

GRAFFITI BRIDGE

Written by

Prince

FOURTH DRAFT

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GRAFFITI BRIDGE

BLACK SCREEN.

FADE IN:

1 INT. KID'S BEDROOM

1

Sounds of LOVEMAKING fill the room. JILL and THE KID are the source of these sounds. Just at the point of orgasm, a light goes on. The Kid has turned it on. He looks at Jill, who is breathing heavily.

THE KID

That's it!

JILL

What's it?

The Kid, clothed only by the sheet on the bed, jumps up and runs to his piano. He is steadily humming a melody. He begins to write it out onto staff paper.

JILL

Man, you do this shit everytime.

THE KID

This'll only take a minute. I'll be right there.

JILL

Nah boy, that's it. I'm outa here.

THE KID

Jill, I'm tellin' you, you're gonna die when you hear this.

JILL

Honey, the only thing I wanna hear is you sayin' 'I do.'

THE KID

I do and I will as soon as I finish the second verse.

JILL

Kid, I know this is gonna make you angry, but I don't have enough money workin' at your joint, and Morris offered me a job workin' at the Pandemonium so --

THE KID

No way. I'm your baby, and you have to take care of me.

(CONTINUED)

1 CONTINUED: 1

The Kid continues to write.

JILL

Kid, are you listening to me?

The Kid begins humming once again.

JILL

(giving up)

Man, F this noise!

Jill rises, grabs her clothes and heads towards the ladder that leads out of The Kid's underground domain. The Kid grabs her and tries to get her to stay but she refuses and goes up the ladder. The Kid puts on his clothes quickly and starts after her. He smiles listening to her FOOTSTEPS and the sound of the DOOR SLAMMING. His smile is shaken off his face by the sound of an EXPLOSION. The Kid hurries up the ladder.

2 INT. GLAM SLAM - MORNING 2

The Kid finds that his club has been firebombed.

3 EXT. GLAM SLAM - MORNING 3

The Kid runs out into the street to find Jill shaken up, but okay.

JILL

(nervously)

I just shut the door on my way out! What's going on here?

THE KID

You okay?

JILL

Yeah, I'm fine. Who would...

THE KID

Go on home. It's cool.

As Jill runs off, The Kid looks across the street to Melody Cool's club.

4 EXT. MELODY COOL'S CLUB - MORNING 4

Melody is standing in the doorway. She's always got a kind word for The Kid. He walks over to her. They sit down on the curb. She gives him a hug.

(CONTINUED)

MELODY COOL

Don't worry, the Lord'll take care  
of everything.

THE KID

Nobody likes my music.

MELODY COOL

Well, everybody don't like  
baseball, you know.

THE KID

Morris' gang bombed my club,  
didn't they? Do they want me  
dead?

MELODY COOL

No, they just want your club.

THE KID

Well, so do I. It's all that I've  
got.

MELODY COOL

I told ya, let God take care of  
it.

THE KID

Kickin' somebody's ass is what'll  
take care of it.

MELODY COOL

Don't deal from that place.  
Believe me, everytime you do,  
you'll lose. But you lose  
nothing from believing.

The Kid seems a bit relieved but he curiously asks one  
more question.

THE KID

Are you God?

MELODY COOL

Silly child, we all are.

The Kid, reassured, runs back to the Glam Slam.

MELODY COOL

Way to go, Kid.

DISSOLVE TO:

5 INT. GLAM SLAM - NIGHT

5

The Kid has just put the finishing touches on his new song. He punches the final program into his computer. GEORGE CLINTON and Melody Cool walk in. They are shocked to see The Kid steady working amid the chaos.

MELODY

Look at him through it all, the  
boy still got room for a song.

GEORGE

(sarcastically)

Damn, look at this shit. Shall  
we guess who did it?

\*

THE KID

Yeah, right. It's a miracle the  
computer survived.

