loves her and she knows it. He hangs up, traumatized.

82       INT. TOPEKA DRESSING ROOM -- NIGHT  
82

Russell's hair is slicked with sweat from a show just finished. He is shirtless with a towel around his shoulders. Luggage for the next city is stacked by the door.

**RUSSELL**

Fire away. I'm ready. I'm on the  
"You" Train. Take me there.

The kid plugs in his microphone. Russell listens as he springs his first question.

**WILLIAM**

Do you have to be depressed to write a  
sad song? Do you have to be in love  
to write a love song? Is a song better  
if it really happened to you? Like,  
"If You Say Nothing"... where did you  
write that and how did it come about?

Russell admires the many questions. Says nothing. He looks at his hand, thinks.

**RUSSELL**

When did you get so professional?

In the background, Penny Lane irons Silent Ed's shirt. Grinning, she cuffs his shoulder. To the shirtless silent drummer, waiting for his shirt.

**PENNY**

I'm almost done with my shirt.

Ed watches her appreciatively, drumming silently on a rubber pad. Penny kisses Russell, who swings her onto his lap. In the corner, Jeff watches them all with a vague feeling of being underappreciated. And now Dick enters with a large cardboard box.

**DICK**

Russell, your dad showed up again.  
And on a lighter note.  
(importantly)  
Gentlemen. Your first t-shirts have  
arrived.

There is an immediate buzz in the room, as Dick yanks open the box filled with new white t-shirts. He untangles the first

fresh

shirt, and displays it proudly. A silent beat as all examine  
it -  
their first t-shirt. Faces fall. Ed stops drumming. There  
has  
been a mistake. It is a fuzzy band photo with the group name  
emblazoned below. Only Russell, who stand out front, is  
colored-  
in and emphasized on the shirt. He turns away, making a noise.  
Jeff stares at the t-shirt. He's just about in tears. There  
is  
a long silence and then... Ed resumes drumming on the rubber  
pad.

DICK (cont'd)

It's the record company's mistake.  
And they will pay. Shirts gone, band  
happy.

He drops the offending shirt into the trash, as if it were  
contaminated, and exits with the box. William watches as the  
two men, Russell and Jeff, move to opposite sides of the room.  
Russell puts on a shirt, so does Jeff. The vibe is thick.  
Russel turns to see Jeff staring at him.

**RUSSELL**

Can we just skip the vibe and go  
straight to us laughing about this?

**JEFF**

(bitterly)  
Yeah. Okay.

**RUSSELL**

(trying for a joke)  
Because I can see by your face - you  
want to get into this -

**JEFF**

How can you tell? I'm just one of the  
out-of-focus guys.

**RUSSELL**

Here we go.

William watches as Russell fishes the t-shirt out of the trash.

RUSSELL (cont'd)

Here. Take it. You LOVE this shirt -  
it lets you say everything you want to  
say.

**JEFF**

Well, it speaks pretty loudly to me.

**RUSSELL**

It's a *t-shirt*.

Russell turns away.

**JEFF**

I'm always gonna tell you the truth.

**RUSSELL**

Are you doing coke again?

**JEFF**

*Oh yeah. All the time.*

The kid looks down.

JEFF (cont'd)

This is big stuff, man. From the very beginning -- we said -- I'm the front man and you're the guitarist with mystique. That's the dynamic we agreed on -- Page, Plant... Mick, Keith. But somehow it's all turning around. We have got to control what's happening to us. There's a responsibility here -

**RUSSELL**

Excuse me, but didn't we all get into this to *avoid* responsibility?

**JEFF**

Forgive me.

(continuing, on shirt)

But this is the slow-moving train of compromise that will *kill* us.

Russell makes a disgusted noise. Penny Lane exits discreetly, looking back at William.

JEFF (cont'd)

I can't say anymore with a writer here.

**RUSSELL**

You can trust him, you can say whatever you want.

**JEFF**

(eyes suddenly moist)

I works as hard or *harder* than anybody on that stage. You know what I do - I

connect. I get people off. I look for the guy who isn't getting off, and I make him get off.

(beat)

Actually, that you can print.

(continues to Russell)

And yet, why do I always end up feeling like I'm a joke to you? I feel nothing but love for you. We're a family.

He looks at the t-shirt and starts to cry. Embarrassed, he grows angrier.

JEFF (cont'd)

You want to pretend this isn't going to be a very big band. Well it is. You call yourself a leader of this band, but your direction allowed the t-shirt, when you allowed Dick to manage us, 'cause he's your friend... don't you see? The t-shirt is *everything*. It's *everything*.

**RUSSELL**

Is it my turn? Because I think we should, for once, say what we *really* mean.

**JEFF**

Oh, this is the part where you quit -

**RUSSELL**

(stiffening)

Right. I'm so predictable.

**JEFF**

No I gotta tell the truth -- I want you to like me. But sometimes I feel like you collect people who love you and then very skillfully... you make them feel bad that they're not good enough for you.

**RUSSELL**

Stick to singing, brother, 'cause you ain't gonna make it as a shrink.

**JEFF**

Deal with it! And let me just say what nobody Else wants to say to you -

**RUSSELL**

What?

**JEFF**

Your looks have become a problem.

**82A EXT. BACKSTAGE -**  
**NIGHT**

**82A**

Russell walks swiftly past a happy silver-haired man, who holds court with beer in hand. He dresses too young for his age, late fifties. He is DAD.

**DAD**

Son!

**RUSSELL**

(dutifully)

Hello Harry.

Dad introduces a woman much younger, who eyes Russell hungrily.

**DAD**

He got all the good genes, huh? Meet Deirdre. We're getting married in July.

**83 EXT. ARENA -- NIGHT**  
**83**

Russell walks fast outside the arena. William hustles to catch up. The two men walk in long silent strides in the cold night air, beyond the backstage area. Fans begin to recognize and follow at a discreet distance.

**WILLIAM**

You okay? You alright?

Russell doesn't answer.

**RUSSELL**

(resolute, wound up)

From here on out, I'm only interested in what's *real*.

The kid nods. They walk.

**RUSSELL (cont'd)**

Real feelings. Real people. That's all I'm interested in... From here on out. What is REAL? *You're real.*

**WILLIAM**

Thanks.

A wave of warmth comes over Russell.

**RUSSELL**

You know, you know all about us and I don't know *shit* about you.  
(struggling to be personal)  
What's your... your family like? Tell me.

**WILLIAM**

Well, my dad died of a heart attack and my sister believes that my Mom is so intense that she might have contributed to it. Plus -

**RUSSELL**

(immediately)  
Okay, that's good. That's enough.

**WILLIAM**

It's good to talk about it. Really good.

Russel now sees some hero worship in the kid's face, and it makes him nervous.

**WILLIAM (cont'd)**

Hey, man, maybe we should go back.

**RUSSELL**

If they want me, they can find me.

William turns and sees nobody following but fans.

**WILLIAM**

So listen. I have to go home tomorrow. I know this is a bad time to finish our interview.

**RUSSELL**

Hey, man, you know what? Write whatever you want. I trust you.

A big square Chevy van slows down. A CONCERT-GOER hands his head out the window.

**CONCERT-GOER**

(battle-cry)  
Woooooooooooo!!! You're Russel from Stillwater!!

**RUSSELL**

On my better days, yes. I am "Wooooooo,  
Russell from Stillwater!"

**CONCERT-GOER**

Wanna go to a party at my friend Aaron's  
house?! I know you're a big rock star,  
but do you want to hang with some people  
looking to have a good time?

Russel regards the van full of kids. More fans crowding  
around. The kid behind the wheel unknowingly says the magic  
words.

**CONCERT-GOER (cont'd)**

We're just real Topeka people, man.

He has said the magic word.

**A84 EXT. AARON'S PARTY - NIGHT**

**A84**

Russell arrives at the party in the rural outskirts of Topeka.  
William nearby.

**84 INT. AARON'S HOUSE -- NIGHT**

**84**

William watches as Russell slugs from a Jack Daniels bottle.  
They sit in the bedroom of a mindblown fan, 17 year-old AARON.  
He has long frizzy brown hair, tied in a spray behind him.  
Many from the neighborhood are now pouring into the home.

**RUSSELL**

(eyes glowing)

You. Aaron. Are what *it's all about*.  
You are *real*. Your room is real.  
Your friends are real. You are more  
important than... than... all the silly  
*machinery*. *And you know it!* In eleven  
years it's gonna be 1984, man. Think  
about *that!*

**AARON**

Wanna see me feed a mouse to my snake?

**RUSSELL**

Yes.

**KID # 1**

Can I have your belt?



**RUSSELL**

Take it!

Russel whips off his belt, gives it to the fan. A joint goes by, headed for Russell. William intercepts it and passes it on.

**RUSSELL (cont'd)**

Aaron? *Where's your bathroom?* I want to live here. I want to eat your food, and live in your city and fuckin *rock* like I used to. I want to learn everything there is to know about your city and your town. And your way of being *real*.

(stunning realization)

*I used to be you.*

**AARON**

Down the hall by the washing machine.

**RUSSELL**

What?

**AARON**

The bathroom.

**RUSSELL**

Okay. Good to know.

Russell rises and squeezes past fans and heads down the hall.

**85 INT. AARON'S HALLWAY - NIGHT**

**85**

William follows Russell protectively.

**PASSING FAN # 1**

**WOOOOOOO!!**

A QUIET GIRL, 14, turns and watches Russell pass. We linger on her face for just a moment, full of wonder.

**WILLIAM**

We should probably head back sometime.

Russell ignores him.

**PASSING FAN # 2**

(holding red cup)

Watch out, there's acid in the beer that's in the Red cups.

Russell looks at the cup in his own hand. It's white. Then, with his other hand, he grabs the red cup and drains it. William winces. They move on.

**RUSSELL**

Topeka. Check it out.

Russell enters the bathroom. William stands guard. With a finger outstretched from each hand, he lectures the fans massing in the hallway.

**WILLIAM**

Please don't give him any more acid.

**86**      **INT. LIVING ROOM -- NIGHT -- TWENTY MINUTES**  
**LATER**                      **86**

William watches as a wobbly Russell Hammond, in sunglasses now, goes through Aaron's record collection. He places the albums over his face, like masks.

**RUSSELL**

Faces. Stones. *Sa-weet Baby James!!*  
None of these people are gonna be around  
in twenty years! Plastic begets  
plastic!! Black *plastic*.

Partygoers are strangely fascinated by the rock star in their living room.

**INTERCUT:**

**87**      **INT. BACK BEDROOM -- NIGHT**  
**87**

William waits anxiously to use the phone, keeping an eye on Russell. Russell is now strangely twisting/dancing with four girls in the living room, as more cars arrive outside.

**KID ON PHONE**

He's here right now! Go ahead and put it Out over the radio, tell people to bring food And beer and chicks. We're at Rural Route # 4 -

**WILLIAM**

No no. Nope. No.

William takes the phone and hangs up. Keeping an eye on Russell

in the next room, he dials from a tour itinerary sheet.

WILLIAM (cont'd)

Dick Roswell, please?

(beat)

Dick!! I got him!! He's okay... I've been Looking after him. He's on acid, though. I can't Really tell. How do you know when it's "kicked in?"

**88 NIGHT EXT. AARON'S BACKYARD - 88**

Russel stands on the jutting corner of the house rooftop. The unlit, unheated greenish family pool beckons to him below. It's kicked in.

**RUSSELL**

(bellowing to the heavens)

**I AM A GOLDEN GOD!!**

Russell cackles at the joke of it all. William yells up from down below.

**WILLIAM**

Hey Russell -

**RUSSELL**

**I AM A GOLDEN GOD!!**

**WILLIAM**

Don't jump, okay?

