

THE BLUES BROTHERS 2000

by

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Universal Logo

Then, letters SUPERED over Black...

17 Years Later

FADE IN:

EXT. ILLINOIS SOUTHERN PLAINS - SUNRISE

Filtered by an iron grey sky and swirling storm clouds moving above the horizon.

CUT TO

AN OMINOUS SILHOUETTE - FROM A MILE AWAY -

Breaks the horizon line under the roiling sky. The silhouette is a hard mass of straight lines, parapets, towers with a gauzy/silver Perimeter.

CUT TO

THE SILVER PERIMETER - CLOSE

A multiple interweave of fences and rows of razor wire.

PUSH IN THRU -

A fence, a row of razor wire, another fence, more wire, more fence, a row of vehicle proof tank trap spurs, a moat, more fences and razor wire THRU TO -

THE PRISON WALL -

Stretching either way for seemingly miles.

VARIOUS STARK SHOTS -

Towers, fences, etc...

EXT. PRISON GATE - DAWN -

It opens revealing the full Elwood - shades, hat, jacket, briefcase and chain, duffel slung over one shoulder.

He walks to the side of the highway in front of the prison. He puts down his duffel, folds his arms and waits.

His shadow grows longer as the AFTERNOON SUN creeps across the sky. Now a car appears in the distance on the highway. He watches it come closer in anticipation, but it passes him at high speed leaving a little dust cloud to envelop him.

DISSOLVE TO

ELWOOD -

It is NIGHT now. He waits. A dog barks o.s.

DISSOLVE TO

EXT. PRISON - DAWN

Elwood stands stoically until the sun has fully risen. He checks his watch.

INT. PRISON SECURITY OFFICE - DAY

Several uniformed Guards sit watching a bank of T.V. monitors showing various shots of the prison. A man in a navy blue suit enters, the guards jump to attention.

GUARD

Good morning Warden.

The Warden (Frank Oz) sees something on one of the monitors.

Warden's P.O.V. - Elwood's lonely figure patiently waiting at the side of the road.

WARDEN

Is that Elwood Blues?

GUARD

Yes sir. Released yesterday.

WARDEN

Did you tell him?

GUARD

No sir, I thought you told him.

WARDEN

Shit.

EXT. PRISON - GUARD TOWER

From the Tower a Guard cradling a rifle watches the Warden approach Elwood.

Tower Guard's P.O.V. -

The silhouettes of the Warden and Elwood, back-lit by the mid-day sun.

We see (but obviously can't hear) the Warden gently tell Elwood that JAKE is dead. This visibly freezes Elwood for a second, he looks away letting it sink in, then he nods. The Warden pats him on the back and walks back into the prison.

EXT. PRISON - DAY

Elwood considers for a moment, then sticks out his thumb in the classic hitchhiker's pose.

A couple of cars pass him at high speed blowing his clothes, and generally making him look like Buster Keaton for a second. Now, a fancy red sports car has its blinker on and is pulling over. He picks up his bag and begins to walk towards it but the car instead keeps going up to the prison gate. He resumes hitchhiking.

EXT. HIGHWAY - A LITTLE LATER - DAY -

Elwood is walking, slowly, slightly hunched, dejected. The fancy red sports car passes him, goes on a bit, stops and backs up on the shoulder.

EXT. THE CAR - DAY -

Parks near Elwood and a beautiful young black lady leans over as he looks in.

YOUNG LADY

You just got out?

ELWOOD

Yes Ma'am.

YOUNG LADY

My cousin's in there. Where are you going?

ELWOOD

Chicago.

YOUNG LADY
Come on. I'm Matara.

He gets in, they drive off.

INT. FANCY RED SPORTS CAR -

Elwood sits uncomfortably in the front passenger seat, looking around at the strange modern controls and digital dash.

ELWOOD
Nice car. Who makes it? Boeing?

Matara laughs.

EXT. CITY OF CHICAGO - I 55 - NIGHT -

The fancy red sports car speeds towards the gleaming skyline.

INT. LITTLE RED CAR -

Elwood has nodded out, the driver gently wakes him.

MATARA
Elwood?

Elwood jerks awake.

ELWOOD
Seven four seven four nine four oh six
three! Shaking it out here boss!

He realizes where he is, grins sheepishly.

ELWOOD
Sorry.

MATARA
Listen Elwood, I haven't really got a
cousin in prison. I work for a friend
of yours.

ELWOOD
Who's that?

MATARA

Your old drummer, Willie. I dance at his club. He heard you were getting out and asked me to pick you up. Here's his card. Said he'd give you a job.

Elwood nods and takes the card.

Elwood's P.O.V. - A shiny blue florescent business card with a black silhouette of a busty woman on the left side. It reads "Willie's Stripster Exotic Dancing Club, William "T.B" Hall proprietor" with an address and phone number. He puts it in his pocket.

EXT. CHICAGO - INDUSTRIAL AREA - NIGHT

The red sports car is driving through an old industrial part of town. Brick warehouses, abandoned factories, bridges and cranes crisscross the landscape.

INT. LITTLE RED CAR - NIGHT

Elwood is deep in thought. As we cut to a

Close Up - Elwood's face

We hear as Voice Over (dialogue from THE BLUES BROTHERS)

JAKE

I kept asking you if we were going to play again.

ELWOOD

What was I gonna do? Take away your only hope? Take away the very thing that kept you going in there? I took the liberty of bullshitting you. Okay?

JAKE

You lied to me.

ELWOOD

It wasn't lies, it was just bullshit.

EXT. CHICAGO - INDUSTRIAL AREA - NIGHT

The little red car drives through an intersection and onto an old Swing bridge.

INT. LITTLE RED CAR - NIGHT

Elwood snaps out of his reverie.

ELWOOD

— Uh, Matara, could you drop me off here?

MATARA

In the middle of a bridge?

ELWOOD

Yeah.

EXT. SWING BRIDGE - NIGHT

The little red car pulls over in the middle of the bridge and stops...Elwood climbs out, reaches in the back and pulls out his duffel bag. He leans into the passenger window.

ELWOOD

I greatly appreciate the ride. Thank you. Say hello to Willie for me.

MATARA

You take care Elwood.

They shake hands.

She drives away and Elwood looks around. It is black night in a cold part of the world. A wind blows off the river making him shiver. He unlocks the handcuff chain from the briefcase, stuffs the case inside the duffel bag, then affixes the one end of the chain to the bag and wraps the other end around his shin and ankle.

EDGE OF SWING BRIDGE -

As the duffel bag and one end of chain are hoisted up. Elwood climbs up after, stands, picks up the weighted bundle and prepares to toss it into the river. He looks down into the oily, swirling black water and is about to heave himself in when he hesitates. He puts down the heavy duffel, removes his hat, nods his head and prays.

ELWOOD

Uh, Sir? I know you wouldn't let me off myself if it was wrong. So I'm asking for a sign. Something to show me the way.

Elwood looks around furtively. Nothing. After a minute he puts his hat back on, picks up the duffel and heaves it over the side.

ELWOOD

(mutters)

Sorry to bother you.

The chain SNAPS TIGHT, and Elwood goes sailing over the side.

Elwood's P.O.V. - The dark water rushing towards us.

SPLASH!

EXT. BRIDGE - NIGHT

Elwood is standing in two feet of dirty water, the duffel beside him.

EXT. BRIDGE TOWER - OPERATOR

The Operator leans out and shouts to Elwood.

OPERATOR

Hey you! This is no place to jump.
The river's only two feet deep here!

Elwood looks into the dark water.

OPERATOR

Try the Illinois Central bridge near
South Clark street. You got a good
fifty feet of water and lots of iron
and shit under the surface.

Elwood touches the top of his index finger to his temple and acknowledges with a gesture that says thanks for the tip, and starts to wade ashore. Just then a sound catches his ear. A low RUMBLE back up on the bridge. He looks.

Elwood's P.O.V. - A huge auto transporter trailer.

It moves slowly, overcranked, and in this first glimpse we can feel it's attraction. Elwood is mesmerized as he sees:

Elwood's P.O.V. - The Car

THE CAR -

A gleaming all black 1990 FORD CROWN VICTORIA POLICE UNIT with a crumpled front fender. A partially rubbed out County seal and parts of words are visible - "Cook County, Sheriff. Police Dog Unit, K-9 and Surplus Sale." This vision passes from his view.

ELWOOD -

Definitely distracted by this tantalizing automotive vision, Elwood watches the transporter pass transfixed. Stuffed with like vehicles, it rumbles away down the bridge and turns the corner.

CUT TO

EXT. JUNKYARD - NIGHT

The sign on the fence -

MALVERN GASPERSON
USED GOV'T. VEHICLES
POLICE-FIRE-COUNTY-STATE
USED TAXI.

The auto transporter truck pulls up to the barbed wire topped chain link fence. Elwood surreptitiously climbs down from the back of the trailer.

The driver, a large black man, unlocks a padlock, opens the gates, gets back in the cab and drives in. Then he goes back to the gate. As he redoes the lock, Elwood steps from out of the shadows.

ELWOOD
Pardon me sir.

The Driver starts with fright. He gives Elwood a hard look.

DRIVER
Man, you scared the shit out of me!

ELWOOD
I apologize mister, I just wanted to know about one of the vehicles on your truck.

DRIVER

Well you'll just have to come back in the morning. I just deliver the cars, this ain't my place.

ELWOOD

(disappointed)
I see. Well, thanks.

Elwood looks around.

CUT TO

EXT. GASPERSOON'S USED POLICE CAR COMPOUND - NIGHT

As the now empty transport truck rumbles by, the Driver waves goodnight to Elwood who responds with a wan smile. Elwood sees some large cardboard boxes in an alley behind a dumpster.

EXT. ALLEY - NIGHT

Elwood turns one of the used cardboard cartons on its side and crawls in dragging his duffel after him.

INT. CARDBOARD BOX - NIGHT

He has to bend his legs tight to fit; pulling up his collar, he rests his head on his briefcase and tries to sleep.

DISSOLVE TO

EXT. GASPERSOON'S USED POLICE CAR COMPOUND - DAY

A late model Lincoln pulls up to the gate. MALVERN GASPERSOON (B.B. King) gets out. He is a large man dressed in a clean jumpsuit with "Malvern" stitched over his vest pocket. He pulls a key ring from his pocket laden with keys, and starts to unlock the gate. He pauses and listens. We can hear a sweetly played harmonica in the distance. Malvern goes to investigate.

EXT. ALLEY - DAY

Malvern approaches the Dumpster. The harmonica solo seems to be coming from a large cardboard box.

MALVERN
Who's in there!?!

The harmonica stops.

MALVERN
Come on. Come on out of there.

The cardboard box tips over revealing Elwood, harmonica in hand. Elwood reads Malvern's jumpsuit.

ELWOOD
Are you open yet?

CUT TO

EXT. GASPERSON'S COMPOUND - DAY

Elwood and Malvern approach the lined-up ex-police cars in the crowded yard.

MALVERN
Now then boy, how can I help you?

ELWOOD
How much would something like that full-sized, Ford police package on the end run me?

Malvern looks Elwood over closely, focusing really for the first time on him. His expression says 'boy if there was ever a loser.' He shakes his head.

MALVERN
You got five hundred dollars?

ELWOOD
I got my Class A mechanical papers.

MALVERN
So do I. How long you been out?

ELWOOD
Almost a day now.

MALVERN
Well son, you get yourself settled.
You get yourself five hundred dollars.
You come back and see me then.

ELWOOD

Yes sir.

Elwood picks up his duffel. He looks at the cars.

Elwood's P.O.V. - The black 1990 Ford Crown Victoria police car.

ELWOOD

That's a nice car.

MALVERN

I'll save it for you son.

ELWOOD

Yeah. Thanks.

CUT TO

EXT. OUR LADY OF THE ANNUNCIATION HOSPITAL - DAY

A rundown, late thirties white tile monster that should have been abandoned years ago.

Elwood crosses the street facing the hospital. He reaches in his pocket pulls out a folded and wrinkled envelope. He reads the return address on the envelope, takes a deep breath and enters the building.

INT. HOSPITAL LOBBY

Sisters in white uniforms tend to the needy.

ELWOOD

Excuse me Sister, I'm looking for the office of the administrator.

THE SISTER

(busy,
stressed)

Keep going, two lefts, room 1292.

EXT. ADMINISTRATOR'S OFFICE

Elwood waits outside the door as a voice familiar to him shouts in a one way conversation.

MOTHER MARY STIGMATA (O.S.)
 YOU USELESS PENCILPUSHERS THINK YOU
 CAN COME DOWN HERE AND CUT MY BUDGET
 SUBSIDY WITHOUT CONSULTING ME!! WELL
 GUESS WHAT, I'M CALLING THE CANON, AND
 HAVE HIM CALL THE MONSIGNOR, WHO'S
 GOING TO CALL THE CARDINAL, WHO WILL
 THEN CALL THE POPE AND HAVE YOU BOTH
 EXCOMMUNICATED!!

The door flies open and two County government
 accountants scurry out chased by Mother Mary Stigmata
 who wears the nineties version of the modern nun
 uniform. Blouse and cross, no hood, stylishly coiffed
 hair, blue skirt to the shin, pumps.

MOTHER MARY STIGMATA
 NOW GET OUT OF HERE!!

ELWOOD -

Who cowers in the corner, his hands up, ready to defend
 himself.

MOTHER MARY
 Is that...Elwood?

ELWOOD
 (defending
 himself)
 Ye..eah...

INT. MOTHER MARY'S OFFICE

Elwood sits in a chair in front of her desk.

MOTHER MARY
 I wasn't sure you were going to come.

ELWOOD
 Hey, a letter from you is like a
 command Sister, you know that.

MOTHER MARY
 Actually it's Mother Mary now.

ELWOOD
 That's a promotion, isn't it?

Mother Mary ignores this.

MOTHER MARY
 I was sorry to hear about Jake.

ELWOOD

Yeah, well I guess he's in a much better place. Where's Curtis?

MOTHER MARY

Curtis has gone on as well Elwood, I'm sorry.

ELWOOD

(visibly
distressed)

So that's why he stopped writing to me. I remember he was plenty upset when they finally closed the orphanage.

MOTHER MARY

The Lord works in mysterious ways Elwood. We all must go on and fight the good fight.

ELWOOD

(defeated)

Yeah, sure.

MOTHER MARY

(sharply)

What was that?