MELODY COOL

Ain't no miracle. It's a sign.  
Hey Kid, you stick to your guns.  
Business'll pick up.

GEORGE

Baby, his business has just been  
blown up. Yo, Kid you can't take  
this shit. What you gonna do?

6 INT. GLAM SLAM - SUNSET

6

\*

The Kid smiles and spins around on his stool. Round and around until he stops -- pushes play on his computer and his new SONG BEGINS. It starts with his voice reading a letter to his dad:

THE KID (V.O.)

Dear Dad, things didn't turn out  
quite like I wanted them to.  
Sometimes I feel like I'm gonna  
explode.

An EXPLOSION sound from the COMPUTER shakes the club.  
Melody jumps. The Kid begins a rap.

THE KID

Everybody wanna see you down for  
the count  
But that ain't what being a real  
man's about  
The brave and the bold hang around  
for the kill  
So the bigger the hole, the bigger  
we fill it  
They can hit us with all they got  
But you know what?

(CONTINUED)

6 CONTINUED:

6

GEORGE

What?

THE KID

(singing)

I can't stop this feeling I got  
 I feel it right down to my toes  
 I can't stop this feeling I got  
 My body got to have it, you know  
 I can't stop this feeling I got  
 You know I can't sleep at night  
 You know I love it a lot  
 I can see an everlasting light

MELODY

Talk to us, child! \*

THE KID

Try to tell me how to paint my  
 palace?  
 That ain't where it's at.  
 That's like telling Columbus  
 that the world is flat.  
 If the song we're singin' truly  
 is the best,  
 Then that my brothers is the  
 ultimate test.  
 All in favor, say aye!  
 I'm in a ass-kickin' mood tonight,  
 Y'all!

George and Melody clap their hands in approval and follow  
 The Kid outside.

7 EXT. GLAM SLAM - SUNSET

7

\*

He is met by T.C. ELLIS, a local rapper who tries to  
 worry The Kid into giving him a break.

T.C.

Yo Kid, that was kickin' but you  
 need to let me pump it one time  
 -- show you what's up with that.

The CAMERA PANS DOWN the street AROUND to reveal a  
 lavish white building with a sign over the door that  
 says "PANDEMONIUM."

8 INT. PANDEMONIUM - SUNSET

8

The Time are all seated at a round table. At the head of  
 the table is MORRIS DAY. His BACK is TO us.

(CONTINUED)

8 CONTINUED:

8

We never see his face. Only his hands as they open a jar of red hot (beyond hot) chili peppers. Morris addresses his crew.

MORRIS

Fellas, I wanna play a little game. The game is called -- 'See How They Run.' I own controlling interest of every club in 7 Corners except for The Kid's. When I take his over, I can Bogart the rest of 'em. That's the reason why I wanna play this game -- to see how they run.

\*

JIMMY JAM, hip to it all, speaks first.

JIMMY JAM

Well, we wanna play the same game only a little different.

TERRY

Yeah. All the fellas is feelin' like -- with the takeover of The Kid's club... you'll be gettin' mo' money, so... fellas?

THE TIME

(in unison)

We got to get mo' money!

TERRY

That's what time it is.

Morris picks up the jar of peppers.

MORRIS

Jerome?

JEROME

Yeah, chief?

Morris hands the jar to Jerome who opens it. Morris takes a pepper from the jar. We hear him bite. All the fellas look in shock. We see all their faces. MONTE takes off his hat and wipes his brow. He's sweating from just the fumes. Morris coughs a bit and screws the top back on the jar. He then slides the jar over to Terry whose face goes white from fear. Reluctantly he unscrews the top and pulls out a pepper. He quickly takes a bite and drops the rest on a table. Within seconds, the heat hits him. Screaming, he runs from the room.

(CONTINUED)

8 CONTINUED: (2)

8

MORRIS

Now what time is it?

The CAMERA PANS UP TO Morris' gorgeous face screaming his famous laugh.