**RUSSELL**

And you can tell *Rolling Stone Magazine* my last words were -

He spreads his arms, and tries to think of last words.

RUSSELL (cont'd)

-- *I'm on drugs!!*

The kids cheer. William looks around, remains cool. Yells upward in the cold night air.

**WILLIAM**

I think we should work on those last words.

**RUSSELL**

Critic!!

**WILLIAM**

No, I'm not -

**RUSSELL**

Okay I got it. I got it. I got it.  
I got it. This is better. Last words  
-

(spreads his arms, his  
greatest realization)  
*I DIG MUSIC!!*

It gets a skimpy reaction from the partygoers.

**RUSSELL (cont'd)**

(immediately)

*I'm on drugs!!*

They applaud again.

**WILLIAM**

Just come on down!!

**RUSSELL**

(matter-of-fact)

Okay.

He *jumps* from the roof into the cold, algae water below. He  
sinks immediately. One kid jumps in, then another, then more.

*Everybody wants to save Russell.*

**89 EXT. AARON'S NEIGHBORHOOD -- EARLY MORNING**

**89**

It's getting lighter. Cars line the street. And now, finally  
turning the corner, is Doris the Bus.

**90 INT. KITCHEN --**

**MORNING**

**90**

William watches the effects of personal charisma. Wet  
partygoers surround Russell, bottle of Jack Daniels still in  
hand, wrapped in towels. Now a bond has passed between them,  
all of them. Algae drips from the corner of Russell's face  
and neck.

**RUSSELL**

Thanks for saving my life. I won't  
hold it against you.

Twenty different kids thank him for the opportunity. ("Glad  
to do it," "Right on," "Damn straight.")

91 INT. LIVING ROOM/KITCHEN -- MORNING  
91

Door opens. Dick enters. Finding the guitarist in the kitchen,  
he clicks into time-tested road-managerial maintenance. Easing Russell out of his towel, slipping his own jacket around him, from Russell's hands.

**DICK**

(privately)

They've been crying for you like a bunch of whimpering pussies --

**RUSSELL**

(woozy)

The band is over. This is my family now.

**OTHERS**

Right on. He's staying with us.

**DICK**

(soothing)

Definitely. It's all over. We'll just ride on to Greenville, listen to some great music, finish the tour, and leave those ungrateful fools behind. And then we'll come back here, where you'll live.

**RUSSELL**

I know what you're doing... and *I like it.*

(noticing William)

Look at him. He's taking notes with his eyes.

(beat, to Dick)

How do we know he's not a cop?

William laughs painfully, as Russell moves in, eyes flaring with sudden paranoia.

RUSSELL (cont'd)

*He could be selling information!*

**DICK**

(to Russell)

Easy. He's your Guardian Angel.

Russell turns away. William shrugs with style, but his

lingering look is filled with hurt. Dick guides Russell to the door, grabbing the kid and talking very directly to him as they move.

DICK (cont'd)

Don't worry. He only means half of what he says.

**WILLIAM**

Which half?

**DICK**

Good question.

**WILLIAM**

(very direct)

I have a lot more. Just help me get my interview so I can go home from Greenville. I have to go home.

(pulls him back)

*I have to go home.*

**DICK**

Hey. You saved the tour. That's good enough for now.

Frustrated but feeling important, William hands him some of Russell's wet clothes. William deftly retrieves Russell's shoes and smoothly plucks the guitarist's sunglasses from the partygoer who also wears his belt. They move to the door in a pack. We hear the beginning of Elton John's "Tiny Dancer." Dick faces the crowd and addresses them in his "important" stage voice.

DICK (cont'd)

Ladies and Gentlemen, the evening is over! We hope you've enjoyed yourselves, and we'll See you again in 1974!! *Good evening!!*

William gives Russell his sunglasses to face the sunlight. Russell stumbles out of the house to great cheers. The Quiet Girl breaks free to catch Russell on the way out.

**QUIET GIRL**

I'll never forget you.

Dick pats William's arm one more time -- *good work*. They leave Aaron's house as legends.

92 INT. TOUR BUS -- MORNING - 5

AM

92

"Tiny Dancer" continues on the bus stereo. Russell sits up front, swathed in a large robe, alone and silent. The others have given him a wide berth. He feels silly, and they know it, and he hates that they know it, which makes him feel foolish. He sits silently. William watches him from four rows back, next to Penny. She kisses the top of his forehead, a hero's welcome. He yawns. The song's vocal begins. There is only more silence. Then, after a beat, we hear a voice or two, fighting the quiet and singing along. Then others... waking up... joining in. Then Jeff. Russell hears them and starts to sing along too, louder now, without turning around. It's a voice everyone wants to hear. Like it or not, this is his family.

**FADE OUT**

**FADE IN:**

**93 EXT. HIGHWAY -- DAY**  
**93**

Passing signs announce Greenville, North Carolina.

**DAY 94 INT. LESTER BANGS BEDROOM -**  
**94**

Lester on the phone. He is paler than ever, in a room clogged with vinyl, happily listening to the MC5 in the background.

**LESTER**

How's it going?

**INTERCUT:**

**DAY 95 INT. WILLIAM'S HOTEL ROOM -**  
**95**

It's a small wooden-walled hotel room in Greenville. Polexia tries on clothes. William barely notices as he talks to Lester on the phone.

**WILLIAM**

*Rolling Stone* is calling me. I don't have my key interview. I don't know what to say.

**LESTER BANGS**

(pacing, assembling thoughts with his hands)  
You're flipping out. That's good.  
Alright. This is how you blow their

minds. He'll ask you - this is Ben Fong-Torres, right? - he'll ask you how the story's going. Here's what you do - let's fry his mind. Tell him "it's a think piece about a mid-level band struggling with their own limitations in the harsh face of stardom." Ha ha!! This is fun!

William scrambles to make notes.

**WILLIAM**

(madly copying)

... think... piece...

**CLOSE ON WRITING**

Longhand small script on yellow legal tablets.

**96 INT. HOTEL BATHROOM -- NIGHT**

**96**

William sits in the tub, without water. It's his makeshift office, he's surrounded with scraps of notepaper. He writes savagely, and now, savagely throws it away.

**97 INT. HOTEL BEDROOM -- NIGHT**

**97**

In the bedroom, Sapphire, Polexia and Penny watch *The Midnight Special*. Sapphire looks at a room service menu.

**SAPPHIRE**

It says the food is hearty and adventurous.

**POLEXIA**

(yawns)

Greenville. I'm bored.

Penny yawns too, it's catchy, and rises to visit the bathroom.

**POLEXIA (cont'd)**

Hey let's deflower the kid.

Now Sapphire yawns, looks in her purse.

**SAPPHIRE**

Who his the quaaludes from me?

**98 INT. HOTEL BATHROOM -- NIGHT**

**98**



Penny enters to see William writing in the tub. She sits on the toilet to pee. Flustered:

**WILLIAM**

Wait. I'll leave.

He gets up, knocking his carefully organized notes onto the floor. He is brimming with things to say. More than he is even able to communicate.

**WILLIAM** (cont'd)

You know, I think this is going backwards for me.

**PENNY**

Backwards?

**WILLIAM**

(flustered)

I don't know. I just thought we could hang out, maybe do some stuff back home, regular stuff, get to know each other better... and *then* I'd see you pee. I mean, that's the way I usually do it.

**PENNY**

You're one of us. It's no big deal.

**WILLIAM**

I'm *not* one of you.

**PENNY**

Oh! If you go to Cleveland, Bowie's going to be there at Swingo's, the greatest hotel in America. I'll introduce you to him, and his security guy Dennis.

William stops at the door.

**WILLIAM**

Don't you have any regular friends?

**PENNY**

Famous people are just more interesting.

He looks at her. Even sitting on the can, she's elegant and totally focused on him.

**WILLIAM**

(carefully)  
Well, I would be worried that they  
were using *me*. And not that anybody's  
using you, but -

She swoons a little, touched and moved.

**PENNY**

Boy, if this was the real world and  
some guy talked to me like that -

**WILLIAM**

Let me finish.  
(continuing)  
I'm not famous.... but you could always  
use *me*. If anything happens. And I  
would never use you. Even if I got  
famous. So you know, you always have  
that from me... in the real world. If  
you ever have to go back there, for  
anything.

She looks at him curiously, as the door blasts open. Sapphire  
and Poxia head for William.

**SAPPHIRE**

Your time has come.

**WILLIAM**

Did he call?  
(realizes their intention)  
What are you -- stop it -- we're talking  
here.

**SAPPHIRE**

Pants him. Opie must die.

They swarm him, dragging him kicking into the bedroom.

**99 INT. HOTEL BEDROOM -- NIGHT**

**99**

Steely Dan, looking pale and somehow snappy, perform "Do It  
Again" on *The Midnight Special*. The girls force William onto  
the bed, and envelope him. Their sexuality is fun, untroubled.  
Shot moves past bodies crossing frame, onto William's face.

**ANGLE ON PENNY**

Across room, sitting and watching.

**SAPPHIRE**

Just relax. Take a vacation from  
yourself. Leave this to professionals.

Estrella and Polexia kiss each other playfully. William looks  
confused. Across the room, Penny laughs, turns up the TV,  
blows him a kiss.

Penny's eyes. Across the room.

His eyes.

His sexual awakening may be downtime amusement for them, but  
to him it's an embarrassingly intense moment he shares only  
with Penny Lane -- across the room. She turns away, smiling,  
disappears into the next room.

**ON STEELY DAN**

On the television.

**DISSOLVE TO:**

**99A INT. BEDROOM - NIGHT - TWENTY MINUTES LATER -  
HANDHELD 99A**

Post-sex pajama party. Sapphire, Estrella, and Polexia  
girltalk  
about their first rock and roll conquests. Penny is  
conspicuous  
by her absence. William is under the sheets, listening,  
feeling  
different, now a man and somehow one of the girls too.

**DISSOLVE TO:**

**100 INT. BEDROOM -- NEXT  
MORNING 100**

William is awake. Sunlight floods in from the corners of the  
window-shades. He is surrounded by the fallen cavalry of the  
night before... Sapphire and Polexia. The phone rings, and  
Sapphire instantly snaps it up, still asleep. Lost in her  
dreams, she offers the sexiest hello ever.

**SAPPHIRE**

(half-English accent)

*Hello. Hi, Ben-Fong-Torres from Rolling  
Stone.*

William snatches the phone.

**WILLIAM**

(lowers voice)  
Hello.

**101 INT. BEN FONG-TORRES' KITCHEN -- SATURDAY**  
**MORNING 101**

Ben Fong-Torres is up bright and early.

**BEN**

Hello William, this is your editor at --

He offers the name of the magazine with a swirl that implies *high-level importance*.

BEN (cont'd)

*Rolling Stone*. How's the story?

**INT. GREENVILLE HOTEL ROOM -- CONTINUOUS**

William snaps into his very professional tone of equally grave importance.

**WILLIAM**

I'm getting good stuff out here.

**BEN**

Sounds like it.

Next to him, Polexia yawns herself awake.

**POLEXIA**

Man, I need some -

He clamps a hand over her mouth.

**BEN**

(jocular but tough)  
Now listen. Get it together. We're both professionals, I don't have to tell you this. You're not out there to join the party -- we already have one Hunter Thompson. You're out there to interview and Report. You got me? This isn't *Creem* Magazine, it's *Rolling Stone*. We need this story in four days. Now I want to know how it's shaping up.

**WILLIAM**

It's a think-piece about a mid-level band grappling with their limitations in the face of the harsh glare of

success.