ELWOOD

What have I got to fight with Sister, er, Mother? I got no family no more, no vehicle. No place to go. Nothin'.

MOTHER MARY

The Lord will provide Elwood. Trust in him.

ELWOOD

Look, the orphanage is gone, Jake's gone, Curtis is gone. I got no brother, I got no roots, I got no life, I got nothing for Christ's sake!

At this, Mother Mary stands up and flicks a button in a CHROME TELESCOPIC POINTER which extends rapidly like a switchblade.

MOTHER MARY
(smacking him
intermittently
for emphasis)
Young man! You weren't taught and
raised by me to fold at the slightest
whiff of adverse circumstances!
(She taps him,
he flinches)
Now quit your silly moping, pull your
sorry self together and snap out of
it!

ELWOOD
But...

MOTHER MARY
But nothing! Wise up! Turn your
heart to the Creator! You're so quick
to despair. You didn't know that Jake
had a half-brother did you?

ELWOOD
Huh?!

She turns and opens a file drawer behind her.

MOTHER MARY
Jake was brought to me by an unwed
mother shortly after you yourself were
left at my door. Her name was Eileen
Samaris. Five years later she bore
another son by a different father.
She sent me a card saying that her
life had worked out, that she was
prepared to raise this new boy and she
asked if she could have Jake back.
Well by then you were both in foster
homes, the state had sway and Jake
never knew about them. Of course you
two were soon bounced back to us.

ELWOOD
(looks at
file)
Another son. By the same mother. So
like this guy would be kind of like my
stepbrother. I have a family!

MOTHER MARY
The woman is still alive. Lives over
in Cicero now I believe.

ELWOOD
I know where that is.

MOTHER MARY

Now listen to me Elwood. You're not the only one with problems. The auditors from the county just cut out the \$130,000.00 we need for the sick children's wing.

ELWOOD

Okay. I'll get the band back together. Do a few gigs.

MOTHER MARY

No! No band! I'm in the process of arranging a rehabilitative program for you with Father Gerry Byrne at Saint Patrick's Cathedral. He needs someone to assist him printing and distributing bulletins and encyclicals for the Catholic Women's League who are organizing the Hospital Fund Drive. I want you here at 11 A.M. tomorrow morning to meet him.

ELWOOD

Uh..I..um...

MOTHER MARY

Elwood I have put a lot of effort into setting this up. You're not just any ex-con, you are a graduate of Saint Helen of the Blessed Shroud. I'm putting my own name on the line here and your conduct will reflect on all of us. Do you understand?

ELWOOD

(slouching)

Yeah. Yeah alright.

Whop! A solid blow from the pointer.

ELWOOD

Yes Ma'am!

MOTHER MARY

Elwood, have you ever heard of foster care?

ELWOOD

What about it?

MOTHER MARY

There's someone I'd like you to meet.

Mother Mary picks up her phone.

MOTHER MARY

Sister, would you please send Buster in here. Thank you.

ELWOOD

(growing
concerned)

Hey, wait a minute...

The door opens and reveals BUSTER, an eight year old boy. Adorable, but with a very serious expression.

MOTHER MARY

Come in Buster. Sit down.

Elwood watches apprehensively as the solemn little boy sits in the chair next to him, his feet not reaching the floor.

MOTHER MARY

Elwood, say hello to Buster.

Elwood is sullen.

ELWOOD

Yeah. Hi. How ya doing?

Buster looks at Elwood impassively.

MOTHER MARY

Buster, say hello to Elwood.

Buster does a perfect imitation of Elwood.

BUSTER

Yeah. Hi. How ya doing?

ELWOOD

Hey, the kid's a wise ass!

WHAP! Mother Mary's pointer lands on Elwood's arm.

ELWOOD

Ow! Shit!

WHAP!

MOTHER MARY
(smiling
sweetly)
What did you say?

ELWOOD
(rubbing his
arm)
I said what a sweet kid.

MOTHER MARY
That's more like it. Now then, here's
my proposal. Young Buster here is a
ward of the state. Due to a lack of
funds, the Archdiocese has agreed to
house homeless children here at the
hospital.

ELWOOD
What's all this got to do with me?

MOTHER MARY
I thought that perhaps you would come
every day and spend time with Buster.
Read to him. Take him to the library.
Take him to the zoo.

ELWOOD
(horrified)
The zoo?!

MOTHER MARY
Do you have a problem with my
proposal?

Elwood looks at Buster. Buster stares back.

CUT TO:

EXT. OUR LADY OF THE ANNUNCIATION HOSPITAL - DAY

Elwood comes out of the main entrance, Buster follows.
Elwood stops. Buster stops. Elwood starts to go
again, Buster follows. Elwood stops. Buster stops.

ELWOOD
Okay kid, here's the deal. You wait
here and I'll come back for you with
the car.

BUSTER
Do you have a car?

ELWOOD
I'm working on it.

Elwood kneels down to Buster's level and tries his best to be compassionate.

ELWOOD
Look, I had a brother once. He's dead and I lost hope. But see, Mother Mary told me where his mom lives, that there's another brother, you get my meaning?

Buster just looks at Elwood.

ELWOOD
I got to find my family. You can relate to that can't you kid?

BUSTER
(quietly)
Yes.

ELWOOD
Good. I'll see ya.

Elwood walks away, Buster watching him.

CUT TO:

EXT. CICERO STREET - DAY

A big Harley motorcycle driven by a VERY LARGE BIKER pulls up to the sidewalk. Elwood climbs off the back.

ELWOOD
Thanks for the ride.

The Biker roars off. Elwood checks a torn out page from the phone book, then walks over to a nondescript brick house.

EXT. CICERO STREET - DAY

Another hog Harley bike pulls up, stops. An EVEN BIGGER BIKER riding it. Buster jumps off the back unseen by Elwood.

BUSTER
Thanks.

The Biker nods and roars off. Buster hides behind a tree and watches Elwood approach the front door. Buster watches all of the following.

EXT HOUSE - DAY

Elwood rings the bell. The front door opens to reveal a woman in her late sixties, but unmistakably bearing a genuine blood resemblance to Jake Blues. (In fact, this would be Marion Belushi, Jim and John's sister who is the spitting image of their late brother.) We hear no dialogue as the music plays through this brief, emotional meeting in the doorway, as Elwood identifies himself, shows a picture to her of Jake and he.

She dabs her eyes, hugs him, and then Elwood begins a serious inquiry as to the whereabouts of her other son. She goes back in the house for a minute leaving Elwood standing on the porch with his hands folded in front of him. She returns with a business card, which she hands him. Now she asks him to come in, he declines, shakes her hand, gives her a hug and leaves.

Back on the sidewalk he looks at the card.

Elwood -

He gives a quick single shake of his head, like he can't believe what he sees.

CUT TO

EXT. OUR LADY OF THE ANNUNCIATION HOSPITAL - MORNING

INT. MOTHER MARY STIGMATA'S OFFICE

She is there with a priest, a nun and a stern looking little guy in a suit, glasses and bow tie. The clock on the wall reads 11:45.

MOTHER MARY

I'm quite sure Elwood will be here any moment now.

Everyone nods and smiles politely. The priest gets up and casually looks out the window.

CUT TO

EXT. STATE POLICE HEADQUARTERS - DAY

Elwood tightens his tie uncomfortably as dozens of cops walk by all around him. He enters the building.

Buster watches from behind a police car.

INT. STATE POLICE HEADQUARTERS - DAY

Elwood approaches the reception counter.

WOMAN ISP

Good afternoon sir. How can I help you?

ELWOOD

I'd like to see Commander Samaris.

WOMAN

Is there a crime to report?

ELWOOD

If there is, I didn't do it.

WOMAN

Your name?

ELWOOD

Blues. Elwood J.

WOMAN

Have a seat. It'll be a minute.

WAITING AREA - A LITTLE LATER

Elwood checks his watch, it's been a half hour. Now he hears the distinct click of metal sole cleats on the floor, looks up and sees-

COMMANDER SAMARIS - ELWOOD'S SLO-MO P.O.V.

Slighter than Jake, same coloring, similar facial features, trimmer and fitter though taller. He wears the uniform of a state police commander. Slowly this image DISSOLVES as Elwood imagines this man in the hat, suit, shirt, and tie of his late brother.

ELWOOD

Head slightly cocked like a dog's and with a smile on his face.

ADAM

He strides up. Glitteringly, patent-leather-shined uniformed cop from head to toe.

ADAM

Come into my office if you would sir.

INT. COMMANDER SAMARIS' OFFICE

Elwood sits looking intently at Adam.

ADAM

Now how can I help you, Mister...

ELWOOD

Blues...Elwood J. Blues.

Adam turns unobtrusively to the computer terminal beside his chair and casually types the name in. The SCREEN fills quickly with volumes of criminal information about Elwood.

ADAM

Would you mind removing your hat and glasses in my office please?

FROM BEHIND ELWOOD

He takes off his hat, removes his glasses, but hunches down and winces horribly under the lights.

ADAM

O.K..O.K...You can put your glasses back on. What is the exact nature of your visit here Mister Blues?

ELWOOD

Well, it's like this, see. I used to be in a band.

ADAM

Yes.

ELWOOD

Called the Blues Brothers.

ADAM

So?

ELWOOD
With a partner, whose name was Jake
Blues.

ADAM
(taps computer
keys)
Go on.

The computer pulls up volumes on Jake.

ELWOOD
And you're his brother.

ADAM
I beg your pardon?

ELWOOD
He was your brother.

ADAM
I don't have a brother.

ELWOOD
I know. He's no longer living. But
when he was, he was your brother.

ADAM
Excuse me, but I do not now have nor
have I ever had a brother.

ELWOOD
Oh yes you did. Your mother Eileen in
fact told me it was so.

ADAM
You know my mother?

ELWOOD
That's how I got your name.

ADAM
Let me understand you clearly, Mister
Blues. You spoke with my mother and
she told you that I had a brother?

ELWOOD
That is correct sir. A brother who
used to be my partner in the band, so
I figure you're like my family now.

ADAM
Are you telling me my mother had a
child with a man other than my father?

ELWOOD

Look I'm not making any moral judgments here, but one can project what might have happened...she was young...brought up in a repressed parochial atmosphere...which perhaps pushed her to rebel...

Adam dials the phone.

ADAM

Just a minute please...Hi Mom, it's Adam...Listen there's a guy here in my office who says he talked to you and that you said I had a half-brother...

ON ADAM'S FACE

As Eileen tells him that it's true. He listens, reacts, pales and hangs up.

ELWOOD

He shrugs, smiles and puts his hands up in a gesture that says, "I told you so."

ADAM

(ashen,
deliberate)

So what precisely is it that you want from me?

ELWOOD

Well, seeing as we're, you know, sort of like step-brothers - you could help me out.

ADAM

And how could I do that?

Elwood leans forward conspiratorially.

ELWOOD

I need five hundred bucks for this car, see? I thought maybe you could, you know, loan me the money or...

ADAM

Or what?

ELWOOD

Well, I'm thinking of putting the band back together, and maybe you'd like to join us.

Adam gets up from the desk.

ADAM

You are a low-life sleaze in no way related to me.

ELWOOD

But you're Jake's brother!

ADAM

Mister Blues, let me make something crystal clear. I am a Commander in the Illinois State Police, and I am very happy with my job. You waltz in here telling me I had a brother who was a criminal who died, and who was in a band, which after the last time it played anywhere was charged with

(glances at
computer)

grand larceny, reckless endangerment, felonious motor vehicle assault, over seven hundred violations of the Highway Traffic Act, and damages to public and private property in excess of twenty four million dollars. And you are now asking me to join this band?!!

ELWOOD

It's a great band! I could show you all the moves...

ADAM

GET THE HELL OUT OF MY OFFICE RIGHT NOW!!!

Elwood stands and opens his arms.

ELWOOD

I think you need a hug.

CUT TO

EXT. STATE POLICE HEADQUARTERS - DAY

Elwood is being given the bum's rush by Adam who literally throws him down the stairs!

ADAM

Don't you ever come back here or speak to my mother again!

Elwood gets up and brushes himself off, looking hurt and disappointed.

Buster walks up to Elwood. He holds out a wallet.

BUSTER

He dropped this.

Elwood takes it.

He looks around surreptitiously and checks it out. Inside is a badge and a license. It is Adam Samaris' wallet! Elwood checks for cash, five one hundred dollar bills. Elwood smirks at Buster.

ELWOOD

The Lord works in mysterious ways.

CUT TO

EXT. GASPERSON'S USED POLICE CAR COMPOUND - DAY

Elwood and Buster stand with Malvern next to the black Ford. He counts out the money into Malvern's outstretched palm.

ELWOOD

One, two, three, four, five hundred bucks.

Malvern hands Elwood the keys.

Malvern nods at Buster.

MALVERN

This your boy?

ELWOOD

(thrown off)
He's my, ah, associate.

MALVERN

Well, you're lucky you came by today. I'm selling this place and its stock tomorrow morning.

ELWOOD
Why's that?

MALVERN
Going down to New Orleans for awhile.
Try a new career.

ELWOOD
Good luck to you Mr. Gasperson.

MALVERN
Good luck to you Mr. Blues.

CUT TO

EXT. OUR LADY OF THE ANNUNCIATION HOSPITAL - NIGHT

INT. MOTHER MARY STIGMATA'S OFFICE - NIGHT

The priest is nodding off, the nun flips through a magazine. The guy in the bow tie gets up. The clock reads 6:15.

MOTHER MARY
I know he'll be here. Something must have happened.

SUMMERVILLE
I'm sorry. I simply can't remain here any longer.

MOTHER MARY
No! Director Summerville. Please! He wouldn't do this to me willingly. I'll stake my personal reputation on it!!

SUMMERVILLE
Yes, I'll remember that at review time.

He exits in a huff.

NUN
I'm sorry Mother Mary, I have to be going too. Father, wake up. Let's go.

They exit.

As soon as they exit, there is a knock on the door.

Come in. MOTHER MARY

A NUN enters wringing her hands.

NUN
Mother Mary, we've done two bed
checks, searched the grounds and we
still can't find him.

MOTHER MARY
Can't find who?

NUN
Buster, he's missing.

Mother Mary boils over and flicks out her pointer,
angrily whacking the desk.

MOTHER MARY
ELWOOD!!

CUT TO

INT. ADAM'S OFFICE - NIGHT

Adam sits at his desk coatless finishing up some
paperwork. He checks the clock, time to go home. He
rises, stretches, then puts on his coat. Something's
wrong. He searches his pockets, picks up the phone.