MORRIS

See how they run.

\*

9 EXT. GLAM SLAM - SUNSET

9

\*

MUSIC: "CAN'T STOP THIS FEELING I GOT."

The Kid, George and Melody are joined by MICO, LEVI, ROSIE, PHILLIP and KIRK, who all work at the club. They join in the fun. A crowd begins to gather.

\*

10 EXT. GRAFFITI BRIDGE - SUNSET

10

\*

A very small serene-looking bridge with graffiti splattered all over it. "THE TIME RULE" in red letters is most dominant. Underneath the bridge, one of the homeless sleeps in a cardboard box. We --

CUT TO:

THIS PERSON'S ONLY POSSESSIONS

A Walkman, some folded clothes, a picture of a baby and a small book marked simply -- "LOVE ME."

CUT TO:

11 EXT. GLAM SLAM - SUNSET

11

\*

The Kid leads the people who have gathered around inside the Glam Slam.

\*

12 INT. GLAM SLAM - NIGHT

12

They begin cleaning up. Some mop, some spray, some reset-up the knocked down band gear. Everyone is busy. Lights come back on. The place is alive again. COWBOY, the DJ, does a quadruple SCRATCH on the TURNTABLE and the same SONG The Kid was singing kicks in. The Kid smiles in Cowboy's direction.

13 EXT. GLAM SLAM - NIGHT

13

Just outside the club a line is gathering. A motorcycle with a sidecar pulls up. Jerome, dressed to kill, is driving it. ROBIN, Morris' girl, is in the sidecar. Jerome seems shocked that the club is running at all. As soon as Jerome steps off the bike, a bad white Mercedes limo pulls up and the window goes down.

A hand comes out, a finger snaps and motions for Jerome to open the door. Jerome does so and the car seat electronically deposits Morris, who's dressed to the nines, out into the street.

JEROME

Ladies and gentlemen, Morris E.  
Day the only.

Morris scans the crowd.

MORRIS

How did he do this? How did he  
do this?

Without standing he grabs Jerome's lapel.

MORRIS

Didn't I tell you to turn this  
place to ashes?

JEROME

Yeah, chief, but...

MORRIS

Then how come I don't smell smoke?

JEROME

I don't know what happened, chief,  
we did everything as planned.

MORRIS

Like I always say, if you want  
something done, hire good people  
to do it.

Morris begins to stand but notices a puddle of water between him and the curb. Morris and Jerome have a slight visual standoff, then they both look to Robin's cape. Robin looks a bit fearful as to the boys' motive. Jerome rips her cape off and throws it in the puddle and Morris steps on it to get to the curb. The crowd parts. Morris is big time fierce.

14 INT. GLAM SLAM - NIGHT

14

The Kid's band wails into a welcoming fanfare fit for a king. Well maybe a landlord. The music slams to a halt. All eyes and ears are on Morris and The Kid.

THE KID

The king has arrived.

MORRIS

Guess who the queen is?

Robin, Jerome and some of the others break up laughing. In the crowd is a pretty young girl with black hair named AURA who intently watches the action between the two. The Kid's statements have an interesting effect on her. It's as though she feels the same way.

THE KID

(sarcastically)

Tick, tick, bang!

MORRIS

(unmoved)

People tell me you makin' that spiritual noise again and you know I don't make no money that way.

THE KID

If you ever give it a chance, one day you would.

Aura, to herself, whispers "Yes" and her gaze is now locked on The Kid.

MORRIS

(getting angrier)

I do believe, in Billy's will, he left half this club to you and the other half to me. I do believe I have a say in what music is played.

The Kid defiantly cues Michael B. to start a beat.

THE KID

No one man will be ruler...

Aura smiles and covers her face. She has just that quickly fallen in love. She marvels at The Kid's bravery. Nobody in a sane mind would stand up to Morris like that.

Morris shouts over the drums.