**BEN**

(pause)

I like what we're saying. Let me try  
and get you a thousand more words.  
It's in consideration for the cover,  
but don't tell the band.

**WILLIAM**

(conflicted)

Crazy.

The kid hangs up, now shouldering even more pressure. He  
unclamps Polexia's mouth.

**POLEXIA**

- coffee.

**SAPPHIRE**

Me too. Greenville is *so boring*.  
(to William)

Any other city in the world and you'd  
still be a virgin.

**WILLIAM**

I'm going out to find Russell.

**SAPPHIRE**

Will you take the laundry?

**WILLIAM**

(to the girls)

What am I to you? Tell me right now!  
What. Am. I. To. You.

**DAY**      **102**      **INT. HOTEL HALLWAY -**

**102**

Circles have sprouted up under William's eyes. The orange bag  
strapped over his shoulder, he lugs a *huge* bag of laundry. He  
consults room list. A variety of noises and smells drift from  
the band rooms. He sees Room Service arrive at Dick's door,  
and it's Estrella who opens the door. (Dick in the  
background.) She smiles sweetly to William -- good morning --  
as the door shuts.

**WILLIAM**

Houdini... Houdini...

He arrives at Russell's door. Two exclamation points have  
been Sharpie-markered to the words Do Not Disturb on the sign

is gaffer-taped to his door. He looks through the crack, at the bottom of the door. Carefully and politely, he knocks. Instantly:

**RUSSELL (O.S.)**

**GO AWAY!**

Pissed, the kid flips off the door. He sits down on a chair directly across from the room. Push in on William, who is more pent-up than ever. He tries hard not to cry, taking gulps of air as a maid cart swishes past, revealing... he's failed. He cries.

**FADE UP FROM DARKNESS**

A super-energized Russell Hammond looks into William's sleepy face. William's eyes open. His own sleepy face is evident in Russell's sunglasses. The bag of laundry is still at his feet.

**RUSSELL (cont'd)**

We'll do the interview in Cleveland!

**WILLIAM**

No. I can't. You've got to help me.  
I have to go home.

**RUSSELL**

Come on man, we'll have more time there.  
Don't be tense!!

He begins rubbing the kid's shoulders. He's waking up.  
There's

Penny, also rubbing his shoulders. It is degrading... and somehow cool too.

**WILLIAM**

(to Penny)  
You said you'd help me.

**PENNY**

(massaging)  
Come to Cleveland.

**RUSSELL**

(massaging, hypnotically)  
Come to Cleveland... Come to  
Cleveland...

**WILLIAM**

I can't!!

**RUSSELL**

Can we help it if we like having you  
around!

William is a bundle of nerves and exhaustion now. Embarrassed  
and frustrated.

RUSSELL (cont'd)  
Cleveland, my man. You can't miss out  
on the Rock Mecca of the midwest -  
you're with us. It's all happening!

PENNY  
Rock and roll!

WILLIAM  
(weary)  
Rock and roll.

We hear David Bowie's live version of "Waiting for the Man."

DAY 103 INT. HOTEL ROOM -- 103

They sit together, hair askew, in sunglasses, resting against  
the headboard. Carefully, Russell identifies his thoughts.

RUSSELL  
I feel... like his parents.

Penny runs a worried hand through her hair.

PENNY  
I know.

RUSSELL  
I wonder how that happened.

PENNY  
You ever notice that all our sentences  
begin with "I?"

RUSSELL  
I hadn't, no.

PENNY  
'Cause we should work on that.

He looks at her, plays the guitar a little.

104 EXT. HIGHWAY - NIGHT  
104





man Dennis in the elevator. And out of the chaos comes...

**108 INT. HOTEL ROOM - DAY**  
**108**

Jeff Bebe and Polexia smash against the wall of the Swingo's hotel room, making love.

**109 INT. HOTEL ROOM - DAY**  
**109**

Russell and Penny Lane smash against their own wall.

**109A INT. ARENA - NIGHT**  
**109A**

Dick squats at the front of the stage, and talks to a few fans in the front row of this crowd.

**110 INT. BACKSTAGE CLEVELAND PAY PHONE - NIGHT**  
**110**

A wild Cleveland crowd in the building. The cities on this tour are getting bigger, and so are the audiences. And there is a whiff of business now too. Men in satin tour jackets and some Disc-jockey types cruise the backstage. A Hysterical Fan is led screaming to the nearby medic room. Few even react - it's Cleveland - as the shot finds William, tired and yawning, on the backstage pay phone. He is absolutely ready for the worst.

**WILLIAM**

Hi Mom. I'm in Cleveland.

He listens stoically. Larry and Ed watch nearby.

**INTERCUT:**

**INT. LIVING ROOM -- NIGHT**

Moms sits in silence.

WILLIAM (cont'd)

(rehearsed)

I'm fine! I'm fine! I'm flying back on Monday Morning. I'll only miss one test. I'll make it up.

Russell listens in, holding his guitar, laughing.

**RUSSELL**

Tell her you're a slave to the groove

- you can't help it!

**WILLIAM**

(covers phone)

No.

Russell grabs the phone, talks to the silent mother on the other end.

**RUSSELL**

Hi Mom! It's Russell Hammond, I play guitar in Stillwater! It's my fault. How does it feel to be the mother of the future of rock journalism?

(beat)

Hello?

Silence. Penny passes and stands near William, smoothing her pass. They watch a new pack of groupies prowl the road-crew. They are more glam, more trashy and less selective. They glare insolently at Penny Lane. This is the future.

**RUSSELL (cont'd)**

You've got a great kid -- nothing to worry about! We're taking care of him! And you should come to a show sometime! Join the Circus!

**ELAINE**

Listen to me. Your charm does not work on me. I'm onto you. Of course you like him.

**RUSSELL**

Yes.

**ELAINE**

He worships you people and that's fine with you, as long as he *helps make you rich*.

**RUSSELL**

(a nerve is struck)

Rich? I don't think so -

**ELAINE**

Listen to me. He's a smart, good-hearted, 15 year-old kid, with infinite potential.

Russel looks over at the kid, eyes narrowing as he processes the truth. He's 15?

ELAINE (cont'd)

This is not some apron-wearing mother you're talking to. I know about your Valhalla of Decadence, and I shouldn't have let him go. He is not ready for your world of compromised values, and diminished brain cells that you throw away like confetti. Am I speaking clearly to you?

**RUSSELL**

Yes, ma'am.

**ELAINE**

If you break his spirit, harm him in any way, keep him from his chosen profession -- which is *law*, Something you may not value but *I* do -- you will meet the voice on the other end of this telephone. And it will not be pretty. Do we understand each other?

**RUSSELL**

Yes... yes...

**ELAINE**

(always the teacher)

I didn't ask for this role, but *I'll* play it. Now go do your best. "Be bold and mighty forces will come to your aide!" Goethe said that. It's not too late for you to be a person of substance. Get my son home safely, I'm glad we spoke.

She hangs up. Russell hangs up, oddly affected and shook up.

**WILLIAM**

Some people get her. Some don't.

Russell is still recovering. William feels embarrassed by his mother, once again.

**111 ON THE HUDDLE**

**111**

William with the band. He yawns, as the band breaks.  
Cleveland

awaits. We follow Dick, who guides the band onto the stage platform, still in darkness. Already, stomping and applause is mounting. Russell turns to William before taking the stage:

**RUSSELL**

Your Mom kind of freaked me out.

**WILLIAM**

She means well.

Still rattled, he takes the stage. We see the unbridled enthusiasm of the faces on the front row. A wave of cigarette lighters stretch out before them.

**DICK**

(importantly)

From Troy, Michigan...

Russell thwacks a couple chords. Audience thunders. He turns to other members, feeling chills. It's in these moments that everything else disappears. They bow and wave, still in darkness... each member seems to have his own fans. Dick lets all this play out before finally adding...

DICK (cont'd)

Would you please welcome to Cleveland...

More applause. This is very very very very fun.

DICK (cont'd)

Stillwater.

Lights come up. A full blast of audience love hits them right in the face, as they begin "Fever Dog." The band charges headlong into their set, as various fans are squeezed up out of the crowd and onto the stage.

**HANDHELD ON RUSSELL**

Who is in the middle of playing, as he smoothly whips off his guitar, and uses the instrument to send a frenetic fan back into the crowd. He slips back under the strap, laughing. More stage climbers spring up where that fan came from, and Russell now watches as Jeff Bebe dodges a fan and comes over to Russell to lean on him. Russell turns to share the moment with Penny, dancing with arms in the air at the side of the stage.

**112 INT. DRESSING ROOM -- NIGHT**

**112**

William in the dressing room, eyes red with exhaustion, finally interviewing Russell. He holds the mike stoically.

**WILLIAM**

So when you play a great show like tonight...

Dick enters with great urgency.

**DICK**

Okay. I need everybody's attention.

The kid shuts his eyes. He *knew* this would happen.

DICK (cont'd)

Alright, well, the rumors are true. The record company has sent a big-time manager here to try and talk you into replacing me. His name is Dennis Hope. I know you've all heard of him. He's got all the big bands. He's right outside. He wants five minutes with you right now. I think we gotta do it.

**RUSSELL**

(pissed)

Then bring him in.

William shuts off his tape recorder.

**JEFF**

(arrogant)

Bring him in! We'll send him out on a rail!

**RUSSELL**

(to William)

We'll finish on the way to Boston. You can fly home from Boston.

William nods, exhausted, as Dick opens the door. In walks a small general of a man in a baseball t-shirt, well-trimmed beard and bowl cut. He holds the super-new Halliburton briefcase. He is DENNIS HOPE, 25. A man from the midwest, with a vision of the future of rock and roll. Already in his head are all the things that will come to pass. Higher ticket prices. Merchandising deals. Greater distribution and accounting of album sales. He shrugs hello to the band.

**DENNIS HOPE**

(completely unthreatening)

Hi.

**RUSSELL**

We already have a manager. He's been

with us from the beginning.

Hope appreciates the lack of small talk. He strides the room with the joyful enthusiasm of a kid who wants to build a fort. Russell watches, dismissive, holding his guitar.

**DENNIS HOPE**

Respectfully. We all have our roots. I believe in bands holding onto their roots. But those roots need to be augmented. I'm gonna tell you the truth - I may enrage some and enthrall others. I don't really give a fuck. Your manager here *needs a manager*. Example. If you hadn't run out on the contract in Phoenix, you *could* have sued over Russell's hand... but you left, negating the contract, forfeiting the deposit, and you effectively traveled a long way to pay that promoter... to electrocute you.

Russell looks at his hand.

DENNIS HOPE (cont'd)

We can all work together. Your damages have put you way into the hole for this tour. Right now you owe the record company more than you've got. But your record's selling, there's money to be made. So I've brought a plane in, we can add more shows to make-up the difference. *Respectfully*.

**RUSSELL**

(immediately)

We travel by bus.

**JEFF**

Doris is the soul of this band! That bus has been our home since we were the Jeff Bebe Band.

Dick watches his loyal band with admiration.

**DENNIS**

Hey man -- it's travel on a *pogo stick* if I thought we'd make more money. You can play more dates with a plane...

**112A INT. CLEVELAND ARENA - NIGHT - SAME**

**TIME**

**112A**

Penny Lane stands on stage facing the empty arena. The roadies have packed up and moved on. She is alone in the poetic and trash filled structure that was just hours ago filled with people. (Behavior to come)

**INTERCUT WITH:**

**112B INT. DRESSING ROOM -- NIGHT**  
**112B**

The band meeting continues.

**RUSSELL**

(passionate)

*Hey man, it's not about the money! It's about Playing music, and turning people on!*

The band agrees.