ADAM
Have you seen my wallet?

CUT TO

EXT. CHICAGO STREETS - NIGHT

Elwood drives the new Bluesmobile as the soundtrack
wails through the dark Chicago streets.

CUT TO

EXT. WILLIE'S STRIPSTER CLUB - NIGHT

An upscale gentlemen's club in some mini mall.

WILLIE'S STRIPSTER EXOTIC DANCING CLUB MOST GORGEOUS
GIRLS IN ILLINOIS

MISS CARBONDALE '96

The Bluesmobile makes a suitably amazing entrance, squeezing into an impossible parking space at high speed. Elwood and Buster climb out and look around.

CUT TO

INT. WILLIE'S STRIPSTER CLUB - NIGHT

Elwood and Buster enter the smoky club. There is a house band playing on the stage. Girls in bikinis and lingerie dance on a runway that juts out from the stage. Men sit around drinking and ogling the dancers (NOTE: the house band is Buddy Guy and Junior Wells).

MATARA

Hey Elwood!

Elwood turns to see Matara (the girl who picked him up from prison) wearing very little. Elwood puts his hand over Buster's eyes.

MATARA

We were wondering if you'd show up.

She calls over to the bartender.

MATARA (CONT'D)

Hey Mack, say hello to Elwood Blues from Willie's old band.

In the background, behind the bar, Mack waves hi (NOTE: MACK is John Goodman. He will be seen in the background tending bar whenever we are in the strip club).

MATARA

Is this your little boy?

ELWOOD

Uh, well, I...

Buster takes Matara's hand.

BUSTER

I'm hungry.

MATARA

Come on sugar, I'll get you something to eat. Elwood, Willie's in the back.

CUT TO

INT. WILLIE'S OFFICE - NIGHT

Willie sits at his neat desk in the small office. A Blues Brothers poster is framed on the wall. Elwood sits across from him.

ELWOOD

What would you say if I told you I was putting the band back together?

WILLIE

I'd say I got myself a good little business here, and I'm not going back to jail.

Elwood leans in.

ELWOOD

You're telling me you don't miss it?

Willie smiles.

WILLIE

Tell you what, why don't we sit in with the house band for a few songs?

The camera zooms in on a wall calendar showing today's date: APRIL 3RD." We DISSOLVE TO: "APRIL 6TH."

CUT TO

INT. STRIPSTER CLUB - NIGHT

The place is full of men of all shapes, sizes, colors, and classes. Willie Too Big Hall is on the drums, Buddy Guy and Junior Wells crank it up.

Buster, now wearing sunglasses is drawing with crayons at the bar. Mack brings him a glass of milk.

Close-up - Elwood - on the mike.

ELWOOD

Good evening ladies and gentlemen, and welcome to the state's most elegant establishment for entertainment, echydisia and erotica. Please give a hand for all our gorgeous professional lady dancers, especially our last featured performer the spectacular Matara. Coming up a young woman currently studying medicine at Northwestern, Tia and her buddy Sandrah, Tia and Sandrah, the Roommates.

As the Roommates go into their act, Willie sees two Big Burly dark suited men enter the club. He signals the band to play without him, and goes over to the TWO THUGS. Elwood watches with interest.

Elwood's P.O.V.

Willie takes cash from the register and hands it to the thugs. They leave.

Elwood is troubled, he crosses over to Willie.

ELWOOD

What was that?

WILLIE

Strong arm shit, protection payment. You know the tune. This time it's Russians. But hey, I pay they leave me alone.

ELWOOD

But that's not right.

WILLIE

(sarcastic-
ally)

No shit?

CUT TO

INT. ADAM'S OFFICE - DAY

Adam's right hand man, Lt. Vance, a handsome young man enters.

LT. VANCE

Sir.

ADAM
What is it?

LT. VANCE
Found your wallet.

He tosses it to Adam who quickly examines it.

ADAM
My badge, license, credit cards. Just
the cash gone. Where was it?

LT. VANCE
Turned in to Lost and Found in a paper
bag with this note.

Vance gives Adam the note.

Adam's P.O.V. - The note, handwritten in a childish
scrawl.

THANKS FOR THE LOAN MY
LITTLE BROTHER. THINK ABOUT
THE BAND.

ELWOOD

Adam looks up from the note in controlled rage.

ADAM
I want a statewide felony theft
warrant put out on Elwood Blues. I
want this guy now.

LT. VANCE
What did he mean calling you his
"little brother."

Adam shoots Vance a particularly hard look.

VANCE
Right away sir.

He exits quickly, Adam crushes the note in his hands.

ADAM
Little Brother!?!

CUT TO

INT. WILLIE'S STRIPSTER CLUB - NIGHT - ELWOOD'S AT THE
MIKE

ELWOOD

Thank you Cleopatra! Nice snake. And
now for your viewing pleasure the
sensational...the voluptuous...
volcanic ... voluminous ... voracious
and vivacious, Valerie!

Buddy Guy and Junior Wells pound the music out for
Valerie as Elwood leaves the stage. Matara approaches
him.

MATARA

Where's Willie?

ELWOOD

Visiting his ailing step-father in
Cabrini Green. Why?

MATARA

Those Russians are here and they want
to see him.

Elwood glances over.

Elwood's P.O.V. - the two large and serious looking
Thugs.

ELWOOD

I'll handle it. Where's Buster?

MATARA

He's sleeping in the office.

ELWOOD

Good.

Elwood approaches the two intimidating Russian goons
with a big smile.

ELWOOD

Good evening gentlemen. Mr. Hall will
be a trifle late this evening. May I
buy you a drink?

The two eye him suspiciously.

DISSOLVE TO

INT CLUB - NIGHT - HOURS LATER

The Russians and Elwood sit at a table, all very drunk, singing Russian songs.

ELWOOD
(sloppy)
Another round for my friends over
here!

Both Russian's heads fall on the table, they're gone.
Elwood, instantly sober, stands.

ELWOOD
(calls)
Mack!

Mack glances over from behind the bar.

ELWOOD
Got a minute?

CUT TO

EXT DARK ALLEY - NIGHT

The Bluesmobile is parked in a sinister looking alley. Elwood and Mack lift the second unconscious Russian from the trunk and lean him on the other against a warehouse wall. Both Russian Thugs are in their underwear, their hands and feet bound with gaffer tape. Elwood puts an envelope on their lap.

MACK
Don't forget our deal now Elwood.

Elwood is busy looking around.

ELWOOD
Uh huh.

CUT TO

INT. STRIP CLUB - NIGHT

Willie sits with a couple of the girls drinking coffee. The place is closed and he's looking worried. Elwood and Mack enter.

WILLIE
Elwood! Mack! Where the hell have
you been? Man, I've been worried
about you!

ELWOOD

You don't have to worry anymore.
Those Russian guys won't come back.

WILLIE

Those guys are bad mothers Elwood.
Serious shit. They kill people.

MACK

(sudden
interest)

They kill people?

ELWOOD

Listen Willie. You gotta understand these guys are orphan remnants of the post Perestroika Soviet secret police apparatus which until 1991 carried out its twisted interpretation of the original well intentioned Marxist-Leninist doctrine vis-a-vis state security which was massively corrupted by Lavrenta Beria in the thirties. Of course, once a mass populace is coerced into this behavior as a permanent condition, a radical didactic dialectic shift such as Glasnost produces guys like these: stunned headless automata whose only alternative in their new lives is the continuation of brutish measures to which their genetic code has been programmed since before the fall of the Romanovs.

Mack and Willie exchange glances.

WILLIE

Great. I feel much better now.

CUT TO

EXT. MANSION IN LAKE FOREST - ILLINOIS - DAY

DISSOLVE TO

INT. MANSION

The home of ALEX TSETSEVKAYA, the head of the Russian Mafia in the mid-west. Inside the mansion we could easily be in Moscow. The two thugs are standing before Tsetsevkaya still in their underwear. A number of menacing looking men stand around paying close attention. The following dialog will be in Russian with ENGLISH SUBTITLES.

TSETSEVKAYA

(in Russian)

You say a man wearing a hat and dark glasses got you drunk and left you bound and gagged in an alley?

Another man, clearly of rank, steps forward.

IVAN

(in Russian)

This note was left with them.

Tsetsevkaya takes the note.

Tsetsevkaya P.O.V. - the note:

Stay away from Willie's
The Masked Avenger

Tsetsevkaya turns to Ivan.

TSETSEVKAYA

(in Russian)

What kind of man wears dark glasses in a room full of naked women?

IVAN

(in Russian)

What do we do with Willie's Stripster Club?

TSETSEVKAYA

(in Russian)

Destroy it.

CUT TO

INT WILLIE'S STRIPSTER CLUB - NIGHT

The place is packed. Men of all descriptions crowd the room, drinking and laughing. There are also some female patrons with their dates.

A Dancer finishes her act. Elwood is at the mike.

ELWOOD

Thank you. The lovely Linda! And now a special treat. Our own bartender Mr. Mack McTeer will be performing for you this evening.

As Mack makes his way to the stage, the patrons boo and hiss. Willie crosses to Elwood.

WILLIE

What are you doing Elwood? These guys want to see the girls! Not some singing bartender.

ELWOOD

(shrugs)

I promised.

Mack stands center stage, all the girls gather round the wings to watch. The crowd begins yelling: "Come on!" "Get the hell off the stage!" "Girls!" "Where are the girls!" They start to throw things. Mack clears his throat. Elwood counts it off.

ELWOOD

One, two, three!

MACK

One, two, three!

Mack tears into an up tempo R & B classic, the band cooks and he's good. Elwood gestures for all the girls to come out on stage and magically it turns into a full blown choreographed musical number with Elwood, Mack and the Strippers dancing up a storm. Soon the PATRONS all start dancing in one big joyous musical frenzy. At the height of the song, as one and all dance, the doors burst open and Ivan and five Thugs enter. They are armed with machine guns.

IVAN

(in Russian)

Aim high. Above their heads.

The Russians OPEN FIRE! Mack and Elwood dive under a table as all hell breaks loose. The Russians are laying down a barrage of gunfire into the walls and ceiling. Dancers and patrons are fleeing screaming in all directions. Matara grabs Buster and is out the door.

Satisfied that the place is now empty (except we know Elwood and Mack are still under the table) the men dump cans of gasoline onto the floor.

CUT TO

Under the table

Elwood and Mack sniff the air.

ELWOOD & MACK

Gas!

They jump up to run when one of the Thugs recognizes Elwood just as Ivan tosses a Molotov cocktail into the room. As the flames spread, the Thug shouts

THUG

(in Russian)

That's him!

Elwood and Mack manage to get out the back under the cover of the flames.

IVAN

(in Russian)

After them!

CUT TO

EXT. WILLIE'S STRIPSTER CLUB - NIGHT

Elwood and Mack climb out a window of the building which is increasingly involved in fire. Matara, wearing a coat over her costume, runs up to them carrying Buster.

ELWOOD

You okay?

MACK

All the girls get out?

MATARA

Everybody's fine.

Before she can say anything else the Russians come shouting and shooting around the corner.

ELWOOD

Matara thanks for everything.

Elwood grabs Buster and literally throws him into the Bluesmobile. Elwood jumps behind the wheel, Mack in the passenger seat.

ELWOOD

Time to go.

The Bluesmobile literally flies out of the parking lot with the Russians' Chrysler in hot pursuit.

CUT TO

INT BLUESMOBILE - NIGHT

Elwood drives, Mack looks behind them.

MACK

Elwood they have automatic weapons.

ELWOOD

Look in the glove compartment.

Mack opens the glove compartment pulls out a brown paper bag. He looks inside.

MACK

Carpet tacks? They have guns and we have carpet tacks?

ELWOOD

They're not carpet tacks. They're dry wall nails.

Buster, in the back seat, puts on his seat belt.

EXT INTERSECTION - NIGHT

The Bluesmobile makes a screeching turn through an intersection followed by the Russian's car swerving wildly. The Russians fire out their windows.

INT BLUESMOBILE - NIGHT

ELWOOD

Roll down your window, dump out the nails.

Mack rolls down his window and dumps out the carpet tacks.

CUT TO

EXT. STREET - NIGHT

The Russians' tires are instantly SHREDDED by the tacks. The Russian driver loses control and their car spins and flips rolling over seven or eight times before coming to a crashing halt. The Russians climb from the wreckage.

IVAN
(in Russian)
They broke my watch!

CUT TO

EXT. CITY STREET - NIGHT

The Bluesmobile cruises the Chicago streets.

CUT TO

INT. BLUESMOBILE - NIGHT

MACK
We're safe for now. But no club, no job.

ELWOOD
The Lord works in mysterious ways Mack.

MACK
What do you mean Elwood?

ELWOOD
See if it wasn't for those Russians shaking down Willie I wouldn't have seen you sing. You're good.

MACK
(blushing)
Why thank you Elwood.

ELWOOD
Since the Russians torched Willie's club, he'll need a job. You'll need a job. I'll need a job. The Penguin needs money for the hospital.. So, you'll join the band, we'll get the money, and we'll all have jobs. Follow me?

MACK

Sure. But ... What hospital? What band? Who's the Penguin?

Buster is sound asleep in the back seat.

CUT TO

EXT. WILLIE'S STRIPSTER CLUB - DAY

Fire trucks and police cars are parked around the smoking ruins of Willie's club. Adam is talking to a fireman as Lt. Vance walks over to him.

ADAM

(to fireman)

Okay thanks.

LT. VANCE

Sir.

ADAM

Did you find anything?

LT. VANCE

No bodies, but there was plenty of gunfire.

Vance indicates the hundreds of bullet shells on the ground.

ADAM

Better scoop up these shells. Look, 30 cal, 223's, 380 Nato, heavy pieces. Have you found the club owner?

LT. VANCE

Not yet, but I thought you'd like to see this.

Vance hands Adam the charred Blues Brothers poster from Willie's office.

LT. VANCE

You know, you do kind of look like this guy Jake.

Adam looks up sharply. Vance realizes he's gone too far.

LT. VANCE

I'll be collecting those shells now sir.

He quickly gets away from Adam who studies the poster thoughtfully.