(CONTINUED)

14 CONTINUED:

14

MORRIS

Kid, you ain't hittin' no more.  
Why don't you just gimme the keys.

The Kid ignores this and cues in the bass.

MORRIS

Grace, you better wake up! This  
music will never change anybody.  
Are you listening to me?

15 INT. GLAM SLAM - ANOTHER ANGLE - NIGHT

15

The band wails into:

\*

MUSIC: "NEW POWER GENERATION."

16 INT. GLAM SLAM - ANOTHER ANGLE - NIGHT

16

While the song plays Jerome brings Morris a cordless  
phone. Morris makes a phone call. End of song.

17 INT. GLAM SLAM - ANOTHER ANGLE - NIGHT

17

\*

Silence. Men who serve as Morris' posse line up behind  
Morris. Together they are known as "The Time."

MORRIS

Are you finished?

The Kid points the microphone to Morris.

THE KID

What? I can't hear you.

MORRIS

Release it!

The Kid cues his keyboard player who has just sampled  
Morris' voice. Over and over the voice says "Release  
it," just like Morris. The Kid mockingly sings "Release  
it!" Much to his surprise, JIMMY JAM who is positioned  
right behind Morris, samples The Kid's voice. When he  
presses down on a key The Kid's voice comes out, only the  
voice is singing. Jimmy plays a chord and a perfect  
three-part harmony comes forth. Morris grins as The  
Kid, a bit embarrassed, heads for the balcony. And  
Morris begins to "read him."

He hurls insults while The Time back him. Aura's ex-  
pression is one of anger. She doesn't like this. The  
Time heads to the stage and the crowd begins a chant.

18 INT. GLAM SLAM - ANOTHER ANGLE - NIGHT 18

Morris and The Time whip into "Release It." The crowd loves it. Aura pushes her way to the door.

19 EXT. GLAM SLAM - NIGHT 19

Aura looks to the sky for an answer. She closes her eyes and almost like a prayer says "Please"... and like magic -- a white feather sails down from the night sky. She picks it up and as though she's found a four-leaf clover, she says "Yes!"

CUT TO:

20 EXT. MELODY COOL'S CLUB 20 \*

INSERT - BOOK - NIGHT \*

AURA

places the white feather inside a small book. She closes it shut and we see the words -- "Love Me." She's the person from the bridge we saw earlier. Happy, she runs off down the street. Unbeknownst to her, TEVIN, Melody Cool's 12-year-old son was watching her from the doorway of the club.

\*

21 INT. GLAM SLAM - NIGHT 21

Back inside the club, Morris angrily spits at The Kid perched high on the balcony.

MORRIS

I want my money, and the set  
changed by Thursday or this joint  
is mine!

He looks to the crowd.

MORRIS

Party's at my place and everybody's  
comin'!

The crowd cheers and everyone heads outside to go to the Pandemonium. Leaving only Morris, Jerome, Phillip and The Kid in the Glam Slam. Before leaving, Morris turns to The Kid.

(CONTINUED)

21 CONTINUED:

21

MORRIS  
(examining the plant  
by the door)  
You know, these plants look so  
thirsty.

Morris turns to the plant while Jerome takes off his overcoat to mask Morris in the act of urinating on the plant. Morris begins saying the alphabet. When he gets to "P" he stops. He then turns back to the balcony.

MORRIS  
Q, R, Ssssssss.

He lights his lighter, the sound blends with his hissing. Morris sets the plant aflame. The kid cues T.C., who puts the fire out with a pitcher of water. Laughing, Morris walks out.

22 EXT. GLAM SLAM - NIGHT

22

The Kid comes out into the street as the white LIMO ROARS off. He's a bit mad. He hears a giggle. Looking across the street, he sees Tevin. He and The Kid study one another. Peaceful ORGAN MUSIC wafts from Melody's club. Before going in, Tevin beckons The Kid to follow. The Kid only turns and walks away. He heads toward the back of his club. Tevin mockingly revs the motor of an imaginary cycle. Just as he does, The Kid ROARS from behind the Glam Slam on a real one. Tevin smiles and goes inside.