**DENNIS HOPE**

(delicately)

Yes, of course. Clearly.  
*Respectfully.* But on the distasteful subject of money. Just know. You're making it -- *right now* -- and it's all --

He gestures to infinity.

DENNIS HOPE (cont'd)

-- out *there*. I'm just talking about bringing it --

Bringing his hand together in a fist, he returns it, close to his heart.

DENNIS HOPE (cont'd)

-- back *here*.

The band looks at Dick, who manages not to be speechless.

**DICK**

But why should we pay *you* for something we can do ourselves?

**DENNIS HOPE**

(immediately)

Do you know how to keep from getting charged for the ice below the floorboards of Chicago Stadium? Do you *know* how to do a headlining

tour, do you Claire Rothman at the  
L.A. Forum? Do you know Bobbi Cowan,  
Lisa Robinson, Jim Ladd, Frank  
Barcelona?

(look around, amazed)

This is Cleveland. Where's *Kid Leo*??

(basics)

Do you know how you get a record not  
pressed but *played*? Do you know? I  
didn't invent the rainy day, man. I  
just own the best umbrella.

He laughs. It's fun. Band members are now listening,  
curiously  
spellbound.

DENNIS HOPE (cont'd)

Because as much as you may believe that  
it will last forever, it does *not* last  
forever... your *biggest* fan right now  
soon they're going to go to college,  
gonna wanna buy clothes, spend that money  
some other way, and you know what?

(the final insult)

*They'll tape your record from a friend's  
copy.*

Russell stops fingering his guitar. Shot moves across the  
faces of the band members. Pain.

DENNIS HOPE (cont'd)

You've got to take what you can, when you  
can, *while* you can. And you've got to do  
it *now*. That's what the big boys do.

The band squirms, but listens.

DENNIS HOPE (cont'd)

Because if you think Mick Jagger will  
still be out there trying to be a rock  
star at age fifty, you're sadly sadly  
mistaken.

Now he's reaching them. Their slackened roar-weary faces stare  
back at the young dynamo.

**DICK**

(flustered)

Yeah, well... we'll think about what  
you said.

**DENNIS HOPE**



(casually)  
No no. You don't understand. *I'll*  
think about it. I'm not auditioning.  
I came here to decide whether I want  
to represent *you*. So I'll stand outside  
for a moment, and think about whether  
*I* want to stay.

He leaves the room with a pleasant shrug. Stunned silence.  
William watches their body language. No one wants to talk  
first. Their faces read as -- who was that guy, and how can  
we talk him into staying?

**113 INT. PLANE --** **113**  
**DAY**

William watches as the band stands inside the new plane.  
Dennis  
Hope looks on.

**RUSSELL**  
This is not us. This is *too much*.

He looks around for support. Grim nodding faces.

RUSSELL (cont'd)  
(impressed at seat)  
This is too much.

William watches as Russell reclines. Russell grabs Penny, and  
she falls into the seat next to him. We hear the loud  
oncoming  
sound of the plane in flight, as Dennis coolly asks for Penny's  
seat.

**DENNIS HOPE**  
Do you mind?

**114 EXT. PRIVATE AIRPORT -- DAY**  
**114**

Doris the bus stays behind in the parking lot, abandoned near  
a field. The new plane lifts off in the background, as the  
bus sits alone, as if crying steel tears. Bus Banner reads  
simply: CLEVELAND. Reprise ending of Whole Lotta Love.

**115 INT. PLANE** **115**  
**NIGHT**

The girls sit on the jumper seats at the back of the plane,  
with William.



**DICK**

Three Lovely Ladies... now in the custody of Humble Pie.

**REG**

Alright, so we owe you fifty dollars and a case of Heineken.

Embarrassed, Russell notices the kids face. He leans over, and speaks confidentially to him.

**RUSSELL**

Look. Nobody's feelings are getting hurt here. She already knows Leslie's coming To New York tomorrow. They all understand. This is the Circus. Everybody's trying not to go home. Nobody's saying *goodbye*.

**WILLIAM**

No, I got it.

**RUSSELL**

These are the Rules that come with every electric Guitar and every amplifier. They're not just *written* anywhere. Rock and roll, brother. No attachments. No boundaries.

But the kid feels bad, and Russell knows it.

RUSSELL (cont'd)

Quit looking at me like that.

**116A INT. HALLWAY -  
AFTERNOON**

**116A**

The kid is still stuck on the road. He is in *hell* now. Wearily, with deep circles under his eyes, he shuts his eyes for a moment. Another band is moving through.

**SABBATH ROADIE**

Keep this hallway clear!

**117 INT. BACKSTAGE TRAILER/DRESSING ROOM --  
AFTERNOON**

**117**

William and Penny sit on opposite ends of a blue locker-room bench. It's a small dressing room, crowded with roadies, guitars and men in stages of half-dress. Piles of luggage headed for New York sit by the door. The door suddenly opens and Dick arrives with champagne and a cake decorated with a

sparkler. It is placed in Penny's lap. It reads: Unforgettable Penny... Age Unknown. Boston, 1973. They gather now as the cake sits before a surprised and enchanted Penny Lane.

**DICK**

Happy Birthday from us.

William watches her face as she reads the message on the cake. It hasn't sunk in yet.

Russell produces a piece of hotel stationery. He reads a poem.

**RUSSELL**

So Penny our friend has gained another year.  
But long ago, she threw it in gear.  
She rocked the south  
The East and West.  
Could you please get off this endless tour  
Where we're Black Sabbath's fucking  
special guest?

Laughter.

**RUSSELL (cont'd)**

She says she's retired  
Though we've heard that before.  
She chose us...  
And in Penny Lane we trust  
She is a fan of this band.  
Much more so than us.

William watches her face. Still enchanted, she hands out slices of the cake.

**DENNIS HOPE**

(to the point)

Sorry the plane isn't bigger.

It hits her. She looks at William for a clue. His truthful face does not look away. Now she knows. She turns to the others -- *the plane isn't bigger?* Shot moves in on Penny as she blinks just a little, cutting into the cake, still mugging for everybody, covering it all with a layer of sweet giddy laughter. Shot comes to rest behind her, her head turning to connect with band members. Each of them look away, nobody maintaining eye contact with her except the one she now doesn't look at. William. She blows out the candles, vamping Marilyn Monroe-style, and sucks off the frosting seductively, to cheers.

Russell watches, as we push in on Penny. She notices all the luggage is gone, only her two cases remain by the door.

118 EXT. CONCORD PAVILLION BACKSTAGE -- EARLY  
MORNING 118

William exits a backstage Portosan. Penny catches him by the grilling area where catering is preparing for the outdoor event.

Their laminated passes swing from around their necks. Thuding in the distance, Stillwater plays for a cheering outdoor crowd. The sound of summer insects in the air.

**PENNY**

So it wasn't a birthday party, it was a farewell.

William doesn't answer. He looks at her, blowing some hair out of her face.

**PENNY (cont'd)**

You think you can fool me. I read you. I know what you're thinking.

**WILLIAM**

What's that?

**PENNY**

(touched)

You're worried about me and Russell.

**WILLIAM**

Yeah. I gotta work on that.

**PENNY**

You're so sweet. God -- if there was more of you in *him*...

**WILLIAM**

Don't tell me this stuff. I want to like him.

**PENNY**

(concerned for him)

Did you miss your test or something?

He shakes his head. It's so beyond a test.

**PENNY (cont'd)**

I know I'm not on the plane, and I'm not going on *some other band's bus*. I mean, I could go with the Sabbath road crew, but that would be pathetic. The girls are all going with Humble Pie.

If you could find out from Russell --

**WILLIAM**

(quietly)

Penny -

**PENNY**

(a decision)

Forget it. I'm flying to New York myself. I have a bunch of partial tickets. I know his ex-wife, current girlfriend's going to be there -

William's eyebrows rise. She examines his face for clues.

**WILLIAM**

-- I'm not sure that's a good idea.

**PENNY**

(overlapping)

What? What are you saying? What do you know? Did Russell say something?

**WILLIAM**

I don't know anything.

**PENNY**

I know he wants me there. He gave me a cake. He wrote me that sweet poem.

**WILLIAM**

(loud)

Wake up! Don't go to New York!

**PENNY**

What are you telling me?

She looks so achingly beautiful to him.

**WILLIAM**

Because you're not who you said you were! I thought you were *retired!*

**PENNY**

You're right. I'm not who I said I was. I'm just like you. I love music, so this is my family. Some people like tractors, and they hang out with *tractor people*. What's the worst that could happen if I go to New York?

(little girl)

"I get my little heart broken?"

**WILLIAM**

Oh no. Never *you!* You eat people  
*alive!*

She tears some leaves off a tree. He looks at her, unable to formulate a response.

**PENNY**

(accusatory)  
I'm sorry I told you so much. You  
have some way of making everybody tell  
you all their secrets.

**WILLIAM**

That's a good one. Tell me too much  
and make it *my* fault.

He continues walking, she follows. They have ventured outside the backstage area, onto adjoining Boston farmland. The show booms in the background.

**PENNY**

Come on. You've seen what's happened.  
Russell and I fell in love. How much,  
I don't know... but this is the first  
time I've fallen for someone, really  
fallen... since Iggy, and I'm *not happy*  
*about it.*

**WILLIAM**

(beat)  
You slept with *Iggy Pop!*?

She says nothing.

**WILLIAM (cont'd)**

(sputtering)  
Why don't you just tell me now, who  
else -- so when I go to the record  
store, I know who to be jealous of.  
Because right now, it's looking like  
*the whole store!*

He's upset. She stares at him.

**PENNY**

(teasing, defiant)  
You'll remember me forever. I was  
there when you lost your virginity.

**WILLIAM**

(upset at the memory)  
So was Steely Dan! It was a crowded  
room.

She laughs, can't help it. Then:

**PENNY**

You make me laugh. I think I'm gonna  
cry.

**WILLIAM**

(continuing)  
I thought we were going to Morocco!  
There's no Morocco. There's never *been*  
a Morocco. There's not even a Penny  
Lane. I don't *even know your real*  
*name.*

**PENNY**

If I ever met a guy in the real world,  
who looked at me the way you just looked  
at me...

**WILLIAM**

When and where does the real world  
occur? I am really... confused here.  
Fuck! All these Rules And all these  
sayings... and nicknames...

**PENNY**

You know -- you're too sweet for rock  
and roll.

**WILLIAM**

Where do you get off... where do you  
get "sweet?" I'm not sweet. I'm dark  
and mysterious and pissed-off and *I*  
*could be very dangerous* to all of you...  
I'm not sweet, and *you should know*  
*that about me! I am The Enemy.*

**PENNY**

You're not any of those things and  
that's what I love about you.

William stands there in disbelief, unable to look at her.

**WILLIAM**

You fall in love to *keep* from falling  
in love.

**PENNY**



I don't want to go home!

**WILLIAM**

Well, I have to go home. *And you never helped me.*

**PENNY**

Yes I did.

**WILLIAM**

That disc-jockey in Arizona got a better interview than me... and he was *asleep*.

He starts walking back to the stage. She follows. They are two very young kids thrashed by the seas of rock and roll. His frustration increases. She just doesn't get it. Applause in b.g. She grabs his shirt.

**PENNY**

Look. You should be happy for me. You don't know what he says to me in private. Maybe it *is* love. As much as it can be with someone who --

**WILLIAM**

(blurts)

-- sold you to Humble Pie for fifty dollars and a case of beer? I was there!

He is instantly sorry. Her world privately crumbles, but she tries to remain stoic and carefree.

**PENNY**

What kind of beer?