CUT TO

EXT. A CADILLAC DEALERSHIP - DAY - MURPHY'S CADILLAC -
OLDSMOBILE - DAY

THE BACK OF A PINSTRIPE SUIT -

This turns and reveals -

BLUE LOU WITH A NEW CADILLAC AND A CUSTOMER

LOU

(to a
customer)

This is it man. The new Fleetwood
Brougham. just think about how bad
you are going to look to the ladies
when you -- (he is distracted) excuse
me...

He peers over the tops of adjacent cars.

HIS P.O.V.

Through the noon haze, turning in off the street and
parting the crowd - a big black Ford.

INT. SALES OFFICE - LOU RUNS IN.

LOU

Matt! Matt!

Matt sits behind his desk quietly picking out an
intricate jazz tune on his unplugged electric guitar.

MATT

What? You finally sell that
demonstrator.

(laughs)

LOU

Look at this black car coming in, I
got a weird vibe.

MATT

(looking)

Could be DMV, so what? All our titles
are straight.

EXT. CAR LOT - THE BLACK FORD - LONG SHOT

It pulls in and parks. Both doors open at the same time and Mack, Elwood and Buster get out of the car. They are all three in the full Blues Bros. rig, and look like they mean business.

MACK AND ELWOOD - AS THEY WALK -

MACK

This suit is neat and everything
Elwood, but do I really have to wear
this hat?

ELWOOD

You gotta wear the hat.

MACK

Why? What difference does a hat make?

ELWOOD

(stops)

These are unsophisticated men. The only things they respond to are fear and the draw of lucre. We accomplish this using, these iconographic type symbols and psychological intimidation. The way we look together now presents a uniform image of strength and organization. Don't say anything, look mean and no smiling.

Matt and Lou come out to meet them.

MATT & LOU

Elwood!!

They approach him cautiously and hug tentatively.

MATT

Good to see you man.

LOU

Yeah even though that last gig was a nightmare.

MATT & LOU

I did eighteen months.

MATT

Sorry to hear about Jake.

ELWOOD

Yeah. This here's my new partner in the act. Boys meet Mighty Mack. Mack, Matt Guitar Murphy and Blue Lou Marini.

MACK

(to himself,
he likes it)
Mighty Mack?

MATT

What's this all about man? Who's the midget?

ELWOOD

I'm getting the band back together.

MATT

Shit man, we can't talk about this stuff here--

LOU

Matt, she's back from lunch!!

A CADILLAC PULLS IN

ARETHA and the ladies she takes to lunch step out. They are honeyed, moneyed visions.

ARETHA - CLOSE

She sees the black Ford police unit with the rubbed out markings. The expression on her face changes from a casual happiness to take on a growing, knowing frown, her gaze swings over to

LOU, MATT, ELWOOD, MACK IN A ROW

Aretha walks over to them followed by her friends.

ARETHA

Elwood.

ELWOOD

Ma'am.

ARETHA

Sorry to hear about Jake.

ELWOOD

Thank you ma'am.

ARETHA

Who's this?

ELWOOD
My new partner, Mack McTeer.

MACK
Pleased to meet you ma'am.

ARETHA
Whose child is this

LOU
It's not a child, it's a midget.

ARETHA
Uh-huh. Matt may I speak with you
inside?

MATT
Sure baby.

CUT TO

INT. SHOWROOM - DAY

ARETHA
Now honey you promised me when you got
out of prison that you were all
finished with the Blues Brothers.

MATT
That's right, I did.

ARETHA
And you and I have built up a good
business here because I took all the
money I got after selling my coffee
shop and got us started together in
this

MATT
That's right, you did.

ARETHA
And I continue to keep your pathetic
friend on here even though he hasn't
sold a car in two years.

MATT
Yes you have and no he hasn't.

ARETHA
Matt, what do I ask from you?

MATT
You know I love you baby.

ARETHA

I know you love me, but I want more than just your love right now.

MATT

But sugar, what else can I give?

ARETHA

You talk straight with me Matt.

MATT

I always do.

ARETHA

You treat me with respect at all times.

MATT

I do baby.

ARETHA

And you know what I mean when I say respect?

MATT

What's that?

ARETHA

R-E-S-P-E-C-T.

Aretha and her girls do this inviolate soul anthem, confronting Matt and with Lou, Mack, Elwood, and Buster joining into the choreography. After they finish--

MATT

Honey, you know that re-joining this band is something that I want to do, but if you really don't want me to do it, I won't because I respect you.

ARETHA

Matt, this is something I really don't want you to do.

Matt shakes and hangs his head looking really depressed. So does Lou. Mack and Elwood nod and turn to exit.

ARETHA

Aw for pity's sake! If this is what you're going to be like to live with why don't you just go ahead.

He brightens up.

MATT
Thanks baby.

ELWOOD
Let's go.

He starts to exit.

ARETHA
Hold it. You can't take him out of
here so fast. Aren't you forgetting
something?

MATT
Huh? Oh Yeah.

He turns back and they embrace.

MATT
I love you.

ARETHA
I know. And Elwood you boys please
try to stay out of trouble this time.

CUT TO

EXT. THE WRIGLEY BUILDING - DAY

The Bluesmobile rumbles in and parks in front.

INT. BLUESMOBILE - DAY

Mack, Lou, Matt, Buster, and Elwood are listening
intently to the car radio.

(NOTE: unless specified, Buster and Mack remain in
their Blues Bros. uniform.)

DUCK (V.O.)
You're listening to Dunn and Cropper.

COLONEL (V.O.)
Cropper and Dunn...

DUCK (V.O.)
... on WEXR - 103.7 Talk Radio.

CUT TO

INT. RADIO STATION - STUDIO - DAY

Duck and the Colonel sit at their mikes, headphones on.

COLONEL
Our topic today, life terms for three
time felony offenders. Call us at 312
-276-6817.

The phone rings.

DUCK
Dunn and Cropper, you're on the air.

CALLER
Yeah, hi, I am not in favor of this
triple felony bill...

COLONEL
Tell us why.

CALLER (O.S.)
Because I'm a recently released inmate
who's trying to put his life back
together but with five felonies
already on my record...

INT. TECHNICIAN'S BOOTH

The console operator turns, it is BONES. He pushes a
button and speaks into a mike.

BONES
Hey fellas, I think I know that
voice...

INT. AN ELEVATOR - ELWOOD - ON CELLULAR PHONE

ELWOOD
..I mean what chance do I have if I
make one mistake.. one more time and I
go down for life, it just isn't
fair...

INT. RADIO STATION

ELWOOD (O.S.)
(on phone)
..but how the hell are you goddamn,
shit-spewing media sluts supposed to--

DUCK
 (cutting him
 off)
 Thank you caller.. Time for this
 commercial break. Steve you know that
 sounded a lot like---

They look up through the viewing glass to see Elwood,
 Buster, Mack, Willie, Lou, and Matt in shades looking
 serious.

BONES
 Elwood J. Blues.

DUCK
 No place to run..

COLONEL
 No place to hide.

CUT TO

CLOSE-UP - METAL LETTERS THROUGH SMOKED GLASS

FUNERAL COACH - VOROVITCH, LETSEV, GRUBINSKY & REUBEN

WIDEN TO REVEAL-

The side of a hearse, the door opens and a casket is
 slid out.

EXT. PRISTINE SUBURBAN GRAVEYARD - DAY - MR. FABULOUS

In morning coat, pinstripes and gray gloves. He
 solemnly directs the pall bearers and his staff.

FUNERAL PARTY

A lot of men in shiny suits and sunglasses with many
 large veiled women in black. They accompany the casket
 across the lawn followed by Mr. Fabulous who takes the
 arm of a woman and escorts her.

PAN ALONG THE LINE OF LIMOS AND CARS -

Each one has a guy in suit and shades smoking a
 cigarette standing nearby. The Bluesmobile pulls up at
 the end and parks. Mack, Elwood and Buster get out.

MACK AND ELWOOD -

They stop as Elwood searches the graveyard.

MACK

Elwood, I've got a funny feeling about this. Maybe we should have brought the rest of the guys.

ELWOOD

Don't want to spook him. He'll be the most difficult.

MACK

What do we do?

ELWOOD

An old technique called the "double arassment." Combines embarrassment and harassment. Follow my lead.

EXT. GRAVESIDE - DAY

PRIEST (GREEK ORTHODOX)

..to lay to rest Nicolas Tsetsevkaya.
A young man cut down too soon by
violent enemies.

The funeral party - several beefy men look around bored, waiting for it to be over.

MR. FABULOUS -

He is standing with a tough-looking gray haired man who is upset and crying. We recognize Ivan and Tsetsevkaya.

MR. FAB.

Mister Tsetsevkaya, I sincerely hope the police catch the men who killed your nephew.

TSETSEVKAYA

(in Russian)

The cops aren't gonna do nothing. My people will find them..

MR. FAB.

Yes, well of course if there's anything more I can do--I.. ur..ah--

He sees Mack, Elwood and Buster step into the rear of the widows and mourners and gasps. Elwood nods and beckons him to come. Mr. Fab shakes his head and tries to wave him off. Elwood beckons, miming a little fingering action on an imaginary horn. Mr. Fab mouths him a firm "No!"

ELWOOD AND MOURNERS -

ELWOOD

(loud)

Beautiful day for it huh Mack?

MACK

(louder)

Oh yeah! Sure is. I mean if you absolutely have to plant a stiff, this is the kind of day for it. Personally though I'd probably want to be buried at sea or at least in Lake Michigan.

ELWOOD

It all depends what your pleasure is crabs or worms. Crabs work faster, that's for sure..

The mourners start to react.

MR. FABULOUS-

He is turning white.

MR. FAB.

Excuse me.

In a half-walk, half-run, not wanting to alarm anyone, he goes to Elwood and Mack and takes them aside.

MR. FAB.

Would you please get lost? Do you know who these people are? Who's this guy? Where's Jake? What's with the monkey?

ELWOOD

That's no monkey, that's Buster Blues, and this is Mighty Mack, the new lead singer in the band.

MR. FAB.

Band!? So that's what this is about. Forget it! Goodbye!

He turns to leave.

ELWOOD

(really loud)

Hey Mr. Fab! What time do you want us to come back tonight and grab the rings and watches off the corpse?

MACK
 (matching him)
 How about that deal with the medical
 college for his dick?

Ivan gets a good look at Elwood and Mack and realizes
 who they are.

IVAN
 (in Russian)
 It's them!

MR. FAB, MACK AND ELWOOD -

MR. FAB.
 Oh for Christ's sakes. We're dead
 now.

He grabs them and they take off running.

CUT TO

EXT. GRAVESITE - DAY

Mr. Fab runs in the lead, Elwood, carrying Buster, and
 Mack follow chased by the men in the funeral party who
 are yelling and screaming hotly in Russian.

THE BLUESMOBILE -

Mr. Fab, Mack and Elwood jump in.

MACK
 It's those Russians from the club!

MR. FAB
 That's Alex Tsetsevkaya, head of the
 midwestern Russian mafia, I was
 burying his favorite nephew. You know
 him?

ELWOOD
 The Lord works in mysterious ways.

Elwood floors it and the Bluesmobile does a 180 degree
 stationary turn from the curb and speeds away as -

THE RUSSIANS - fire a multiplicity of weapons after the
 fleeing car.

TSETSEVKAYA
 (in Russian)
 They dare to desecrate my nephew's
 funeral?

IVAN
(in Russian)
Do not fear. You will drink Vodka
from their skulls. I swear it.

CUT TO

INT. ADAM'S OFFICE - DAY

Adam paces as Lt. Vance makes his report.

LIEUTENANT
Blues and two other individuals, as
yet unknown, but dressed alike,
instigated a running gun battle with
members of the Chicago chapter of the
Moscow Mafia at a memorial park near
Wilmette. Over two hundred rounds
were expended, damaging quite a few
gravestones. One of the Blues gang is
apparently a midget.

ADAM
We have a vehicle ident. on him yet?

LIEUTENANT
Yes sir. He was in a black 1990 Ford
Crown Victoria, Illinois license BKV-
974.

ADAM
If he's got troubles with the Russian
Mafia he'll be taken care of
eventually. Meantime what I want to
know is which gang he's tied in with
and why is he fighting against
Tsetsevkaya.

LIEUTENANT
Could be drugs, guns, smuggled art
treasures, stolen plutonium anything.
Russian mob. Dangerous people.

ADAM
If I could only figure out Elwood's
game.

LT. VANCE
Why did he come to see you in the
first place sir?

ADAM
He wanted to borrow five hundred
dollars and have me join his band.

LT. VANCE
He's got his five hundred bucks. What
instrument do you play?

Before we hear Adam's response we

CUT TO

EXT. CHICAGO STREETS - DAY

The Bluesmobile pulls up outside a nondescript office building with a large sign identifying it as RAY'S LOVE EXCHANGE.

CUT TO

INT. RAY'S LOVE EXCHANGE - DAY

A large well lit space filled with hundreds of cubicles, each manned by a woman wearing a phone headset. MURPHY DUNNE is leading Elwood, Mack, Buster, Willie, Blue Lou, Mr. Fab, Duck, Matt and the Colonel through the place.

MURPH
Since I've been working for Ray I
haven't looked back Elwood. The man
is amazing.

Murph comes upon an office door, he knocks.

RAY (O.S.)
Come in.

Murph opens the door for the boys.

INT. RAY'S OFFICE - DAY

A spacious elegantly appointed modern office. Ray sits behind an impressive desk.

RAY
Elwood what can I do for you?

ELWOOD
Ray, this is Mighty Mack, our new
singer.

RAY
Mack, glad to know you. Hello boys.

The other band members say hi.

RAY
Who's the short one?

BUSTER
I'm Elwood's associate.

ELWOOD
Yeah.

RAY
So Elwood, what do you want?

ELWOOD
I'm putting the band together. We
need Murph back on the keyboard.

RAY
I see

MURPH
I told them I wouldn't go without your
say so Ray.

Ray smiles.

RAY
That's loyal of you Murphy. Now boys,
Murph and I have this sweet business
going now.

ELWOOD
Murph says you guys are in telephone
sales, publishing and matrimonial
services.

RAY
Yes we are.

MACK
Is that lucrative?

RAY
Mack, everybody needs companionship.
Our dating service has the highest
volume in the state. Our phone lines
have the highest satisfaction rating
in the mid-west.

ELWOOD
Ray, just what is it you do here
exactly?

In response Ray sings.

RAY
If you need a little lovin' call on
me...