CUT TO:

23 EXT. GRAFFITI BRIDGE - NIGHT

23

As compared to the rat race of 7 Corners, Graffiti Bridge is heaven. A peaceful stream flows underneath it. A single streetlamp overlooking the bridge seems to be the only source of light. It's a good place to think and until now it was Aura's secret. She's startled by the sound of a MOTORBIKE. The Kid, crossing the bridge, slows as he sees her. Who is this strange beauty? How come he's never seen her before? He turns around and passes by her again. They study each other like animals. A third time they pass each other and they both smile. He GUNS the THROTTLE and races into the night. Aura runs in the opposite direction towards 7 Corners.

The sound of The Kid's BIKE SKIDDING to a halt cuts through the night. We PAN the wall to reveal The Kid racing and whispering over and over.

THE KID

It's just around the corner.  
It's just around the corner.

He approaches the empty white wall of his club. The Kid picks up a paintbrush, ascends the fire escape and paints the words on the wall --

"It's just around the corner."

The Kid descends the ladder repeating the words over and over. He sits down in a pile of trash to ponder this mystery. A brush rolls INTO the FRAME by his feet. He looks up and sees Aura. She is standing against the wall. She has a brush that she playfully rubs against her lips. Needless to say The Kid is sure this is a dream. She then dips the brush into the blue paint and draws a line up her leg and into her thigh. The Kid swallows hard. What could be next? She then dips the brush again and turns to the wall.

She writes out the alphabet. Stopping at "P" she turns and smiles. She then continues, stopping on "S."

AURA

Ssssss...

The Kid rubs his eyes. He can't believe this. When he looks back she has finished the letters and has begun painting a hangman platform. The Kid rises and cautiously walks towards her. She smiles to him gently. He points his brush to the letter A. Aura smiles and fills in the blank that houses the letter "A." There is only one. From the expression on The Kid's face we can tell he was hoping for more. The Kid begins to lose badly and we see Aura paint a quick little cartoon of The Kid standing on a chair. She then smiles, paints a rope around his neck and paints over the chair hanging the character in the cartoon. Under the mock gallows she fills in the remaining letters. It reads:

"Elephants & Flowers."

THE KID

What is it?

Aura then paints a heart-shape symbol on The Kid's shirt. He looks down at the art on his chest. When he looks up Aura is gone. The Kid is confused, excited, happy and afraid all at once. He races to begin painting his thoughts on the wall.

DISSOLVE TO:

25 INT. PANDEMONIUM - DAY

25

Morris is pacing the floor. Jerome is playing pool while Robin does her nails.

MORRIS

I swear to God, that little cricket is working my nerves...

ROBIN

Morris, darlin', gimme some change so I can replace the cape you ruined last night.

MORRIS

Jerome, would you kindly remind this woman that her account is overdrawn at my bank.

JEROME

Robin, girl, stop askin' for so much money.

ROBIN

(goes off)

Stop askin' for money?! Boy, I own part of this joint. If it wasn't for my daddy's money y'all still be shootin' dice at the legion. Shit, you got some nerve talkin'.

MORRIS

(sweet like Saccharine)

Robin, honey, sweetheart, baby, please. See this?

He pats his own butt.

MORRIS

Take a week off and kiss it all.

She tries to kick it, but Jerome restrains her; just then the rest of The Time walk in.

MORRIS

Okay, fellas, make a sound.

Terry lays an attache case on the table. JESSE and MONTE start ruffling the money that's inside it, making remarks about what they are gonna buy.

TERRY

Well, George is still acting flaky. I think he's holding out, Morris.

(CONTINUED)

25 CONTINUED:

25

JELLYBEAN

Yeah, we need to bust him.

MORRIS

What about The Kid?