**119 INT. HUMBLE PIE CREW TRUCK --**

**DAY**

**119**

Sapphire, Polexia, and Estrella bump along to the music and the road. They strain to maintain dignity in these decidedly third-class surroundings. There's only one small blurry window.

**POLEXIA**

Who did this to us?

**120 INT. WILLIAM'S LIVING ROOM -- NIGHT**

**120**

Mom on the phone.

**ELAINE**

Then don't come home. Don't do this to me. If you're going to miss graduation, don't come home.

She hangs up.

**NIGHT**      **121**      **INT. PRODUCTION OFFICE --**  
**121**

William on the phone. Speechless.

**DAY**      **122**      **INT. COLLEGE CLASSROOM --**  
**122**

Elaine faces her Humanities class. She stands in an amphitheater-style, inner-city college classroom, decorated with colorful unorthodox artifacts from her home. These earnest city college students listen to her. But she cannot continue. There is a thundering upset inside her.

**ELAINE**

I'm sorry. I can't concentrate.  
(beat, confesses, unhinged)  
Rock stars kidnaped my son.

**DAY**      **123**      **INT. BAND PLANE --**  
**123**

Music. Russell and band bounces down in NYC. Russell listens to music on headphones plugged into large boom box.

**124**      **INT. LIMOUSINE -- DAY**  
**124**

William watches, facing the band from the jump seat of their limousine, heading into New York. Up ahead, Manhattan looms, beautiful and scary.

**RUSSELL**

"New York. Just like I pictured it...  
"

**JEFF**

" ... skyscrapers and everything."

**RUSSELL**

(to William)  
We showed you America. We did everything but get you laid.

Beat. They look at each other curiously. How much does the other guy know?

**125 EXT. ST. REGIS -- DAY**  
**125**

Russell and band spill out of limo. The New York cluster of hardcore Stillwater fans wait outside. They hold collector's sleeves covering albums to be autographed, and fresh magic markers in hand. William in tow crawls out of the limo last. Dick goes to work, pulling luggage from the trunk. A serious-looking Fan (LENNY) approaches Russell with an autograph card.

**FAN**

I'm from the Church of Lenny. We bow to his will and all that it represents - The King of the King of Kings.

**RUSSELL**

Make it out to - ?

**FAN**

To *Lenny*.

Russell nods -- of course. He signs, as Dick approaches with a well-placed word in his right ear.

**DICK**

She's here.

William turns, expecting to see Penny. Instead we see the long-limbed, athletic, pretty and collegiate LESLIE. She holds a Nikon camera, and snaps their picture.

**JEFF**

Leslie!

**DICK**

Your room is completely stocked, far away from any noisy ice machines, elevators or maid quarters. The air-conditioning is already on. And here is your security key -- by the way, you look stunning.

**LESLIE**

(taking treatment for granted)  
Thanks I'll see you later.

Nearby, the young journalist studies the tour's subtle shift in welcoming Leslie. Dick's New York side is almost military.

**DICK**

Bags in five! Cars leave for the party  
at six!

William studies Leslie, everyone saying hello to her, everyone knowing the subtext. Nobody saying a word. William pulls his heavy bag out of the back of the limousine. The bag breaks, and the contents spill out onto the New York sidewalk. Bars of soap, ashtrays, hotel keys, crumpled paper, the contraband t-shirt, "Do Not Disturb" signs, notes, towels and thick telephone books from every city.

DICK (cont'd)

You know. There are lighter souvenirs.

**WILLIAM**

(embarrassed)

Well -- I kept thinking I was going  
home the next day --

**DICK**

I did too. Fifteen years ago.

All help him with his spilled souvenirs. Russell shares a private look with the kid. Nearby Leslie greets other band members.

**WILLIAM**

Ric!

It's Super Zeppelin fan Ric Nunez.

**RIC**

(whispers)

It's all happening. Zeppelin is at  
the Plaza. So's four other bands.  
They're partying up there right now.  
Sapphire, and Miss Penny Lane too...  
She wants you to call her.

(William reacts)

They're all staying under the name  
Emily Rugburn.

William takes in the information, while regarding Ric's new custom shirt, which features the words to Zeppelin's "The Rain Song."

**RUSSELL**

(exiting with Leslie)

After the party. I'll come to your  
room - I promise. We'll talk. This

is Leslie, by the way. Leslie, this is our wayward friend from *Rolling Stone*. The Enemy.

They shake, she smiles randomly.

**126 INT. ST. REGIS FRONT DESK -- NIGHT**  
**126**

William checks in.

**CLERK**

William Miller? Sir, you have an urgent call from a Mr. "Ben Fong-Torres." He's holding for you, right now.

William takes the phone. The Clerk watches curiously as the kid adopts a new persona.

**WILLIAM**

(deep voice)

Hello.

**INTERCUT**

**INT. JANN'S OFFICE -- SAN FRANCISCO -- AFTERNOON**

On a rainy day in San Francisco, Ben Fong-Torres stands in the copy-strewn office of the young editor/publisher JANN WENNER. Several other editors are also present in the background, including David Felton with cigarette-holder in mouth, and a prep-school Fact-Checker named ALLISON.

**BEN**

Congratulations. It's gonna be a cover. Neal Preston will shoot 'em next week in L.A. we need you back in San Francisco tomorrow. We'll finish the story here.

William is overwhelmed with many emotions, fear topping the list.

**BEN (cont'd)**

You can tell the band. Allison, our fact checker, needs you to transmit whatever you have of the story, tonight, now, along with your notes. There is a mojo at the *Daily News* they'll let us use -

**WILLIAM**

Mojo?

**BEN**

A mojo. It's a very *modern* machine  
that transmits pages over the telephone.  
It only takes eighteen Minutes a page...

**126A EXT. NEW YORK STREETS --**  
**NIGHT 126A**

The sound of feet on pavement. William looks at addresses,  
hustling to the *Daily News* office.

**126B INT. DAILY NEWS COPY STATION --**  
**NIGHT 126B**

William tears pages from his notebook and feeds them into the  
large and clunky earliest model fax machine -- "The Mojo." We  
hear David Bowie. "The Jean Genie."

**A127 EXT. MAX'S KANSAS CITY --**  
**NIGHT A127**

William weaves, exhausted, into the Stillwater press party at  
this legendary New York nightspot. The Doorman, who checks  
i.d.s, sees the kid and expresses great doubt.

**DENNIS HOPE**

He's okay, he's with us -

Hope shoves him past the Guard, and sends him into a very  
mature  
new world.

**127 INT. MAX'S KANSAS CITY --**  
**NIGHT 127**

The famous hub of New York rock and roll. A strong whiff of  
decadence mixes with youthful naivete. Not a hippie in sight.  
William walks through, looking for familiar faces. Overhead  
we hear Stillwater. "If You Say Nothing." The party is filled  
with scenesters, long silver-haired glamsters, some British  
journalists, and many hunched young skinny bodies in leather  
jackets. Russell grabs him by the arm.

**RUSSELL**

Ah ha! There you are, ya little fucker.  
Come on --

**WILLIAM**

I have some good news.

**RUSSELL**

-- I'll piss to that. Follow me.

**A128 INT. MAX'S BEDROOM**

**A128**

They enter the small bathroom. Russell bolts the door, faces the urinal and pees. His own music throbs in the next room.

**RUSSELL**

Dennis Hope took me aside, and wants to manage Me solo. Says to lose the band by February. Should I do it? I have no perspective anymore.

William pees in silence.

**RUSSELL (cont'd)**

At what point do I just take the hint? Nobody Loves this band. People like us, do they love us?

**WILLIAM**

I do.

**RUSSELL**

(then pissed)

Oh - get this - somebody told Penny Lane I sold her for beer. The network of these chicks! Like I would do that. It's Jeff who told her, right? Not you, right? None of these guys can just calm down and be a fuckin *adult*. Now she's here, freaking out. Leslie can smell it.

**WILLIAM**

(exiting)

Wait. I've got something to tell -

But he finds himself trailing Russell to the back room bar.

**128 INT. GIRL'S BATHROOM - NIGHT - SAME**

**TIME**

**128**

Leslie in the bathroom. Penny enters and watches her discreetly. They stand together, side-by-side at the mirror. Leslie looks once, turns and then turns back at Penny. She knows.

**129 INT. BACKROOM --**

**NIGHT**

**129**

William sits with the band. Over Jeff's head, Penny hangs nearby, at the outskirts, drinking and dancing. They share a look, feigning casualty.

**WILLIAM**

You guys -- you guys --  
(beat)  
You're gonna be on the cover of *Rolling Stone*.

Stunned and overwhelmed, the band waits a beat, lets it sink in... and goes wild. Russell, stunned too, looks at the kid. It's big news. Jeff stands immediately, eyes moist, glass raised.

**JEFF**

(tears welling, instantly)  
The cover of *Rolling Stone*. And we made it together. They don't just put somebody with *one little hit* on the cover of *Rolling Stone Fucking Magazine, man*. We made it.

The band nods solemnly, importantly.

JEFF (cont'd)

(continuing)  
Damn it -- I'm gonna enjoy this. The first time I bought that magazine The Beatles were on the cover. Four of them. *Four of us*. Together.  
*TOGETHER!*

They begin singing the then-current Dr. Hook and the Medicine Show hit, "The Cover of the Rolling Stone" to William.

**LESLIE**

Who is that girl? She's creeping me out. She's not with any of you, is she?

**WILLIAM/DICK**

She's with me.

And now Leslie has confirmation. A symphony of looks, as Dick gets to his feet and moves to confront Penny. Penny Lane's eyes fill and she runs out. Russell stands... and sees William also stand. William turns and follows her. Russell stands watching, and does not leave. We hear Elton John's "Mona Lisas and Mad Hatters."





**ENGLISH MUSICIAN**

She's sick. Let's get out of here.

**ENGLISH MUSICIAN # 2**

She used to be so much more together.

William watches all, champagne in hand, and finds her in the backroom. She's addled and nearly passed out.

**WILLIAM**

What happened?

**PENNY LANE**

I'm not good at goodbyes.

She sags. He grabs the phone.

**PENNY LANE (cont'd)**

You're the last of my old-time friends.  
Polexia went to England with Deep  
Purple... can you believe that? Even  
Sapphire's out someplace else. All  
she left was her quaaludes.

**WILLIAM**

Oh -- *wonderful*.

(into phone)

Front desk? Please send a doctor.  
Room... what room? 703. 702. Both  
rooms, either room. This is Mr. Rugburn,  
Yes. My wife's had an accident with  
some quaaludes. Yes - I'll do that.

The room has emptied out. Just them, and the remnants of a movable party that has moved elsewhere.

**WILLIAM (cont'd)**

Wake up!

He struggles to get her on her feet. She tips over on her strappy platform shoes. He struggles to untie them.

**133 EXT. GRADUATION --**

**DAY**

**133**

The School band plays "Colour My World." School PRINCIPAL at the podium.

**PRINCIPAL**

And now... out graduating class! Jane  
*Abbott!*

Miller A peppy student bounds up and grabs her diploma. Elaine  
watches dolefully in the audience.

**134 INT. HOTEL ROOM --**  
**NIGHT 134**

William holds Penny in his arms. Finally she is close to him.

**135 EXT. GRADUATION CEREMONY --**  
**DAY 135**

**PRINCIPAL**

Victor Sanchez!

Warm applause for another student who grabs his diploma. He takes off his mortar board to flash an American flag bandana. He raises his diploma in victory.

**136 INT. HOTEL ROOM --**  
**NIGHT 136**

William holds Penny Lane, and keeps her moving. It's a sagging, messy slow dance.