Beginning a full blown MUSICAL number of the classic
"634-5789." The band joins in to accompany Ray as he
sings, leading them on a tour of his operation. The
WOMEN working the phone lines join in, Mack and Elwood
too, until the number becomes like a late night
television phone sex ad directed by Busby Berkeley.

At the song's conclusion, Elwood continues as if the
music never happened.

ELWOOD
So Ray, can Murph join us or what?

RAY
Murphy, your middle management
position is always here for you when
you come back.

MURPH
Thanks Ray.

RAY
And Elwood...

ELWOOD
Yeah Ray?

RAY
Drive safely.

ELWOOD
Yah.

CUT TO

EXT. THE STATE LAKE THEATRE - DAY

The marquee out front displays: PHANTOM ROAD COMPANY
AUDITIONS TODAY

INT. THE THEATRE - STAGE

A really small thin man with red hair and dressed like
the Phantom is singing-

RED HAired MAN
The Phantom of--

MAURY SLINE (Steve Lawrence)

Looking very prosperous in the third row with a couple of assistants.

Thank you! SLINE

Next! ASSISTANT

Another HOPEFUL walks out onto the stage.

The Phantom of--- HOPEFUL

Thank you! SLINE

Next! ASSISTANT

MACK-

He walks out onto the stage.

What's with this guy? I need the
Phantom here, not some teamster. SLINE

Now Elwood and the rest of the band join Mack on the stage.

What the--!?! SLINE

Hello Mister Sline. It's us. ELWOOD

Sline gets up slowly and unbelieving. He approaches the stage.

The Blues Brothers band!? I thought
you were all in jail! SLINE

We're out. ELWOOD

So? What? Why are you here? SLINE

I got the band back together. ELWOOD

SLINE

For what? You guys are the overest act in the business. Jake's dead. No one knows you anymore.

ELWOOD

Nevertheless, we're back.

SLINE

Like zombies you're back. Look, you need to seriously re-establish yourselves. You gotta get some gigs. Let people know you exist.

MACK

That's why we're here.

SLINE

(to Assistant)

That's why they're here. Who is this guy? What's with the dwarf?

ELWOOD

Mighty Mack, our new singer. Buster Blues, my associate.

SLINE

Your new singer. Your "associate." Okay Elwood, I'll see you in my office.

CUT TO

INT. SLINE'S OFFICE - DAY

The theatre marquee is right outside his window. Mack, Buster and Elwood stand in front of Sline's cluttered desk. Sline is on the phone.

SLINE

Would I lie to you? Come on, that's all in the past...

Sline looks up at Elwood.

SLINE

He hung up.

So does Sline.

SLINE

A lot of burnt bridges Mr. Blues.

ELWOOD

I know you can book us Maury, you're still the best.

Sline considers.

SLINE

You ever heard of Queen Moussette?

ELWOOD

The Louisiana witch Queen Moussette?

SLINE

That's right. She's got a Battle of the Bands thing going on down there in her club. Big prize money. Your band wins, I get fifteen percent of the rake. I'll book you a gas money gig or two along the way south to Louisiana.

Mack grabs Sline's hand pumping it furiously.

MACK

Gee Thanks Mr. Sline.

SLINE

Let go of me.

Mack drops Sline's hand.

MACK

Sorry.

SLINE

(rubbing his
hand)

Just one thing, you'll have to audition for Queen Moussette.

Elwood turns to Mack.

ELWOOD

Say nothing to the boys about this.

MACK

Why not?

Elwood turns back to Sline.

ELWOOD

Don't worry. We're gonna win and you'll get your fifteen percent.

SLINE

Just be careful Elwood.

ELWOOD

We'll call you from the road to find out where our first gig is.

Elwood drags Mack out of the office. Sline shakes his head. Buster remains staring at Sline. The door opens, Elwood comes back in, grabs Buster and exits.

CUT TO

EXT. RUSSIAN AMERICAN SOCIAL CLUB - NIGHT

Cars are pulling up. Large men in shiny suits get out and enter the building.

INT. SOCIAL HALL -

Ivan is on a podium briefing twenty of his fellows. He speaks in Russian and points to blown up photos of Elwood's mug shot, Jake and Elwood from the old days, Mr. Fab, A Ford Company glossy promo ad for the type of car Elwood was seen in. We hear words interstitched with the Russian - Elwood Blues, Blues Brothers' Band, Meester Fab'OU-Lous... Jake Blues, Eileen Samaris, Cicero. Ivan slams his fist into his palm with a vehement comment in Russian.

CUT TO

INT. SLINE'S OFFICE - NIGHT

The neon marquee blinks outside. Sline's on the phone.

SLINE

...yeah blues band.. a great blues band... no, blues.. not blue grass... oh you don't want a blues band...blue grass, yeah blue grass... right they're a great blue grass band... The Bluegrass Brothers. You'll love them, they're great. The Bluegrass Brothers.

CUT TO

INT. ADAMS'S OFFICE - NIGHT

Adam sits at his desk studying the charred Blues Brothers poster from Willie's. It is late, everyone is gone.

ADAM
(thoughtfully)
What are you up to Mr. Blues?

Adams P.O.V. - The Blues Brothers poster.

DISSOLVE TO

EXT. HOWARD JOHNSONS - DAY

The Blu-Mo and the Caddy limo with a U-haul behind it draped in banners and signs: BLUES BROTHERS SHOWBAND. Elwood is at the hood of the Caddy going over the map with Matt.

ELWOOD
Our first gig is the Kentucky state fair, in the town of Cyndianna. Then we have this mystery date here in Louisiana.

MATT
Mystery date?

MACK
(joining them)
Hey Elwood, you got the keys to the trunk? I want to put my bag in.

Without looking up, Elwood hands him the keys.

MACK AT THE BLU-MO

He opens the trunk.

INT. BLU-MO TRUNK - MACK'S P.O.V. -

Buster sleeps in a small four poster bed. Next to it is a chest with a lamp. It's a miniature bedroom.

MACK
It's full.

The rest of the band assemble.

MURPH
I haven't played a state fair since
'68.

MR. FAB
(sarcastic)
Sounds like a lot of laughs.

DUCK
We're doing alright. Back on the road
again.

COLONEL
Who are you, Willie Nelson?

BONES
I'm riding with Elwood.

MR. FAB
Go ahead Mr. thrill seeker.

As they climb in the cars.

BLUE LOU
I'm not letting the Caddy out of my
sight.

Elwood starts up the Bluesmobile. He calls out like a
cattle driver.

ELWOOD
All aboard! Let's highball!

The music swells as the two vehicles pull out.

INT. CADDY - DAY

Willie sits in the back seat.

WILLIE
Mystery date?

EXT. HOWARD JOHNSONS

As the cars pull out, they pass John Lee Hooker (and
Bonnie Raitt?) by the side of the road. He plays
"Indiana Stroll." The music carries over the
following.

DISSOLVE TO

EXT. WHEAT FIELDS - DAY - WITH MAP SUPERIMPOSED AND
MODELS INDICATING THE BLU-MO, THE CADDY LIMO AND U-HAUL
ON THE ROAD IN CENTRAL INDIANA

EXT. THE HIGHWAY - SUNSET

As the caravan motors through at high speed.

CUT TO:

INT. ADAM SAMARIS' OFFICE - NIGHT

Adam is putting on his coat as Lt. Vance enters.

ADAM

Talk to me.

LT. VANCE

Indiana State patrol just sent this to
me from their pay-by-mail photo ticket
contractor. It's Blues.

Vance hands Adam a fax photo of the Blu-mo with the
Caddy behind it.

ADAM

Where and when?

LT. VANCE

Forty two minutes ago, seven miles out
of Lafayette, Indiana south bound on
state route 231.

ADAM

Indiana huh?

LT. VANCE

You want him? I checked and there's a
couple of misdemeanor traffic charges
he has yet to answer for there.

ADAM

Naw. As long as he stays out of my
state I can't be worried. Leave him
to the Moscow Mafia.

LT. VANCE

Yes sir.

ADAM

I'll be ten-seven at my mother's.

CUT TO

EXT. MRS. SAMARIS' HOUSE - NIGHT

A couple of black sedans pull up. One man gets out and goes up the steps. He carries a pizza and rings the doorbell.

EILEEN SAMARIS

Answers the door in her reading shawl, open and trusting. The guy on the porch bows, drops the pizza, pulls a silenced pistol and is joined by four other bulky guys in suits who roll the woman up in a rug and hustle her down the steps into the trunk of a car. They are chattering away in Russian.

CUT TO

EXT. STREET - NIGHT - MINUTES LATER

Adam's unmarked cruiser turns onto his mother's street and parks at the curb in front of her house. The front door is open. He gets out and runs up the steps finding the discarded pizza.

ADAM

Mom!

CUT TO

EXT. POLICE CRUISER DOOR WITH INSIGNIA - INDIANA STATE PATROL - CLOSE-UP - NIGHT

INT. POLICE CAR

A lady officer sips a coffee and does some paper work as her terminal beeps. She hits the keyboard.

THE SCREEN - CLOSE UP

STATEWIDE- ALERT
WANTED - KIDNAP SUSPECT
LAST SEEN SOUTHBOUND ON ROUTE 231
1990 BLACK FORD ILL. BKV-947

A laser photo of the Blu-Mo and Elwood's Illinois Correctional file photo are issued from the terminal into the officer's hand.

Camera follows her view as she looks up from the print-out through the windshield into the parking lot of the diner where she is parked. The Blu-Mo with the fugitive plate number is sitting directly across from her.

THE TROOPER

Roachdale 31. I'll be ten eight on that alert you just posted. Pretty sure I've got him. Margaret you'd better hustle over here. Superchief Diner.

CUT TO

COFFEE CUP - CLOSE-UP

As it is placed on a counter, then PAN down a length of ten cups.

THE BAND

All of them sit at the counter, smoking, reading papers, magazines.

CUT TO

INT. BATHROOM - MACK

At the mirror he freshens up, finishes shaving and combs his hair. Buster is brushing his teeth.

ELWOOD

Unhooking a roll of toilet paper and putting it in his inside pocket. Elwood opens the door and looks out to see -

TWO LADY STATE TROOPERS

They are questioning the band members who are trying to mumble with their mouths full and not look up.

MACK

He replaces his hat, glasses and jacket with a touch of elegance, shoots his cuffs, and whirls to walk out, but runs into Elwood who blocks the door.

MACK

Come on man let's go. I got a cheeseburger coolin'.

ELWOOD

I'm sorry Buster but now you're going
to have to see a bad side of me.
Mack, give me your shaving cream.

AT THE LUNCH COUNTER

LADY TROOPER

So none of you is driving the Ford out
there?

Band mumbles incomprehensibly through food.

LADY TROOPER #2

Who's dry white toast is that?

THE BATHROOM DOOR FLIES OPEN AND BUSTER RUNS OUT
SCREAMING.

Mack has stripped off the hat, glasses and tie, he
comes out shouting and restraining a gagging Elwood who
has covered his entire head in shaving cream. His
mouth is open and full of it as well.

MACK

MY GOD! HELP US! HE'S HAVING AN
ATTACK! IT'S HIS PUFFBALL BACTERIA!
AIR! HE NEEDS AIR! STEP AWAY! IT'S
CONTAGIOUS!!

He hustles Elwood out the door.

EXT. ROADSIDE DINER

Elwood, Mack and Buster run for the Ford, Elwood wiping
away shaving cream, the troopers run out and -

TWO MORE STATE POLICE CARS - Pull in.

ADAM

Gets out of one.

ELWOOD

Pulls a key ring out of his pocket.

THE KEY RING - CLOSE - RADIO SHACK - REMOTE IGNITION

He hits a winking button

THE FORD

Doors open, lights on and the engine rumbles to life.
They dive in and -

PARKING LOT - THE FORD - WIDE

As Elwood begins spinning the tires, kicking up gravel and dust. He cranks a 360 in place and generates a completely opaque cloud of dust. Buster puts on his seat belt.

ALL THE COPS

Shield their eyes from the onslaught. The dust cloud gradually clears. They run forward but the Ford has seemingly vanished.

LADY TROOPER
That's quite a trick.

ADAM
Trick!? That muzzball invented
criminally evasive driving! He has my
mother! After him!

CUT TO

EXT. THE DINER - NIGHT

As the four cars pull out in pursuit of the Bluesmobile.

INT. DINER - MURPH

The band finishes their coffee, there's not much they can do. A sound comes from Murph's inside jacket pocket. He pulls out his Radio Shack walkie-talkie.

ELWOOD
(O.S. on
radio)
Murph.

MURPH
Go ahead.

INT. BLUE-MO

ELWOOD
(into radio)
See you at the gig. Uh... where is
it?

INT. DINER

MURPH
(into radio)
County fairgrounds off route 107 at
Fearsville. Kentucky. Eleven PM
tomorrow night.

MR. FAB
How the hell is he going to get there
with half the cops in the state after
him?

INT. BLU-MO - REARVIEW - the cops are gaining.

ELWOOD
Got to get off this road. They've
called ahead by now and you can't
unrun a Motorola.

MACK
(with map)
Two miles down, get off this take
county road 245 through Mariah Hill.
From there it's not far to the Ohio
River and the state line.

ELWOOD
Gotta lose them first.

EXT. HIGHWAY - BLU-MO PASSES A SIGN

COUNTY ROAD 245 - MARIAH HILL - THREE MILES

INT. BLU-MO

MACK
You passed the turn!

ELWOOD
I know.

He cuts his lights, slows and spin-U-turns the car
around to pull off onto the opposite roadside into a
field to wait, lights off idling quietly. Buster looks
around anxiously.

MACK
You hoping they lost interest?

They see the fast approaching lights of the oncoming pursuit cars which reach them and go right past them. Only now does Elwood put it into gear and go back to make the turn undetected by the cops who continue on not having seen him in the field on the darkened opposite road shoulder.

CUT TO

INT. INDIANA STATE POLICE CAR - ADAM AND LADY TROOPER -
SUNRISE

They are fast approaching a nest of red and blue lights a mile ahead. The roadblock.

CUT TO

EXT. BRIDGE OVER THE OHIO RIVER - THE STATELINES - DAY
Indiana cops have the bridge blocked on their side and
CLOSE ON A SIGN - ENTERING KENTUCKY

Red and blue lights.

KENTUCKY TROOPERS

Have their side of the bridge blocked off.

ADAM

Screeches up in a car and hops out with the Lady
Indiana Trooper.