JIMMY JAM

Well, he's got a little crowd tonight. It won't last though. Ain't nobody drinkin'.

JESSE

Yeah, he'll be lucky if he makes 1200.

MORRIS

I swear to God, that little cricket is working my last nerves.

26 EXT. WALL - DAY

26

The wall is completely filled with lyrics. The Kid lying fast asleep under the wall.

27 INT. GLAM SLAM - NIGHT

27

The club is filled with people dancing, partying and having a great time. Very orgy-like in essence. Couples kiss unashamedly, on stage The Kid is singing. He sings a tale of the girl he just met.

MUSIC: "ELEPHANTS AND FLOWERS."

THE KID

Are there really angels or are they just in our mind? It all comes out in the wash, in time.

The crowd digs the funk beat. Aura, wearing black shades, enters the club. She walks up to T.C., who is observing by the door.

AURA

Hi, what's your story?

T.C.

T.C. I rap, but I'm waiting on that big break. What's your story?

Aura changes the subject.

(CONTINUED)

AURA

Uh, yeah. It's really quiet tonight.

T.C.

Quiet? That don't ever stop The Kid.

They look to the stage. The Kid's song has taken an abrupt turn. The beat slows and he starts to sing "Elephants and Flowers." The song that he wrote, with Aura's inspiration, the night before. It's still the same groove, but slower and funkier. Much funkier. The crowd doesn't dig the change though, and several people leave the dance floor.

THE KID

(singing)

Love the one who is love, the one who gave us the power, the one who made everything, elephants and flowers, the one who will listen when all others will not. There will be peace for those who love God a lot!

The word God jolts the crowd, the whole audience stops dancing when The Kid sings this. Wild jeering and booing fill the club. Everyone begins to file out. A few couples continue dancing, or at least trying to.

Strangely, each of the people dancing have a single line of paint on their faces. They are known as the Glam Slam Coup and they patronize the club no matter what. Aura's in awe at what is happening. T.C. is definitely upset.

T.C.

(sarcastically)

Uh-oh, he said the 'G' word.

AURA

Oh yeah, I was waiting for this part.

T.C.

Nothin' kills a groove like the 'G' word.

Aura's into the groove. The lighting changes to deep black light and strobes. Faces are barely visible now. Just bodies and sweat. The music drops out while the beat continues, but we're going at a crawl now.

(CONTINUED)

27 CONTINUED: (2)

27

The lighting changes again to even darker light and the Glam Slam Coup begin holding each other, caressing. A boy takes off his shirt. A girl strips to her bra. They hold each other. They don't kiss. This isn't sex. It's something else. Aura curiously dances up to each person and whispers something into their ear. The couples on the floor do a strange dance where they touch each other's hearts, then each other's temple and then grind each other's body. Unbeknownst to everyone, Robin and Jerome walk in. Jerome shakes his head.

JEROME

Disgusting.

Robin's into it.

ROBIN

What do you mean, I'm sampling that beat.

The Kid doesn't even notice. He's deep into the groove. Aura smiles. The song ends and the club goes black.

28 EXT. CITY STREET - MORNING

28 \*

A white Mercedes limo is whipping through the city. Morris and Jerome are making the rounds. We hear Morris in V.O.

MORRIS (V.O.)

I woke up this morning, opened my eyes and do you know what I saw?

JEROME (V.O.)

What's that, Morris?

29 INT. MORRIS'S LIMO - MORNING

29 \*

MORRIS

Money.

Morris is slouched down in the back seat of the limo wearing his pajamas, robe and covering his eyes to keep the sun out -- are eye shades made from \$50 bills.

MORRIS

Money to the left of me, money to the right! Jerome, make a sound, what did we get last night?

Jerome opens a black attache.

(CONTINUED)

29 CONTINUED:

29

JEROME

George's place pulled \$17,000.  
Melody Cool's dropping off a bit.  
I hear she changed her show up.

MORRIS

Better check it out.