**WILLIAM**

"In the unlikely event of a water landing... "

**PENNY**

"... you will be required to wear a safety vest."

**WILLIAM**

Keep going.

**PENNY**

"Please place *all stowable* luggage in the overhead compartments... out in the seat in front of you."

**WILLIAM**

(prompting)  
"Seat and tray tables."

**PENNY**

"And *seat-backs* and *tray-tables* should be in their full and upright and *locked* positions... "

DAY 137 EXT. GRADUATION CEREMONY --  
137

**PRINCIPAL**

And now... out "*Pending*" Graduates!  
(pause)  
William Miller... not present.

Elaine applauds her son, stoically. It is a dagger through her heart. A sympathetic look from a nearby Mother continues the pain.

138 INT. HOTEL - NIGHT  
138

They move slowly, she's fading.

**WILLIAM**

"In the tragic event of a water landing..."

139 EXT. GRADUATION - DAY  
139

The Principal shares a few thoughts:

**PRINCIPAL**

And to the class of 1973, we say --  
(beat)  
Don't forget to remember yourself as you are today... Full of hope... and the dream that everything is possible... Remember this, twenty years from now, when we all own home computers and we all travel in shiny electrical cars that move *swiftly*, high above the city...  
(beat)  
They key to the future is keeping today alive *forever*.

Elaine's head lowers slowly in a sea of happy parents. The day will never end. Mrs. Deegan slips into the seat next to her.

**MRS. DEEGAN**

First. Release the guilt.  
(Elaine nods)  
Second -

**ELAINE**

Please let there be only two, because

I can't get past Number One.

**MRS. DEEGAN**

Second. Leave a little room for the other teachers in this world. He's out there looking for mentors.

**ELAINE**

He's got twelve of them. They're lined up. He's just tired of *me*.

**A140 INT. HOTEL ROOM --**

**NIGHT**

**A140**

William holds Penny. She is very woozy.

**PENNY**

"... you will be required to..."  
(gives up)  
I'm tired.

She is very groggy, as he holds her.

**WILLIAM**

Well. Now that I have your attention. And you may not remember this later, I just want to make it clear that... *Hey!*  
(she blinks, barely awake again)  
I know you've heard this before. And I have never said this to anybody, not really - well, nobody who didn't legally have to say it back to me, but -  
(tries to be casual)  
I love you. And I have a hard time sharing you with all of rock and roll because I - why am I nervous? - You'll never remember this - *HEY!* -  
(she blinks)  
I love you, and I'm about to boldly go where... *Many men have gone before...*

He kisses her. A doctor and nurse come crashing into the room. They push past William and pull Penny into the bathroom. He sits on the edge of the bed, looking into the bathroom, as they work on her. We hear Stevie Wonder. "My Cherie Amor."

**140 INT. BATHROOM -**

**NIGHT**

**140**

Doctor places a tube down Penny Lane's throat. A bored nurse holds a water-bag, lowering it to ground level.

**WILLIAM'S POV INTO BATHROOM**

Her feet sticking out, wriggling. He watches, as music continues.

**ON THE BATHTUB**

Her amber-colored stomach contents look like a Jackson Pollack portrait of the era, with three partially dissolved pills. Doctor hands enter frame and remove them. Music continues.

**141 INT. HOTEL ROOM - LATER**  
**NIGHT 141**

The Doctor re-appears, and sits down next to William, as the Nurse exits. The Doctor withdraws a three-page report form.

**DOCTOR**

Your wife will be okay for now -

**WILLIAM**

Thank you Doctor.

**DOCTOR**

However, she says you're her brother.

**WILLIAM**

(eyes report)

She's a little confused.

The ice shifts in the champagne bucket nearby. The Doctor sizes up the situation.

**DOCTOR**

Nice champagne.

**WILLIAM**

I don't have a driver's license. With me.

**DOCTOR**

Tomorrow's my wedding anniversary. I'd prefer to take care of this without facing the dawn at the police station. So if you can find a way to get this girl - your wife - back home to her parents, I'd let you pay me anything you can afford. Because you don't appear to be related to the famous Rugburns of Rhode Island.

His eyes flick to the champagne. The kid takes a hint, reaches over to the champagne.

**WILLIAM**

Happy Anniversary.

The Doctor puts the champagne in his bag.

**DOCTOR**

She won't be good company, but keep her awake for another four hours.

**142 INT. AIRPORT TICKET COUNTER --**  
**MORNING 142**

Song continues. William and Penny drag themselves through the airport. He guides her to the ticket counter. Penny wears her green coat, large sunglasses. He sorts through her many partial tickets. They are both so tired. She shakes off her coat -- she's suddenly very hot -- and he grabs it and loops it through her bags. She's irritable, and ready to go home.

**143 INT. AIRPORT GATE - MORNING**  
**143**

**PENNY**

(baring her soul)

When I was 14, my Mom and her boyfriend took me to a Rolling Stones concert - and I freaked out and I rushed up to the front of the stage and then a thousand people had the same idea at the same time and I was getting crushed. And I couldn't breathe and that thought flashed through me - almost like a car accident - I thought I might die. And it was in the middle of "Midnight Rambler" and Keith Richards saw me. And he came over, and came to the front of the stage, and he pulled me out. And they took me backstage and they gave me coke with ice and a - and a lemon. And I never went home.

**WILLIAM**

What about your Mom?

**PENNY**

She always said - "Marry Up." Marry someone *grand*. That's why she named me Lady.

**WILLIAM**

(horrified)

She named you *Lady*?

**PENNY**

Lady Goodman.

**WILLIAM**

No.

**PENNY**

You never really get used to it, either.

**WILLIAM**

Well -- this -- this just explains  
*everything*.

He wishes it did. She rubs her stomach. It's a rocky morning.

WILLIAM (cont'd)

See you back in the real world.

**PENNY**

See you back there.

She kisses his forehead, and takes off down the accordion leading to her plane. She drops her coat again, bending down to retrieve it.

**WILLIAM**

Hey Lady!

Four Woman turn, but not Penny. She disappears.

**144 INT. AIRPLANE - DAY**

**144**

Penny Lane settles into her seat on the airplane. She notices William watching from the terminal window, and waves.

**STEWARDESS**

Please extinguish all flammable items,  
and return all seats and tray tables to  
their full and upright locked positions.

She mouths along with the words. There is no one to share the joke with. And then a few blurry memories come back to her. She gestures to him... understanding him more fully... as he disappears.

**145 INT. AIRPORT TERMINAL - DAY**

**145**



William walks alongside her plane, moving from terminal window to terminal window. Catching her glance again, he's picking up steam. What's she saying?

**DAY**                    **146 INT. PLANE -**

**146**

She keeps watching as he runs alongside, still keeping up with her plane. She now fully remembers, and places her outstretched fingers on the window. She mouths the words: I'll see you back home!

**ON WINDOW**

He us running through her fingers.

**CLOSE ON WILLIAM**

Who can run no further.

**FADE OUT**

**FADE UP**

**DAY**                    **147 INT. BAND PLANE --**

**147**

Russell and William are in mid-interview. The kid's microphone is out. It's a little bit of a rough flight. William wears the same clothes.

**RUSSELL**

Why didn't you come back to the party? Bob Dylan showed up. He was sitting at our table for... had to be an hour, right? Just *Rapping*. Bob Dylan! I kept looking for you. I was going to introduce you.

The kid feels pain.

**JEFF**

What happened to you last night?

**WILLIAM**

It's a log story.

A sharp jolt of turbulence. Russell begins pounding on the card table in rhythm.

**RUSSELL**

(singing Buddy Holly)

"Peggy Sure... Peggy Sue... "

**DICK**

Please.

**RUSSELL**

"Pretty pretty pretty pretty Peggy  
Sue... "

A moment of laughter, and then *bam*. Jeff's drink rises and suspends briefly in mid-air. The plane takes another mighty knock.

**JEFF**

We shouldn't be here.

**RUSSELL**

Doris, we miss you!

Fear is creeping in around the edges. William, already an uneasy flier, looks down.

**PILOT'S VOICE**

This is Craig, your pilot. It appears we've caught the edge of that electrical storm we were trying to outrun. Buckle up tight now. We're gonna do our best to getcha out of this.

The rocking of the plane worsens, as all buckle up.

**JEFF**

"Electrical storm?"

**RUSSELL**

(strapping in for a roller  
coaster)  
Rock and roll.

The sky darkens abruptly. William looks up, increasingly nervous, stares straight ahead. The plane suddenly drops and stabilizes. Everyone is silent but Russell.

RUSSELL (cont'd)

Wooooooo Baby!

A moment later, an ashen-faced CO-PILOT emerges, balancing himself with hands on the ceiling of the shuddering plane.

**CO-PILOT**

We're gonna try to land in Tupelo.  
We're going to have to cut the inside  
lighting for the next several minutes.  
We found a field to land in.

The kid notices Silent Ed is rubbing a small crucifix.

**DENNIS HOPE**

A *field*?

**JEFF**

I can't breathe.

Push in on Russell. We hear a series of unfamiliar electrical sounds. The plane screwballs through the sky.

**CO-PILOT**

It might be a rough set-down. We should be fine.

(cracking at the edges)

But what we do say in a situation like this is - We would pass but before the plane ... disassembled. However, God help us, if there's anything you want to say to each other, any secrets, anything like that, now would be a good time. But just hang in there. We'll get you out of this.

He returns to the cockpit. The weather worsens, as the hail suddenly pelts the plane, and it comes down hard. Inside lights shut off. William stares straight ahead, as the cockpit door swings open - total chaos visible inside - and then shuts again.

**DICK**

And everyone thinks it's so glamorous out here.

**LARRY**

(oddly detached)

He just told us we're gonna die.

**JEFF**

(insecurities running wild)

We're gonna crash in Elvis' hometown --

**RUSSELL**

Shut up.

**JEFF**

-- we can't even *die* in an original city!

**RUSSELL**

C'mon Dennis, get us a better city.

Nervous laughter. Another sheet of hail hits the plane.

**LESLIE**

Oh my God.

**PUSH IN ON WILLIAM**

Just shaking. Nearly in tears. Hyperventilating.

**RUSSELL**

If something should happen. I love all of you. I don't think we have to do the secrets thing.

The plane shakes. Now lightening strikes very close. A flashing wall of electricity rolls through the plane and evaporates with a burning smell still in the air. In the darkness:

**DENNIS HOPE**

I once hit a man in Dearborn, Michigan. A hit-and-run. I hit him and kept on going. I don't know if he's alive or dead, but I'm sorry.

**LESLIE**

(gripped with fear)

*Oh my God.*

The plane wildly rises, and falls. It stops for a moment. A strange smooth patch.

**DICK**

I love you all too, and you're my family. Especially since Marna left me. But if I ever took an extra dollar or two, here and there, it was because I knew I'd earned it.

**RUSSELL**

I *slept* with Marna, Dick.

**JEFF**

I did too.

**LARRY**

I waited until you broke up with her.  
But me too.

**JEFF**

I also slept with Leslie, when you  
were fighting.

**RUSSELL**

You... slept with Jeff?

**LESLIE**

Yes, but it didn't count. It was the  
summer we decided to be free of all  
rules.

**RUSSELL**

(to Jeff)

And you say you "love me."

**JEFF**

(the truth)

I don't love you, man. I never did.

**RUSSELL**

Please. Enough.

**JEFF**

NONE of us love you. You act above  
us. You ALWAYS HAVE!!

**LARRY**

Finally. The truth.

**JEFF**

You just held it over us, like you  
light leave... like we're *lucky to be  
with you*. And we had to *live with it*.  
I had to live with you, and now I might  
die with you and it's *not fucking fair*.

William watches, catatonic.