ADAM

I've got every lawman in two states on
this border. Let them just try
getting through this roadblock

CUT TO

INT. BLU-MO

They are coming in from a marshy side road below the
bridge embankment and can see all the cops on the
bridge above. There must be fifty police cars.

ELWOOD

Roll up your windows.

They pass a sign. BOAT RAMP

Buster and Mack roll up their windows.

EXT. BOAT RAMP

The Blu-Mo glides down towards the water.

MACK

Uh Elwood, I think we're heading
awfully close to the water.

CUT TO

EXT. BOAT RAMP - RIVERBANK - DAY

As the Blu-Mo drives into the river, we hear the
distinct whine of another clutch engaging, and the
water at the rear bumper starts to churn as they float
with stern power into the river unseen by the cops
above.

MACK

A Ford that floats! I wasn't aware
they built these.

ELWOOD

They don't. I do.

As Mack watches in disbelief, the Bluesmobile actually
submerges!

CUT TO

INT. BLUESMOBILE - UNDERWATER

MACK

How long can we stay down here?

ELWOOD

How long can you hold your breath?

Buster, face pressed against the glass, watches a
catfish swim by.

ADAM - SAME TIME

He checks his watch tensely.

ADAM
Where are they?

In the b.g. below and behind him under the bridge on the other side of the river, the dark shape of the quietly burbling Blu-Mo can be seen.

CUT TO

EXT. RIVERBANK - DAY

A lone dock juts out into the river. A small Cabin Cruiser is tied to the dock. A man with a rifle stands atop the boat on guard.

Several pick-up trucks and off road vehicles are parked in semi-circle. A few card tables are set up under a banner that reads MIDWEST MILITIA. Other signs proclaim "America for Americans" and "White Power."

About twenty men, from twenty to fifty five years old, are dressed in military fatigues and boots. All wear Marine style hair cuts, some have shaved heads. All are heavily armed. A strong, good looking man is standing on some ammo boxes. He has a commanding presence, but something is clearly wrong behind those cold blue eyes. He is addressing the assembled.

ROBERTSON
Am I right?

The men nod and there are scattered "Yes'."

ROBERTSON (CONT'D)
(shouts)
I said am I right?

Strong now.

CROWD
Yes sir!

ROBERTSON
I can't hear you.

CROWD
Yes! Yes! Yes sir!

ROBERTSON

You might think we're some group of sad sorry sons of bitches out here in a field jerking each other off. Or, you might just think we know something. Something the liberal media don't want us to know. Something the malignant Satanic Federal Government is trying to hide. Who is the real enemy? Is it us? We, the true guardians of the Constitution? We, the so called "armed and dangerous?"

CROWD

Hell no! No sir!

ROBERTSON

I'll tell you who's dangerous! The Federal Government! Those monkeys in Washington who want to take our money from us! Take our land from us! Take our God given right to drive as fast as we want to from us! Those Smokey Bears who want to put out our burning crosses! Who says we can't pray in school?! Well, Jesus Christ never even went to school! You know if Jesus were here right now he'd be armed! Wearing a gun! An automatic weapon! Do you think Christ our Lord would have the necessary I.D. to purchase a gun in this country? Would Jesus have a file with the F.B.I.? You know, the Federal Government has a computer. This computer is wired directly to computers in Jerusalem and Moscow. Just who wants to know who has the guns? And why do they want to know it? You tell me!

A young man with a shaved head raises his hand.

YOUNG SKINHEAD

There's something in the river Mr. Robertson.

Robertson turns and looks at the placid river.

ROBERTSON

Where?

YOUNG SKINHEAD

I saw something under the water.

ROBERTSON

(smiles)

It's okay to be nervous son. There are enough explosives in that boat to blow up every Post Office in the state. Just relax, no one knows we're here, no one knows our plans.

Just then the Cabin Cruiser seems to rise from the water as if by magic. The armed sentry jumps into the river as the boat continues to rise.

ROBERTSON

(in wonder)

What the...

All is revealed as the Bluesmobile drives up onto the bank, the boat sitting squarely on its roof. Mack's window rolls down.

MACK

(smiling)

You guys having a picnic?

All the men raise their weapons.

ROBERTSON

(shouts)

Don't shoot! You might hit the boat!

CUT TO

INT. BLU-MO - DAY

Elwood turns to Mack.

ELWOOD

What boat?

CUT TO

EXT. RIVER BANK - DAY

ROBERTSON

It's the International Jewish-Communist conspiracy in action men! One of their spy satellites must of picked up our location.

CUT TO

INT. BLU-MO - DAY

MACK
What International Jewish-Communist
conspiracy?

ELWOOD
The one we shouldn't stick around to
find out about.

CUT TO

EXT. RIVERBANK - DAY

Elwood floors it. The Bluesmobile roars off through
the crowd.

ROBERTSON
(berserk)
Kill them!

The Blu-Mo hits a bump. The Cabin Cruiser flies up
into the air.

CUT TO

Robertson's P.O.V. - the boat sailing gracefully up
into the sky and directly at him.

CUT TO

EXT. RIVERBANK - DAY

ROBERTSON
(quietly)
Uh oh.

A GIGANTIC EXPLOSION

CUT TO

INT. BLU-MO - DAY

MACK
You hear something?

ELWOOD
Nope.

Buster looks at the fireball out of the rear window.

CUT TO

EXT. HIGHWAY - DAY

The Blu-Mo crashes through a guard rail and zooms down the road.

DISSOLVE TO

EXT. DRY GOODS STORE - MAIN STREET CYNTHIANNA -
AFTERNOON

Elwood, Mack and Buster exit the store onto the sidewalk.

They each wear powder blue trousers, madras-print checked shirts, tennis shoes, white socks and colored baseball caps, one pink and one yellow. They look like golfers from the sixties. People walking by don't even bat an eye.

ELWOOD

You look good.

MACK

I should, these clothes are exactly like the ones I got at home.

CUT TO

EXT. MANSION IN LAKE FOREST - DAY

INT. LIBRARY - DAY

Mr. Tsetsevkaya sits reading faxes. Dust floats down from the ceiling onto his head. Upstairs there is a muffled pounding. His eyes roll upward in exasperation. Camera tilts up to the ceiling where a crack appears.

CUT TO

INT. UPSTAIRS ROOM - DAY

Adam's mother is taped, bound and gagged to a chair. She is stomping the floor with both her block heels not taking any of this sitting down.

IVAN

YOU ARE THE MOTHER OF THE BLUES
BROTHERS! WHERE IS ELWOOD?! WHERE IS
MEESTER FABULOUS?!

CUT TO

EXT. FAIRGROUNDS - PARKING LOT - DAY

A large billboard advertises:

HELLDRIVERS THRILL SHOW AND
MONSTER TRUCK RALLY.

"Musical guests - The Bluegrass
Brothers.

The band all get out of the limo and stretch in the
parking lot.

MR. FAB

So where's our fearless leader?

MATT

They'll be here, don't worry.

COLONEL

Worry? Me? I don't worry.

DUCK

And cats don't cough hairballs.

A Fair Official in a Styrofoam boater hat walks up to
him.

FAIR OFFICIAL

Are you guys the Bluegrass Brothers?

MURPH

I beg your pardon?

FAIR OFFICIAL

The Bluegrass Brothers. The band for
tonight's big show?

COLONEL

Hey Matt, how's your mandolin pickin'?

DUCK

Shit, find me a gut bucket bass, I'll
play it.

BONES

And do what, Foggy Mountain Breakdown?

WILLIE

Jesus, I'm sorry I forgot my
washboard.

FAIR OFFICIAL

Is there something wrong?

WILLIE
Oh no, not at all.

MR. FAB
No, things couldn't be better.

CUT TO

INT. PAINT STORE - RACKS OF SPRAY CANS - CLOSE -DAY

All kinds and colors of auto paint.

MACK, ELWOOD, BUSTER, AND A BOW TIED CLERK

CLERK
(checks
electronic
stock
monitor)
No. The only color we have more than
twenty cans of would be the 22892
Robin's Egg blue Sub-Aqua.

CUT TO

EXT. NIGHT SKY - TRAVELLING FAST - P.O.V. FROM DOUBLE
FERRIS WHEEL

It dips back below the horizon revealing the glittering
array of growling rides and shill stalls.

CUT TO

EXT. FAIRGROUND SHOWGROUNDS - NIGHT

The capacity crowd watch as

A MONSTER TRUCK

Jumps over a line of cars, crushing the last two. The
driver hops out for applause. PUSH IN past him through
the stacks of tires to where Colonel Cropper is framed
in the distance under the stage in the center oval
opposite the grandstand.

ANNOUNCER (P.A.)

Hellriders and hell drivers there he goes, do not try these tricks at home folks. How about a big hand for the Jack Blacklock Hellrider's Thrill Show and Monster Truck Rally. More stunts coming right up, and there's only twenty minutes until the wonderful Bluegrass Brothers.

CUT TO

EXT. FAIRGROUNDS - NIGHT

Adam and Lt. Vance are with a contingent of men wearing jackets labeled F.B.I. There are also local and state troopers. A lot of cops.

LT. VANCE

Are you sure he'll show?

ADAM

Sline said they're booked here. He'll show up.

CUT TO

EXT. STAGE - NIGHT

The band are setting up their instruments. Murph enters with fake beards and tall mountain man hats.

MURPH

Here. Maybe these'll help. I'll fake some fiddle with the zither in my piano's computer. We go on in five minutes, after the last car stunt.

MATT

How are Elwood and Mac going to make it to the stage with all the police around here?

MR. FAB

The maniac will figure out something.

CUT TO

EXT. PARKING LOT GATES - NIGHT

The Blu-Mo stops to pay the fee. The car is now painted in Robin's Egg Blue Sub-Aqua, a very bright turquoise-like color.

INT. BLUE-MO - MACK

At the wheel, Buster sits beside him. They are still dressed in their "normal" clothes. He pays the attendant and looks around at the dozens of cops everywhere, three of them intensely scrutinizing the interior of his and every car that comes through. Even though he's who they're searching for he doesn't look it and they wave him through.

MACK

Lots of heat El. Maybe we want to skip this one gig and move on huh?

ELWOOD

(from inside
the ashtray)

That would be unprofessional. Park it somewhere dark.

CUT TO

EXT. THE GRANDSTAND STAGE - NIGHT - THE BAND

In their positions on the dark stage.

MURPH

Fellas, our cue for lights up is the big explosion.

WILLIE

They won't make it. Too many cops.

LOU

They'll be here.

ADAM - AT THE STAGE'S EDGE

He looks over and nods to-

A RUSSIAN

Who eats a huge sausage on a bun. He turns and nods his head politely back to Adam who gives him a look. It is Ivan.

CUT TO

EXT. GRANDSTAND OVAL - WIDE - NIGHT

The thrill show jump car is warming up.

ANNOUNCER ON P.A.

And now the most death defying stunt ever performed in any thrill show on the planet. The hellrider's star Roy Lakin does the Triple Ramp Loop and jumps ten monster trucks to fly through the Tunnel of Fire.

THE STUNT HULK - RAMPS, JUMP SET, THE FLAMING TUNNEL, VARIOUS ANGLES

The car does this complex yet standard carnival auto stunt, and in the process we take the audience for the full thrill of the harrowing ride.

CUT TO

INT. JUMP CAR - NIGHT

MACK & ELWOOD & BUSTER

Waaaaaeuuuwwaaagghh!!

CUT TO

EXT. GRANDSTAND - THE OVAL TRACK IN FRONT OF THE STAGE - NIGHT

As the thrill car completes its jump, plunges through the flaming tunnel, spirals up into the air and comes to rest, and smoking and burning on the stage. The doors pop off and Mack, Buster and Elwood emerge in their Blues Bros. rig right into their positions on stage with the band.

ADAMS'S HEAD - CLOSE

Whipping around

THE BAND ON STAGE

The lights come up. The band members all have the tall mountain hats, beards and shades on.

ELWOOD

What's with the hats and beards?

MACK

You look like ZZ Top.

MURPHY

Sline booked us in here as a bluegrass band.

ELWOOD

Duck, Willie, Steve. Give me a Mountain Tempo in 'G'.

The guitarists start strumming their mandolins, Duck pounds on a gutbucket bass. Buster wears a hat and beard too.

ANNOUNCER ON P.A.

And now the State Fair is proud to present tonight's musical entertainment the Kentucky Bluegrass Brothers!

ELWOOD

(on the mike)

Hey now, don't be shy. Come on down. Everybody out of the stands and down onto the field, come on down in tight to the stage. Come on down.

The crowd in the stands responds to this very enthusiastically, swarming onto the track and closing in around the stage swamping all the cops.

ADAM

Police, let me through, please ma'am, thank you, coming through please.

He is stuck in the surging mob.

The band now kicks into a screeching mountain-tempo banshee-squealing devil-killer version of the standard "Ghost Riders In the Sky." It is a wild red-eyed song and the crowd becomes enraptured.

THE BAND

The horn players sing chilling basso background vocals, Matt and Steve are playing their axes way down on the lower frets and simulating the mandolin generic to bluegrass. Murph has the piano cranking out a credible fiddle. Mack's vocal version of the song with Elwood's back up on harp and bass singing causes the number to spiral until a spell seems to wrap the fair.

EXT. FAIRGROUNDS AND SKY ABOUT - NIGHT

As the legend of the ghostriders unfolds in rollicking music, dark clouds begin to form above. For an instant they seem to almost take shapes.

THE BAND

Playing at a furious pace, working hard at this vigorous form of American music. The spell get higher and the sky darker.

Cops are trying to work their way to climb up on the stage but the crowd is too thick and unruly. The WIND begins to blow.

THE SKY

The CLOUDS now gather and roil overhead, ominous black things which begin to actually define themselves into the image of red-eyed cattle driven along by three skeletal steeds and riders. It starts to rain.

THE BAND

Mandolin solos cut through the night as the rain increases into a DELUGE. The wind grows wilder as thunderclaps split the sky.

CUT TO

EXT. GRANDSTAND ROOF - NIGHT - THRU INFRA RED RIFLE SCOPE

Elwood is in the sights.

EXT. BANDSTAND/FAIRGROUNDS/THE SKY ABOVE

The ghostly clouds swoop down across the sky and a gale force hurricane gets whipped in their wake as the steeds and riders ride low and then arc up into the higher altitudes like a squad of fighter planes

THE BAND

Playing in the face of the pouring rain and high winds

A RUSSIAN SHOOTER - (one of the two original Thugs)

He fingers the trigger and adjusts himself then drawing a center bead to the head, squeezes, but as he does, Elwood swerves erratically in his dancing and a puff or two of white smoke appears as the bullets slam into one of the band's amps behind him.