JEROME

We made our usual 35 and The Kid  
made his usual 1500.

MORRIS

\$1500? Man, that's it! I'm  
taking that club. Billy, rest his  
soul, was fucked up giving half  
the place to him and half to me!

JEROME

Whoo, I know that's right.

MORRIS

When I take that joint, that'll be  
it. I'll own controlling interest  
of every club in the city. Baby,  
head over there, let's get this  
over with.

Robin, who is driving the limo, hangs a quick right.

30 EXT. GRAFFITI BRIDGE - MORNING

30 \*

We see the limo begin to cross Graffiti Bridge. Aura  
is sitting upon its edge writing. Morris's threats  
seem to trail off as soon as he and Aura's eyes meet.

MORRIS

(curiously looking  
at this stranger)

I don't know, maybe we'll give  
him a little longer.

The limo speeds off. Aura smiles, hops down from the  
bridge and heads in the direction of 7 Corners.

31 INT. THE KID'S BEDROOM - MORNING

31

Neon-lit room. The Kid wakes up from a deep sleep.  
He rises up in his bed and he reaches over to the CD  
unit on the nightstand. He turns it ON. A smooth,  
sexy MUSIC fills the room. He lays back down.

32 EXT. WALL - NIGHT 32

Aura is running a paintbrush up her thigh.

33 INT. THE KID'S BEDROOM - DAY 33 \*

The Kid's hand goes across his own stomach and slides down into his pants. His head goes back and his eyes close. He just lets the music take his mind far away. The sound of someone else in the bedroom startles him.

AURA

Pssst!

It's Aura. She shakes her head.

AURA

Tsk, tak, naughty boy.

She motions for him to follow her. She climbs the ladder that is situated in the middle of the room.

34 INT. GLAM SLAM - DAY 34

Aura ascends the ladder and climbs thru the trapdoor on the stage. She laughs and dances out of the club into the back near the white wall. The Kid follows like a baby at Christmas.

35 EXT. WALL - DAY 35

So shocked he is to find several people standing around his old baby grand piano. The people are dressed in blue bodysuits. Their heads and faces are covered by a strange hood. Every one of them have the name of a chord spray-painted across their bodies. EM 7, Db, MAJ9, etc.

Aura smiles and beckons The Kid to take his place at the piano. He rubs his eyes again. He thinks he's dreaming. He may be. The Kid sits at the piano. Aura runs to the stairs by the wall and paints over the lyrics to make room for more. The Kid looks to the chords standing before him. They are motionless. He strikes a chord on the piano. One of the chords in front of him begins to dance. He strikes another chord. Another member of the group begins to dance. Aura is applauding in delight. The Kid understands and begins to play a beautifully uplifting piece designed to get all the chords dancing at once. They do so. Aura starts to dance. The Kid smiles at her. Experimenting, he plays one strange chord and then another. The chords begin to crash into each other. The Kid likes this. His piano playing begins to take on a discordant quality. Each chord stranger than the one previous.

(CONTINUED)

35 CONTINUED:

35

The dancing chords are really in disarray now. Aura looks upset. She knows The Kid is enjoying being in charge of the chaos and she teasingly begins to cry. The Kid looks to her. The piano stops. All the dancing chords fall to the ground.

THE KID

What is the answer?

Aura runs to the paintbrush and begins writing. She writes:

Now what is the answer to the question of you?

She motions for The Kid to resume playing. He does so and sings as well. Adding a line --

THE KID

(singing)

Now what is the answer to the  
question of you.

Now what must I look for, now  
what must I do?

Aura is painting every word. She adds a line --

Which way do I turn when I'm feeling lost?

She turns to him.

THE KID

(singing)

If I sell my soul, now what will  
it cost?

Unbeknownst to The Kid, who is deep into song, the dancing chords have begun the most beautiful ballet ever seen. Their bodies entwine and caress each other. They come apart, spin wildly only to return to each other's caress. The Kid sings as the sound of ORCHESTRATED STRINGS fill the morning air.