**RUSSELL**

(to Larry and Ed)

You hate me? *You too?*

Larry stares at him. Ed says nothing.

RUSSELL (cont'd)

All this *love*. All this *loyalty*.

(incredulous, giddy)

And you don't even *like* me.

**JEFF**

And I'm still in love with you Leslie.

Bam. The plane is pulling sideways, and dropping altitude.

**LESLIE**

I don't want to hear anymore. Shut  
up! Shut up! *Shut up!*

**RUSSELL**

(to Jeff)

*Whatever happens, you're dead.*

**JEFF**

Don't be self-righteous, Russell, not  
now. You were sleeping with Penny,  
that groupie. Last summer, and up  
until yesterday. Why don't you tell  
Leslie THAT?

Russell tries to get up and attack him. The force keeps him  
in his seat. He yells. Loud.

**DENNIS**

(freaking out)

I quit.

The turbulence worsens. William finds his mouth saying  
emotional words he cannot control.

**WILLIAM**

"That groupie?" She was a *Band-Aid*.  
All she did was love your band. And  
you all -- you used her, *all of you*.  
You used her and threw her away. She  
almost died last night, while you were  
with *Bob Dylan*. You're always talking  
about the fans, the fans, the fans.  
She was your *biggest fan* and you threw  
her away. And if you can't see that,  
*that's* your biggest problem.

Russell and Jeff stare at each other. The plane is rocking  
very very hard. Leslie is crying.

**ED**

I'm gay.

They all turn to the silent drummer. (It's his first spoken  
dialogue of the movie.)

Then.

The plane pops out from below the clouds. Sunshine spikes through the embattled windows of the plane, as they float downwards to the city of Tupelo, Mississippi. A very very uneasy silence fills the plane. No one can look at each other. Out bursts the Co-Pilot, giddy with victory.

**CO-PILOT**

Thank God above, WE'RE ALIVE!! WE'RE  
**ALIVE!! WE'RE GONNA MAKE IT!!**

Shot of all the occupants, ending with Russell. Suddenly, the alternative seems far more attractive. We hear Rod Stewart's "Jo's Lament" as music plays over their still-shocked faces.

**148 INT. TUPELO AIRPORT CORRIDOR -- DAY**

**148**

Music continues, as they walk together like ghosts in a long and very pregnant silence, ignoring the kid. Everything is different now. The kid peels off and throws up in a dumpster. We continue with the band, unhappily moving forward. William hustles back to catch up. They ignore him. There are much bigger thoughts in play. No one wants to speak.

**JEFF**

Well, I think we can build on this new honesty.

Boom. Russell attacks him, and they're pulled apart. The band continues moving forward, arriving at a fork in the airport terminals. William stops. This is where he must part company. He stands at the mouth of the next terminal, as the band continues, unaware he's split off. He watches their backs, they've forgotten him.

Then Russell turns, sensing something missing. William. All now stop and turn. Still shell-shocked, they summon a pre-occupied but heartfelt goodbye. William waves. Music continues.

**ON AIRPLANE DEPARTURE SCHEDULE**

William's finger finds San Francisco.

**149 INT. CAB -- SAN FRANCISCO --**

**DAY**

**149**

The kid checks the address as he arrives at the MJB Building, and its next-door neighbor, the San Francisco headquarters of

*Rolling Stone Magazine.* He still wears the same clothes from last night in New York.

**150 INT. ROLLING STONE MAGAZINE -- DAY**  
**150**

William arrives at the front desk, gets the once-over from a friendly RECEPTIONIST, a paragon of new cool.

**RECEPTIONIST**

Leave your package at the desk.

**WILLIAM**

I'm not a messenger. I'm one of your writers. William Miller.

He is zombie-tired, with heavy duffel case and his orange bag.

**DAY** **151 INT. ROLLING STONE OFFICES --**  
**151**

William walks down the center aisle. Editors and writers look at him, standing at the front of their cubicles to see this exhausted 15 year-old writer. At the end of the aisle, like a human finish line, stand Ben Fong-Torres.

**BEN**

You're William Miller?

The secret emerges not with a bang but with a slight and tired nod of the head.

**WILLIAM**

Yep.

**BEN**

(putting it all together)

Oh baby.

Ben leads him into the office of Jann Wenner, the editor-publisher.

**DAY** **152 INT. JANN WENNER'S OFFICE --**  
**152**

William sits. Editors are feverishly discussing the next issue.

The big concerns of a national magazine are in the air. Everyone is focused and quick. The conversation is machine-gun like. Jann Werner turns to the kid.

**JANN**



We can't run this piece.

The kid's eyes travel to his story -- a stack of fuzzy-looking sheets on the table.

**BEN**

You obviously saw more than you wrote about. After eight days on the road with these guys.

**DAVID FELTON**

Didn't *anything* happen?

**JANN**

And where are you in this piece? What did you want to write? Because this reads like what *they* wanted you to write.

**BEN**

What happened to your highly-touted think piece on limitations of a middle-level Band in the face of success?

William sits speechless. It's sinking in. Failure. Conversation continues at a fast pace:

**JANN**

We can push up Chet's Who cover -

**FACT CHECKER**

Good 'cause it's going to take me three days to get through this research. It's all handwritten, on little slips. Plus, they all refer to woman as "chicks." I mean, as a woman I have a problem with that. I know it's a side issue.

**DAVID FELTON**

(sympathetic, loquacious)  
It's a "puff piece." you fell for 'em. It happens. A relationship forms. You want them to like you.

(wistful, chewing cigarette holder)  
Happened with me and Charlie Manson. He was a very charming... lively... *charismatic...*

Felton catches himself swooning. The other are staring at him. He snaps out of it.

DAVID FELTON (cont'd)  
... mass-murderer.

**WILLIAM**

Please let me finish it. Give me tonight to work on it.

**FACT CHECKER**

Chet's piece is all fact-checked and ready.

**JANN**

(to William)

Get some sleep. We'll do another story sometime. We'll get you a kill fee.

**FACT CHECKER**

His research is all on *little bits of paper*. Did I say that?

**WILLIAM**

Ben. You told me to *send what I had*. It's not finished.

**FACT CHECKER**

That's being charitable.

Ben looks at the kid, then at Jann. Jann scans the kid's face for a beat, nods.

**JANN**

Let him use the big office. It's where Hunter used to write.

William rises, gratefully. He shakes Jann's hand.

**FACT CHECKER**

(pointed re: his age)

You can type.

**WILLIAM**

Yes. It took it in *grade school*.

**153**    **INT. BIG OFFICE --**  
**NIGHT**

**153**

William sits in the "big" office. It's a small white tank. After all the sound and fury, there is only the hum of a large electric typewriter. His research, transcripts and some band photos sit nearby. He takes a bite of a candy bar, a sip of coffee. He looks at the phone.

**INT. LESTER BANGS' BEDROOM -- NIGHT**

Crazy jazz is playing. Lester Bangs on the phone.

**LESTER BANGS**

Aw, man. *You made friends with them!*  
See, friendship is the *booze* they feed  
you. They want you to get drunk on  
feeling like you *belong*.

**INTERCUT:**

**INT. ROLLING STONE -- NIGHT**

William in the empty *Rolling Stone* office.

**WILLIAM**

(ruefully)  
Well, it was fun.

**LESTER BANGS**

They make you feel cool. And hey. I  
met you. You are *not* "cool."

**WILLIAM**

I know. Even when I thought I was, I  
knew I wasn't.

**LESTER BANGS**

That's because we are uncool! And  
while women will always be a problem for  
guys like us, most of the great art in  
the world is about that very problem.  
Good-looking people have no spine!  
Their art never lasts! They get the  
girls, but we're *smarter*.

**WILLIAM**

I can really see that now.

**LESTER BANGS**

Yeah, great art is about conflict and  
pain and guilt and longing and love  
disguised as sex, and sex disguised as  
love... and let's face it, you got a  
big head start.

**WILLIAM**

I'm glad you were home.

**LESTER BANGS**

I'm always home! I'm *uncool*!

**WILLIAM**

Me too!

**LESTER BANGS**

(leveling)

The only true currency in this bankrupt world is what we share with someone else when we're *uncool*.

**WILLIAM**

(distracted)

I feel better

**LESTER**

My advice to you. I know you think those guys are your friends. You want to be a true friend to them?

William takes a deep breath. Looks at the research cassettes and notebooks. The empty page.

**LESTER BANGS**

Be honest and *unmerciful*.

(beat)

You're doing great. Call me later if you want. I'm always up.

**154 INT. ROLLING STONE OUTER OFFICE -- MORNING**  
**154**

Ben Fong-Torres and David Felton look at William's new manuscript with great interest.

**FELTON**

Read me the opening line.

**BEN**

(reads aloud)

"I am flying high over Tupelo, Mississippi, with America's hottest band, and we are all about to die."

**FELTON**

Mmmmm.

(as if sampling wine)

Dark. *Lively*.

**BEN**

Yeah, and it gets better.

(impressed)  
Did this all really happen?

William sleeps restlessly nearby, mouth agape, sitting upright in a plastic chair.

**FACT CHECKER**

(jealously reaches for manuscript)  
Give it to me. I'll call and check the quotes.

**DAY**      **155**      **INT. NEW TOUR BUS --**

**155**

The band rides in a new tour bus. The palpable tone in the air is -- PANIC.

**JEFF**

Look. Let's just piece together our information... because the fact-checker asked us all about different parts of the story.

**TONY**

What did he write about? What's he using?

**JEFF**

It. All. He's using it all.

**RUSSELL**

So what?

**JEFF**

So what?

(beat)

We come off like amateurs... some average band... trying to come to grips, jealous and fighting and breaking up - we're *buffoons!*

**RUSSELL**

Maybe we just don't see ourselves the way we really are.

**JEFF**

He was supposed to be our friend.

**RUSSELL**

(ruefully, remembering)  
I told him to write what he wanted.

All eyes look to Russell.

**TONY**

(to Russell)

By the way, he has you on acid,  
screaming "I Am A Golden God" from a  
fan's rooftop.

**RUSSELL**

(immediately remembering)

Oh my God.

**JEFF**

They used him to fuck us.

**RUSSELL**

(still back at "Golden  
God")

I didn't say "Golden God." Or did I?

**DICK**

We never took him seriously, and now  
it's serious.

**RUSSELL**

I liked him as a person.

**JEFF**

He was never a "person!" He was a  
journalist!

Russell nods. He looks at Silent Ed, drumming soundlessly on  
a rubber pad.

**RUSSELL**

You. You had the right idea all along.

Ed silently nods thanks.

**DENNIS HOPE**

(nervously)

How about the plane flight?

**DICK**

It's all in there. But don't worry,  
it's all unspecific who say what. No  
names are mentioned in the more  
embarrassing sequences, it's just  
*completely obvious who's who! We're  
fucked!*

Silence.

**RUSSELL**

I forgot he was there.

**DENNIS HOPE**

Well, they haven't talked to Russell - he can always deny the key stuff to the fact checker. Then they can't print it.

**JEFF**

(brightening)

Is that true?

**DENNIS HOPE**

It's war, my friend. If you'd met me earlier, he would have never been on the around.

Dennis hands Russell the phone.

DENNIS HOPE (cont'd)

He'll live.

**DAY**      **156**      **INT. ROLLING STONE OFFICES --**  
**156**

William is still being congratulated by his new peers. We see him woozy but beaming, as Allison the Fact Checker comes out of her office, waving the manuscript. She works her way through the cluster of editors.

**FACT CHECKER**

The band just denied 90% of the story. It's a fabrication.

Everyone looks at William, who is speechless and confused. Their congratulations stop on a dime. The fact checker can't resist twisting the knife a little.