ADAM, COPS, RUSSIANS, FBI MEN, AND FAIRGOERS

In a wet, windy, muddy confusion now panicked by the gunshots from above the grandstand.

ELWOOD

He pulls something out of his pocket.

HIS HANDS - CLOSE

They work a small winking black box with aerials and levers.

CUT TO

EXT. PARKING LOT - NIGHT

THE BLU-MO

Parked in a row of cars. Fairgoers run for shelter. The car starts, its lights come on and it backs out of its parking space, driverless.

CUT TO

EXT. STAGE - NIGHT

THE BAND

Playing in the wind and rain. Elwood works the little remote down at his side.

CUT TO

EXT. OVAL TRACK - BLUE-MO

It works its way slowly through the crowd to the foot of the stage. The doors open. The band runs and jumps down all piling into the car. Everyone crams in and *Elwood guns the motor, splitting the crowd, to roar away just as Adam gets to them in time to pound once on the trunk in a desperate grab.*

ADAM

On the track, in the rain and wind, people fleeing everywhere, thunder and lightning.

ADAM

Mommy!

The Blu-Mo disappears into the stormy black night.

Lt. Vance joins Adam in the pouring rain. Ivan and the Russians are nearby. All look very pissed off.

LT. VANCE
We'll get them sir. Sline says their
next gig is in New Orleans.

Ivan takes note.

FADE TO BLACK

FADE UP

EXT. MISSISSIPPI DELTA ROAD - DAY

The Blu-Mo drives across the muddy red expanses of this singularly southern American landscape.

BLU-MO

It rolls to a stop on a quiet back highway.

INT. BLU-MO

Everyone is impossibly crammed in the back seat.

ELWOOD
That's it. She's bone dry.

DUCK
I'd like to be. Let me out

CUT TO

EXT. DELTASCAPE - BLU-MO

the band all piles out, stretching and hurting.

MACK
Where are we?

ELWOOD
Approximately five miles north of
Panther Burn Mississippi.

MURPH
And out of gas.

BONES
I'm hurtin'.

MATT
I'm hungry.

COLONEL
I'm pissed off.

WILLIE
I'm tired

BLUE LOU
I'm car sick.

MR. FAB
I'm constipated.

DUCK
I'm sorry.

MURPH
So what's the plan boys?

ELWOOD
I'm thinking.

MACK
Hey look, a bus!

THEIR P.O.V.

A huge MCI TOUR BUS is barreling down the road to them throwing large clouds of red delta dust. They start waving and flagging the bus down, but it just keeps on going at high speed.

THE BUS - SIGN ON THE SIDE - BAPTIST CHURCH REVIVAL
TOUR

It passes them and disappears into the distance.

MURPH
Hey, thanks a lot!

MR. FAB
If you were driving that bus, would
you stop to pick this group up?

MURPH
I guess not.

COLONEL
I'd speed up.

BONES
He did.

ELWOOD
I've got it.

MACK
What?

Elwood picks up Buster, puts him on Mack's shoulders.

ELWOOD
We start walking.

CUT TO

EXT. HIGHWAY - AFTERNOON - THE MISSISSIPPI STATE BORDER
- DAY

A convoy of plain FBI Fords roars across the state line and is joined by several Mississippi highway patrol units.

CUT TO

INT. THE LEAD FBI CAR - ADAM

He stares straight ahead, transfixed, mumbling distractedly.

ADAM
Elwood.. Elwood.. Elwood..

CUT TO

EXT. FIELD IN THE DELTA - REVIVAL TENT - SUNSET

People from the environs are trickling in to the site. The bus is parked nearby. The Blues Bros. band walks onto the scene. A local Sheriff directing traffic eyes them suspiciously as they walk by.

ELWOOD AND A LARGE BLACK LADY WITH HER FAMILY

ELWOOD
(touching his
hat)
Excuse me Ma'am. Who will be
preaching the Good Word this evening?

THE WOMAN
Why that would be the Right Reverend
Cleophus James from Chicago.

ELWOOD
Cleophus James! The Cleophus James!?
Of the Triple Rock Baptist Church!?

WOMAN
From Chicago. That's right.

CUT TO

EXT. REVIVAL GROUNDS - WIDE - DAY

More people are streaming in, cars assembling all around the tent.

CUT TO

EXT. HIGHWAY - DAY

The police convoy blasts southward.

INT. LEAD FBI CAR - ADAM

The Lieutenant leans in from the back seat on the phone.

LT. VANCE
O.K. Thanks.. Keep an eye on them, but don't make a move 'til we get there. Sir, that was the local Sheriff down in Panther Burn. Blues and his band were just spotted at a church Revival meeting.

ADAM
Great!
(to FBI driver)
Can't you go any faster!?

FBI DRIVER
We're doing a hundred and ten
Commander.

CUT TO

INT. REVIVAL TENT - BACKSTAGE - ELWOOD AND MACK & BUSTER

They enter the candlelight rear sanctuary. A partition provides a restricted view of the Reverend's dressing room.

THEIR P.O.V.

Glimpses of the Reverend (James Brown) and a lady friend can be seen. Voices can be heard. They are indistinct but obviously there is an argument in progress. Not heated really, but a misunderstanding of some degree.

MACK, ELWOOD AND BUSTER

Mack motions that this is private, they should leave, but Elwood stops him and pulls him back into the shadows.

MACK

Who is this preacher anyway?

ELWOOD

The Right Reverend Cleophus James. He knows God personally.

CUT TO

INT. THE REVIVAL TENT - DAY

The seats are filling up. A biracial Christian crowd.

THE BAND

They take chairs in the front row. Except for

CUT TO

EXT. HIGHWAY - DAY

BLUE LOU

Walks down the highway carrying a five gallon gas can.

CUT TO

INT. REVIVAL TENT - DAY

BACKSTAGE

A piece of tent flap folds back and the woman with whom the Reverend is arguing emerges from his private enclosure.

REVEREND CLEOPHUS

Please, just listen for a second sweetheart, please...

A deacon in choir robe comes in. (Johnnie Ray)

DEACON
Good crowd tonight Reverend. You're
on in ten minutes.

The Reverend ignores this and follows the woman,
pleading.

REVEREND
Please baby.. please.. don't go.

THE REVEREND, THE WOMAN, MACK, ELWOOD AND THE DEACON

As Cleophus breaks into the classic hit "Baby, Please
Don't Go." He pleads, the deacon tries to coax him onto
the stage, he almost does several times, but comes back
to plead with his lady as Mack and Elwood perform the
Johnnie Ray Business with the robe.

CUT TO

EXT. REVIVAL TENT - DAY

Police cars are beginning to arrive

CLEOPHUS, MACK AND ELWOOD

"Please Don't Go" continues. The robe is
withdrawn/replaced/withdrawn/replaced. False starts to
the stage, the deacon pleads. The lady friend, arms
folded listens to the entreaty.

THE STAGE

Mack and Elwood bring on the Reverend. He goes off,
continuing the song, the robe business carries on.

EXT. TENT - ADAM

He gets out of his car and walks to the tent with FBI,
troopers.

CUT TO

INT. TENT BACKSTAGE

The Reverend Cleophus James is sitting dejected on a
chair. Elwood and Mack standby.

CLEOPHUS

Elwood I need a few moments. Tell
Brother Raleigh and Reverend Morris to
begin the meeting. I'll be all right.

Elwood pats Cleophus on the back sympathetically.

CUT TO

INT. TENT STAGE

DEACON

And now all you people of the faith.
Are you ready for the Word!? Are you
ready for the Word!? Let us begin
with a song of sweet meditation from
our own Reverend Morris and Brother
Raleigh!

Reverend Morris (Wilson Picket) and Brother Raleigh
(Sam Moore) proceed to rock the house with an up tempo
version of "John The Revelator." The Gospel choir is
inspired. Brother Raleigh and Reverend Morris are
jumpin'.

Elwood and Mack are moved to dance a Praise Dance. At
the height of the number -

CUT TO

ADAM AND THE POLICE

Enter the tent, Adam walks down the center aisle.

ADAM

STOP THE MUSIC!!!

The band and choir stop singing. Everyone turns to
look at Adam and the police. Silence.

THE BAND - FRONT ROW

They hide, slunking down behind promotional fans.

ADAM AND CLEOPHUS

ADAM

THOSE MEN ARE CRIMINALS AND THEY ARE
UNDER ARREST!

He raises his hand to point at Mack and Elwood.
Reverend Cleophus walks out on stage.

CLEOPHUS

Let he who is without iniquity cast the first stone! For are not all men alike in their boundless capacity for sin? Can you not forgive? Can you not embrace those who have wronged you? Look to yourself for the redemption you seek. Acknowledge your own precious blood and invoke it's calling in his blessed name. Invoke the calling of the blood!! Invoke the calling of the blood!!

He points at

ADAM

Now from high in the pitched roof of the tent, there comes a piercing GOLDEN PARTICULATE FILLED BEAM OF LIGHT which drops around Adam in rings. He shudders, shakes, vibrates and slowly his uniform from toe to head transforms into the Blues suit, shirt, tie, glasses and hat. Now he begins to rise up from the floor. People fall back praising and testifying as Adam is LEVITATED up to the top of the tent. The Police all fall back aghast.

CUT TO

EXT. HIGHWAY - DAY

BLUE LOU

He is filling the Blu-Mo up with gas.

CUT TO

INT. REVIVAL TENT - ADAM - DAY

Shaking, shuddering and vibrating his back to the top piece of the canvas. Now he passes through the hole at the top up into-

THE SKY

Adam levitates to an altitude of several hundred feet,

HIS P.O.V.

The tent below, the police cars with strobes, the lights and horizon of the surrounding countryside.

ADAM
 THE CALLING OF THE BLOOD!! YES! I
 UNDERSTAND!! I TOTALLY, ABSOLUTELY
 COMPLETELY POSITIVELY UNDERSTAND!!
 THIS.. IS.. MY.. GOD.. GIVEN
 DESTINYEEEEEEEEEEEEEEEEEE...

With this he falls away rapidly to the Earth below into
 the little hole in the tent-top.

INT. THE TENT - ADAM

As he is deposited on stage alongside Mack and Elwood.
 The Gospel choir and band strike up their song and the
 three Blues Brothers dance and perform with Reverend
 Cleophus, Brother Raleigh and Reverend Morris. The
 crowd joins in enthusiastically.

LIEUTENANT VANCE
 GET THEM!! IT'S A TRICK, THEY'VE
 ABDUCTED THE COMMANDER!!

THE POLICE

Recover and get ready to rush the stage but -

THE BLU-MO

Rips through the side of the tent wall, Blue Lou at the
 wheel. The doors pop open, the band members pile in
 from the front row. Mack, Elwood, Buster, and Adam
 dive into the front seat across Lou who floors it and
 tears through the other side of the tent wall.

INT. BLU-MO - NIGHT

As it races across the revival field through a fence
 onto the highway with police cars in pursuit.

ADAM
 I see. I know. I get it now Elwood.
 This is my calling! The calling of the
 blood! Where's Mom?

ELWOOD
 I swear that last time I saw her was
 just before I came to see you.

MACK
 It's true man. We never touched your
 mother.

ADAM
 Then who? Who would want to get at me
 that bad?

ELWOOD

Or me..

BLUE LOU

Elwood look!

EXT. A PAVING CREW - DAY

An asphalt layer and crew does its work. An enormous^s hot tar spreader blocks the road.

INT. BLU-MO - ELWOOD'S FOOT

Pushes the gas pedal to the floor.

EXT. NEW FRESH PAVEMENT

The Blu-Mo soars up into the air over the huge machine.

THE PURSUING POLICE

The lead car attempts to get through but ends up rear ending the business end of the asphalt spreader, which is drawn across the road in front of it. All the pursuing cars pile up spectacularly.

CUT TO

EXT. HIGHWAY - DAY - BLU-MO

It rockets off into the distance.

DISSOLVE TO

EXT. KUDZU MOSS - NIGHT - CRANE DOWN FROM TREE TOPS TO BLU-MO

On a back bayou road in Louisiana.

INT. BLU-MO

Elwood drives. Mack sits next to him, Buster asleep on his lap.

ADAM

This is what I am supposed to do. All of us. Music, song, dance. After all, this is why the military and police exist, to protect the artists of the world.

Some of the band members in the back seat are asleep. Others roll their eyes.

MR. FAB

Oh yeah. This is a beautiful life.
Jammed into a stink hole turquoise car
for ten hours straight with no air
conditioning.

DUCK

And no toilet.

MATT

Hey man. Now that you're with us how
about calling off all that heat back
there?

ADAM

Sure. Of course. Do any of you have
a phone?

Murph tosses a cellphone forward.

MURPH

Here. Phone.

CUT TO

INT. ILLINOIS STATE POLICE BARRACKS - LIEUTENANT
VANCE'S DESK - ANSWERING MACHINE - CLOSE-UP

ADAM (V.O.)

... everything's O.K. We haven't
found Mom yet, but I'm fine. I'll be
hanging with the band for awhile, back
to work on Monday after I've fulfilled
my destiny. Bye.

INT. BLU-MO

ADAM

They won't bother us anymore. So
where's our next gig?

WILLIE

Now it's OUR next gig. I like that.

MACK

All we have to do now is win this
Battle of the Bands.

WILLIE

Battle of the Bands?

BONES

That's our "mystery date?"

COLONEL

A battle of the bands? What's so mysterious about that?

ELWOOD

We got to audition first

ADAM

Fine, audition. We'll slay 'em. At least now we're safe to do what we do in peace and comfort.

Now O.S. there is a long low mysterious GROWL somewhere in the trees nearby. MUSIC- Blues Bros. "Season of the Witch."

The Blu-Mo rolls to a stop at -

EXT. BAYOU ESTATE - GATES - NIGHT

Huge wrought iron gates block the road under sheets of Kudzu moss. Ten black men with shades, blue jeans, boots, cowboy hats and automatic weapons stand sentry. A guard walks over.

GUARD

(tough,
French)
What do you want?

MATT

(just as
tough)
Blues Brothers Band. Here for the audition.

GUARD

Avant!

He admits them.

EXT. ESTATE GROUNDS

INT. BLU-MO - NIGHT

ADAM

What the hell is this place?