FACT CHECKER (cont'd)

You weren't honest. And worse, you wasted our time.

**WILLIAM**

Did you talk to *Russell*?

**FACT CHECKER**

Russell Hammond is the one who denied it.

**BEN**

(darkly)

Crazy.

**FACT CHECKER**

(one last shot, to William)

We're going with the Who - !

The kid has been sandbagged. The machine of a big-time magazine whirs into action on another story, as the cluster moves down the hall.

**SOMEONE'S VOICE**

He's just some *fan*... what did you expect?

William sits there, as only David Felton stay behind, brandishing his cigarette-holder. He sits down next to the kid.

**FELTON**

Well, I believe you.

He looks at the kid, decides to offer a personal parable.

FELTON (cont'd)

Jim Morrison once came to my house and drank a beer. The beer is still on my mantle. I'm 35 years old with Jim Morrison's beer as a shrine. I wanted to be Earnest Hemingway. Instead. I have Jim Morrison's beer.

(shrugs, he's learned to live with it)  
If you didn't make your story up, good for you. If you *did* make it up... *good for you*.

The kid looks at him, too tired and still in shock.

FELTON (cont'd)

Say something, so I know you're alive.

**WILLIAM**

Goodbye.

He exits.

**FELTON**

Powerful word. Strong. Final.



**157 INT. BACKSTAGE CREW MEAL -**  
**NIGHT 157**

Russell Hammond sits down on a plastic chair with a paper-plate filled with buffet-style food - steak and baked potato. Preoccupied, and several seats away from other crew members. He drinks a glass of milk. Out old friend Sapphire takes the seat next to him, holding a skimpy paper plate of vegetables.

**RUSSELL**

I feel bad.

**SAPPHIRE**

Well, at least you feel. That puts you in a higher class of asshole.

They eat in silence. Sapphire looks around. The new breed of groupies eye her, as they cruise Russell on the periphery. They're bolder, flashier. She eyes them back with seniority.

**RUSSELL**

What did I do?

**SAPPHIRE**

Well - you can do what the big boys do.

(he looks at her)

Nothing.

**RUSSELL**

Yeah.

The girls still circle Russell nearby. He's unaware.

**SAPPHIRE**

You believe these new girls? None of 'em take birth control, and they eat all the steak.

She looks sadly at her plate of vegetables. An ever-sharp mind in last night's clothes, she commands Russell's respect.

**SAPPHIRE (cont'd)**

They don't even know what it id to be a fan! To blindly love some silly piece of music... or some band so much that it *hurts*... please, they're all just after the money. Shoo --

(in their direction)

Go rob a bank! It's more honest!

**RUSSELL**

Is Penny okay?

**SAPPHIRE**

The Quaalude Incident. Yeah, it wasn't pretty. She could have died. I always warned her about letting too many guys fall in love with her. I guess I was wrong.

(shrugs)

On of 'em saved her life.

Russell nods.

**RUSSELL**

Well, it's finally over with Leslie. I'm going to call her.

**SAPPHIRE**

Let her retire.

(he doesn't respond)

You want to lock her up in a house in Michigan? *Please.*

(he doesn't respond)

Write her a song someday. She deserves it. Something about that girl brought out the best in a lot of...

(looks around backstage)

... pretty average people. She deserves it...

Russell stares into his crew meal, nodding a little.

**SAPPHIRE (cont'd)**

(forward thinking)

... because something tells me twenty years from now, we'll remember her... and *not much else.*

Russell smiles to himself, knows it's true. Dick passes, placing hands on Russell's shoulders, massaging a little.

**DICK**

Have a good vacation. I hope the band stays together. Before it all went down the shitter, it was starting to get really good.

Dick claps Russell on the back, and moves on. He turns to Sapphire.

**RUSSELL**

I'm not going to blame myself. I do make people happy. They just shouldn't get to know me... 'cause it appears to spoil everything.

**SAPPHIRE**

Don't be so easy on yourself.

**RUSSELL**

What gives you the right to get this personal with me.

**SAPPHIRE**

Let's not reminisce.

**158 INT. SAN FRANCISCO AIRPORT -- NIGHT**  
**158**

William moves like a zombie through the airport, and collapses in a seat. He sits still in the crowded flow of human traffic. A cluster of Flight Attendants pass. One stops, a stylish young woman wearing a tall bubble-shaped PSA hat with swirling colors.

**ANITA**

William?

He looks at her. He feels like he's on Mars, and she looks like a Martian.

ANITA (cont'd)

You guys this is my *brother!*

**MALE FLIGHT ATTENDANT**

(ad if meeting a celebrity)

"The *Narc?!!*"

William looks woefully at them, like a dog who's been hit by a car.

**ANITA**

You guys, I'll deadhead back later. I think I'm needed.

**MALE FLIGHT ATTENDANT**

Nice to finally meet you.

**FEMALE ATTENDANT**

You have a good day!

Anita looks in her brother's face.

**ANITA**

You look awful, but that's *great*.  
You're living your *life*! You're finally  
free of... her.

**WILLIAM**

Yeah.

**ANITA**

Hey. I'll take off work. Let's have  
an adventure together. You and me,  
finally. Anywhere you want to go.  
Anywhere in the world.

**159 EXT. WILLIAM'S HOME -- DAY**

**159**

William whistles the family whistle. Sister and brother trudge  
up the steps.

**ANITA**

This is not my idea of a good time.

**WILLIAM**

Just get me to my bed.

**ANITA**

(resigned)

I'll deal with her.

William whistles again. Mom meets them at the door. She looks  
at her trashed son who has finally come home. For the first  
time, she hugs Anita first, and it's not lost on Anita.

It's a clumsy neck-hug, neither wanting to commit. The kid  
passes to his Mother's left, with suitcase, intentionally  
nudging her into his sister. Anita takes this as an aggressive  
act of love, and hugs her mother back. Tears stream down Mom's  
face. Their cheeks touch. Mom pulls away, and sees her own  
tears on Anita's face. Thinking that she's also crying, she  
grabs a tissue for them both.

**160 INT. ELAINE'S HOUSE --**

**CONTINUOUS**

**160**

The kid stands in the hallway listening, shaking his head,  
poised to enter his room, unseen by them.

**ANITA**

(so worried)

What are we going to do about him?

**ELAINE**

I don't know. Whatever happened to him, I just wish it could have happened to me.

**ANITA**

The magazine killed his story.

Now they really hug, Anita gulping back real tears. William watches them bonding over the oddest thing - his failure. William goes into the bedroom, the final three feet to sleep, and shuts the door. A hand places a hotel sign on the door - DO NOT DISTURB. Slight push in.

**ON BED**

His He collapses with all his clothes on, almost instantly asleep. walls, just as he left them, boast a pantheon of rock heroes... with a very lonely Abraham Lincoln (or Atticus Finch) in the center.

**161 INT. ROLLING STONE OFFICES --**  
**DAY 161**

The elevator doors ding open, and out walks Russell Hammond. The Secretary has just finished answering the phone, "Straight Arrow Publishers." She puts the caller on hold.

**RUSSELL**

Hi, I'm Russel Hammond.

**SECRETARY**

You're here regarding?

**RUSSELL**

My life.

**162 INT. EDITORIAL OFFICE - DAY**  
**162**

Russell stands with the editors, observing the fine portraits on the walls. He's behind enemy lines, and he knows it. Everything in the room fascinates him.

**RUSSELL**

I don't care what happens. I don't care if you put us on the cover. But you sent us a kid and... and he was a fan. And we all made friends with him - absolutely, to get a good story. But then we actually liked him. We

thought he's... show us our lives in some mythic way and I guess... we're not mythic. We panicked.

**JANN**

You denied most of the story.

**RUSSELL**

Yeah, well, here's the problem with the truth. It's too *true* -

**BEN**

Well, we appreciate the visit. The last time an artist came here, it was Buddy Miles and he punched me.

**RUSSELL**

I'm not punching anybody. I am personally, as of 2 pm yesterday, on a voyage of self-reinvention. This is about William Miller.

(counting off fingers)

He lives with us, he lost his virginity, he saw us at our worst, appreciated our best, he saved two lives, including mine... he smuggled about a half-pound of pot into Boston, and we never even told him -

Nearby, David Felton looks at another editor, raising an eyebrow.

**RUSSELL (cont'd)**

-- we told him too much, we told him everything... He almost died with us over Tupelo... if the band survives him, it'll be a miracle... but you know, he tried to keep up, and *that's a journalist to me.*

**JANN**

It's too late. We're going with a different cover.

**RUSSELL**

(immediately)

Thank God.

But Russell looks around at the numerous portraits of dead legendary rock stars, fixing on the one photo closest to all of them, a very vulnerable-looking Janis Joplin. A second thought.

RUSSELL (cont'd)

You tell me it's too late. But I could go back to my hotel room and... and O.D. tonight and something tells me you'd *find* a way to put me on the cover of the next issue. Am I right?

He looks at their faces. They cannot disagree.

RUSSELL (cont'd)

I'm learning the game.

(beat, shrug)

We fucked up. We made friends with him.

**BEN**

Next time we'll all be more professional.

**RUSSELL**

Maybe so.

(beat, an odd thought)

But God forbid, the day comes when selling yourself is as important as the music you make.

(rueful, to Hendrix on the wall)

You might have died at the right time, my friend.

**JANN**

Thank you for visiting. Good luck.

**RUSSELL**

Do what you want, but the story is true.

**LONG SHOT RUSSELL**

at the entrance. Raises his hand.

RUSSELL (cont'd)

Good evening!

**162A EXT. SAN FRANCISCO -**

**DAY**

**162A**

Russell stands outside, a traveling man with no where to go. Oddly, and in a way that surprises him, the world begins to speak to him again... little noises everywhere, turning into a music of its own. It's a beautiful and compelling "silence." He thrusts his hands deep in his pockets, and takes a breath

of life. His head filling again with the music of the world, he begins to walk down the street. Very naturally, and quite randomly, he is noticed by young passersby. They can't help it. He looks like a star. They can't quite figure out who it is, but it's *someone*, and they begin to follow him down the street. Unbeknownst to him as he walks along, deep in thought,  
a small crowd begins to form... following him.

**163 INT. BREAKFAST TABLE - DAY**  
**163**

A quiet kitchen. Anita has been cooking. A substantial breakfast has been placed on the table. Sausage, orange juice... and now Anita sets down a plate of pancakes, with syrup and butter, in front of her mother. William watches his mother facing an old enemy - white sugar.

**ANITA**

They're called pancakes. Who knows  
when we'll be together again. Splurge.  
It's what most people call breakfast.

Mom looks at her children, and takes a breath.

**ELAINE**

I went through your records. And I  
found a song to play for you.

She goes to the stereo and puts on a record. The two children eye each other - what's coming next? (Song to be chosen)  
The two kids eye each other again. Self-consciously avoiding their gaze, Mom sits and toys with her breakfast. It's a song she clearly wants them to hear. It's a song from the heart. They look at her, amazed. Elaine looks up, regards her family. Somehow they're back at this table. They continue eating breakfast.

**164 ON SIDEWALK**  
**164**

Bam. A bundle of bound *Rolling Stone* Magazines lands on the newsstand pavement with a thud. Someone reaches in to cut the cord, as the magazines puff up into view. It's the new issue, with Russell Hammond on the cover. The title: Stillwater Runs Deep. Just another stack of magazines waiting to be places in the racks.

**FADE OUT**

Music segues to Led Zeppelin's "Four Sticks." Penny Lane's sleeping Polaroid shots of our characters, featuring a few



self-portraits.

**THE END**