ELWOOD

It's where we audition. The Plantation Club, Queen Moussette's.

BONES

Moussette. Queen Moussette? You mean the Louisiana witch Queen Moussette?

COLONEL

Oh man. I've heard about her. That's why all the mystery.

MATT

Yeah, she's a cannibal.

BONES

The baddest, ugliest, meanest Voodoo witch.

DUCK

No. That'd be my first wife.

They pass a row of burning torches.

BLUE LOU

Doctor John the Night Tripper, says she's 130 years old.

DUCK

Aw this is bullshit.

MACK

Gotta be. What they're saying is all bullshit, right El?

Elwood shakes his head. They pass a row of pikes with skeletons impaled on them. The clothing on the skeletons ranges from seventies leisure suits back to pirate gear.

MACK

You mean she's really a 130 year old witch who eats people?

Elwood nods.

MR. FAB

She won't like me. I'm all gristle.

ELWOOD

You can accept it, or not, but you can't mess with these people's belief systems. The Lord works in mysterious ways.

CUT TO

EXT. THE PLANTATION CLUB - NIGHT

Old, dark and scary. They all get out of the car, very nervous.

ADAM

Aw come on, what are we, sissies?

There is a growl and a sentry crosses by walking a huge alligator. The band huddles together. Buster clings to Elwood's leg.

DUCK

Sissy. That's my name. Sissy Dunn.

A man comes out to greet them. He is dressed outrageously. He is MARCO. (Paul Shaffer)

MARCO

(French
accent)

Queen Moussette will receive you now.

CUT TO

INT. PLANTATION CLUB THRONE ROOM - NIGHT

There are columns, torches and all kinds of court lurkers everywhere. The band enters cautiously, all bunched together. At the far end of the room is a THRONE.

ADAM

What happens if we don't pass the audition?

A GATOR NEARBY

Growls and snaps its jaws shut.

The band assembles in a line in front of the throne. There is no one on it. They wait, and all look about, taking in the surroundings. When they look back -

THEIR P.O.V.

Now there is a shape on the throne, covered with a mosquito net. Two sentries remove the net revealing in a FLASH OF LIGHT.

QUEEN MOUSSETTE

She's gorgeous. Elwood removes his hat and kneels, motioning for the band to do the same. They do.

ADAM

(sotto voce)

I thought you said she was old and ugly.

MARCO
The Blues Brothers Showband.

QUEEN
You remove your hat and show respect.
I like that.

ELWOOD
Thanks, Queen.

Marco brings her a tray with a tall Mint Julep on it.
She extends her hand and from two feet away the drink
zips into her hand.

QUEEN
So you wish to enter the battle of the
bands contest?

MACK
We wish to win first prize.

MARCO
First you must qualify.

QUEEN
Yes. You must audition for me. Where
are your instruments?

ELWOOD
Well you see, there was a... I... uh..
it's..

QUEEN
Never mind..

She waves her hand and indicates for them to take their
positions. They turn and see - in an ELECTRIC FLASH OF
BLUE LIGHT.

A FULL SET OF INSTRUMENTS

Is now set up behind them where there was formerly
nothing.

ELWOOD
Anything in particular you'd like to
hear this evening your Highness?

QUEEN
Yes. Do something Caribbean.

ELWOOD

Uh, ma'am. We're the Blues Brothers. We do blues, rhythm and blues, soul, jazz, we can handle rock, pop, heavy metal, rap, fusion, country, hip hop, Motown, and operetta. In fact we've even on occasion been called upon to do a polka. However, Caribbean is a type of music which I regret to say is simply not nor will ever be a part of this band's repertoire.

At this she leans forward and bringing her hand up to her mouth, opens it revealing a large quantity of POWDER which she blows into the faces of Mack, Adam and Elwood. Bolts of electricity surround them. They stiffen, visibly altered. Duck starts a mechanical by rote bass riff which slowly evolves into an infectious rhythm which the rest of the bank picks up.

They all do a big brassy, tropical version of "Funky Nassau." The three Blues Brothers do a zombified dance. Marco pushes Murph aside and steals a piano solo. The court and guards dance and the Queen herself flits down from the throne to participate in the number.

A GATOR

Head and tail wagging back and forth, tapping a claw.

MACK, ELWOOD, ADAM, THE GUARDS, COURT, MARCO, AND THE QUEEN

They finish Funky Nassau with the Queen ending in a choreographed attitude of domination over Mack, Adam and Elwood. Then in a puff of smoke she vanishes and -

FROM A BALCONY ABOVE THE THRONE ROOM-

QUEEN

You may enter the contest. Tomorrow night.

MURPH

We're in! Come on, let's get out of here. Elwood... Hey.. Elwood... Mack...Adam... Hey!!

The three Blues Brothers are stiff, glazed over and still zombified. Buster knocks on Elwood's leg. It produces a hollow sound. Mr. Fab touches Adam who falls flat on his face.

MR. FAB

Wonderful.

CUT TO

EXT. HIGHWAY SOMEWHERE IN MISSISSIPPI - NIGHT

The FBI convoy of cars is parked on the highway shoulder.. FBI men, women and troopers mill around drinking coffee. Lt. Vance is talking to the assembled.

LIEUTENANT VANCE

...O.K. the Commander's message said he was fine and everything, but the thing is see, he didn't say "Do Wah Diddy."

FBI MAN

"Do Wah Diddy.?"

LIEUTENANT VANCE

Yeah, Do Wah Diddy. That's our code whenever we stop or abort a raid, an operation or whatever. So I've got to assume he was coerced into leaving that message and he's still in danger.

SHERIFF

Fax just came in for you fellas.

LIEUTENANT VANCE

(reads)

That Battle of the Bands is at Queen Moussette's tonight.

FBI MAN

Let's roll.

They exit.

CUT TO

EXT. MOUSSETTE'S PLANTATION HOUSE - NIGHT - A BANNER IS STRETCHED ACROSS THE BUILDING.

QUEEN MOUSSETTE PRESENTS - THE ANNUAL NEW ORLEANS - BATTLE OF THE BANDS.

CUT TO

EXT. QUEEN MOUSSETTE'S CLUB - NIGHT

Cars are lined up outside to get in.

CUT TO

INT. THE CLUB

Beer kegs are being rolled up a loading ramp followed by the band and -

MACK, ADAM, ELWOOD

They're each standing stiffly on a handtruck being rolled up the loading ramp by Murph, Bones and Blue Lou.

BONES

I wonder when that voodoo wears off.

MR. FAB

I don't know, but I like them better this way.

MURPH

Excuse me. Coming through, Singing
Zombies coming through.

DISSOLVE TO:

INT. CLUB - THE STAGE - IN FRONT OF CURTAIN - NIGHT

MARCO

Alright, we are down to the two last bands in tonight's contest. Remember it is you the audience who by your applause will determine the winner. Our remaining two contestants are the Blues Brothers showband from Chicago, and our own house band the Delta Mudcats.

QUEEN MOUSSETTE

She sits on her throne. She nods to the announcer.

The curtain raises revealing a band set up on stage and getting ready to play. (Note: Mudcats will be comprised of the players who show up and whose labels let them.)

MARCO

Please now if you will, a hot
Moussette's welcome for MALVERN
GASPERSON (B.B. King), EDDIE FLOYD,
BUDDY MILES, ROBERT CRAY, JIMMY
VAUGHAN, JOHN POPPER, TOM SCOTT, DAVID
SANBORN, IVAN, AARON AND ART NEVEILLE,
KIM WILSON, ETTA JAMES, KOKO TAYLOR,
CHARLIE MUSSELWHITE, BOBBY BLAND, TOM
JONES, EARL KING, PHIL COLLINS, OTIS
RUSH, KEITH RICHARDS, RON WOOD, ERIC
CLAPTON, and myself the MARVELOUS
MARCO. We are THE DELTA MUDCATS.

CUT TO

INT. BACKSTAGE - BLUES BROTHERS BAND - NIGHT

They look down from the backstage window with
disdainful expressions.

MR. FAB

The Delta Mudcats.

BLUE LOU

Look at them.

WILLIE

They call themselves players.

DUCK

How good can a mess like that sound?

COLONEL

We'll burn them to the ground.

THE STAGE - MUDCATS

They play and of course being the super band of all
time are nothing less than scorching hot and amazing.

THE BLUES BROTHERS BAND

Are derisive and scornful through out.

INT. THE CLUB

The Mudcats finish their number and the crowd goes wild
for them. The curtain closes.

THE BLUES BROTHERS BAND

They are getting ready, Mack, Adam and Elwood are still zombified. Murph, Bones and Lou wheel them in on handtrucks and set them up like dolls in front of the band.

MURPH
They're still zombies.

BONES
What do we do?

MATT
We got no choice now. We just gotta play.

MARCO IN FRONT OF THE CURTAIN

MARCO
And now, our final band of the evening
from Chicago, Illinois the Blues
Brothers Showband.

The curtain rises to scattered applause.

MACK, ADAM AND ELWOOD

All stand stiffly, slack-jawed, glazed and unmoving.
The band doesn't know what to do. Buster starts a
blistering harmonica solo.

QUEEN MOUSSETTE

She points her fingers and ZAP

THE THREE BLUES BROTHERS

Come back to life. Right on Buster's beat.

ELWOOD
One..two..one..two..three..

They launch into their version of "Love Light". The
choreography is supreme, the performances from all
terrific.

THE MUDCATS

Watch derisively from backstage.

INT. MOUSSETTE'S

The Blues Brothers go through the song finally finishing to great response from the audience. From their attitudes, faces, exchanged smiles and thumbs-up gestures, it's obvious they feel they've definitely won.

Marco comes back out on stage.

MARCO

Alright. Now it's time for you the audience to decide. Let's bring the other band out onto the stage. O.K. when I hold up my left hand, I want to hear the applause for the Blues Brothers. When I hold up my right hand, I want to hear the applause for the Mudcats. First, (he holds up left hand) Blues Brothers!

There is a great deal of applause. The Blues Brothers react with confidence.

MARCO

(holds up
right hand)

The Mudcats!

Of course the place goes absolutely insane with deafening, overwhelming applause.

MARCO

That's it!! The winners of this years New Orleans Battle of the Bands are our own house band, Delta Mudcats!! The Mudcats!!

Now, however, another sound splits the air, that of AUTOMATIC WEAPONS FIRE.

INT. CLUB - CEILING

Holes are being chewed in the woodwork by bullets.

DANCE FLOOR/BARS

As everyone hits the floor in a panic.

TWENTY RUSSIAN MAFIA MEMBERS

Line the rails around the mezzanine of the club. Near the throne, a couple of them hold EILEEN SAMARIS.

STAGE/DANCE FLOOR/MEZZANINE

There is a deathly silence over everything.

ADAM
(seeing
Eileen)
MOM!!

QUEEN
What do you mean by this!?

IVAN
Forgive us. Our fight is not with
you.
(to Adam)
You may have your mother back in
exchange for Meester Fabulous and the
other two Blues Brothers.

Adam looks at Mack, Elwood and Mr. Fabulous, then up at
his mother.

ADAM
Okay. Deal

MACK & ELWOOD & MR. FAB
What!?!

Another BURST OF GUN FIRE! Everyone looks around to
find ROBERTSON and members of his Militia armed and
crazed.

ROBERTSON
You see? Russians! I told you those
men were Commie agents! Shoot them!

Queen Moussette shouts out

QUEEN MOUSSETTE
Enough!!

She suddenly stands, raises her hands and ZAPS the
Russian Mafia guys who are holding Eileen. In a flash
of smoke they all morph into rats! She then ZAPS
Robertson and his men, they do the same. All the rats
scurry away.

LIEUTENANT VANCE, SHERIFFS, LOUISIANA TROOPERS AND THE
FBI PEOPLE

Flood into the club.

LIEUTENANT VANCE
COMMANDER!

ADAM
I'M O.K.! MY MOM'S BACK! IT'S ALL
O.K.!

LIEUTENANT VANCE
ARE YOU SURE SIR! I MEAN ARE YOU NOT
FORGETTING SOMETHING!

ADAM
NO...I... UH... OH YEAH! YOU MEAN.. DO
WAH DIDDY!!

Vance smiles and nods, the cops relax, holstering their
guns and seeing to Eileen who is now joined by Adam.

ON THE STAGE - ELWOOD, AND THE MUDCATS.

MALVERN (B.B. KING)
Good to see you again Elwood.

ELWOOD
Would you gentlemen care to jam?

MALVERN
What do you think Keith?

RICHARDS
Sure, why not? Eric?

CLAPTON
One, Two, One, Two, Three!

The Mudcats and the Blues Brothers all start to jam in
the supersession of all history.

ELWOOD, MACK AND ADAM

Are dancing but suddenly Buster stops as something
catches his eye in the wings off stage. He points for
Elwood to see.

HIS P.O.V. - MOTHER MARY STIGMATA

Looking really mad. She flicks her telescopic pointer
out like a switchblade.

ELWOOD

Reacts and slips off the stage with Buster on the
opposite side from Mother Mary. The band keeps on
Jamming.

CUT TO

EXT. MOUSSETTE'S - NIGHT

A parked unmanned Louisiana State Trooper car. Elwood quickly hot wires it and takes off. A large Trooper yells after him. Buster, in the passenger seat, puts on his seat belt.

CUT TO

INT. THE CLUB/STAGE - THE TWO BANDS - VARIOUS CUTS

The song carries over the cameo end credits.

DISSOLVE TO

EXT. PONTCHARTRAIN CAUSEWAY - NIGHT

The Louisiana State Trooper car speeds along

CUT TO

INT. A LOUISIANA STATE POLICE CAR - TROOPER

He sits at the far end of the Causeway, by the side of the road, catching up on some paperwork. The Ford Taurus blasts by him at a hundred. He picks up his radio mike.

TROOPER

N.O.P.D. Unit come in. Do you require assistance?

INT. THE FORD TAURUS - ELWOOD

He looks down at the radio speaker.

TROOPER (V.O.)

Do you require assistance?

Elwood picks up his radio mike.

ELWOOD

I'm fine thanks. The Lord Works in Mysterious Ways.

Buster and Elwood look at each other and smile.

CUT TO

EXT. L.S.P. CAR'S LIGHT BAR

Strobes light up.

EXT. CAUSEWAY - NIGHT

Elwood and Buster disappear into the darkness with the Trooper wailing in pursuit.

THE END