THE KID

Must I become naked no image at  
all.

Must I remain upright, or get down  
and crawl.

36 EXT. MELODY COOL'S CLUB - DAY

36 \*

Aura, pleased with what she's done, dances down the street with the chords following. Each one on cue whips off their hoods and we see that it was the Glam Slam Coup responsible for the ballet.

(CONTINUED)

- 36 CONTINUED: 36 \*
- As Aura and the dancing chords pass Melody Cool's club, MELODY peeks her head out the window. She then looks at The Kid, who's immersed in music. She smiles approvingly.
- 37 EXT. WALL - DAY 37 \*
- As he completes his song, silence brings his eyes to the wall. He then looks to the sky as if to say thank you. Again he looks to the wall. \*
- 38 EXT. STREET (RESIDENTIAL AREA) - EXTREME LOW ANGLE 38
- CAMERA ON the ground. A vehicle is coming TOWARD us. V.O. we hear Jerome.
- JEROME  
Can't you at least gimme a hint?  
What's she like?
- MORRIS  
I don't know anything about her  
yet. I just hope she don't carry  
no beeper.
- JEROME  
(singing)  
I'm feeling like I better open up  
the data bank.
- MORRIS  
Jerome, you don't understand.  
I'm bored. I need a new Stella.
- Jerome continues singing.
- MORRIS (V.O.)  
I need a challenge. I need you to  
stop singing.
- The car whips BY us at top speed.
- 39 EXT. GRAFFITI BRIDGE - DAY 39
- Aura sits on the edge of the bridge writing. A small GHETTO BLASTER plays "HEAVEN MUST BE NEAR." She's twirling her lucky feather.

(CONTINUED)

A black Porsche whips by. Two dudes smile and wave as it passes. Aura pretends not to notice. It passes by again. The dudes just pose this time. Aura begins to get annoyed. A third time the PORSCHE passes. This time they back up and SCREECH to a stop. It's Morris and Jerome.

MORRIS

I've seen her here twice now. She just sits there and writes. What'cha think?

JEROME

Dress her up a bit, she could be a number three or something. Want me to rap?

MORRIS

Yes, I'll be over here posin' by the Porsche.

Jerome gets out of the car and approaches the bridge.

JEROME

Hello, darlin'. You must be waiting on a man cuz you are much too pretty to be here alone. What's up with that?

AURA

What's up with your buddy over there holding his stuff? Does he have to use the bathroom?

Morris is standing by the car holding his "stuff."

JEROME

No, baby, he's posin' by the Porsche.

AURA

Cars don't impress me.

JEROME

(laughing)  
That's Morris Day and he would like to eat you, I mean meet you.

AURA

(eyeing a challenge)  
Oh yeah? Punk. Go get him.

(CONTINUED)

39 CONTINUED: (2)

39

JEROME  
 (hollering)  
 Hey, Morris! She wants to meet  
 you, man.

MORRIS  
 Oh lawd!

Morris quickly heads over. Aura stands up on the bridge,  
 her backside facing Morris.

MORRIS  
 Name?

AURA  
 Aura.

MORRIS  
 Hmmm, lovely. Where'd you get  
 that ass?

AURA  
 (very curt)  
 Same place you got your manners.

MORRIS  
 Jerome, where'd I get my manners?

JEROME  
 Same place she got that ass.

MORRIS  
 And where was that?

JEROME  
 Mamma!

MORRIS  
 That's right, baby, your mamma.  
 Now let's be nice, it's such a  
 pretty day.

Aura's eyes tell she isn't amused by these two.

40 EXT. GRAFFITI BRIDGE - WOMAN - DAY

40 \*

and her small child approach the bridge. The CHILD is  
 CRYING loudly.

WOMAN  
 Excuse me, I couldn't help  
 overhearing your music. Who is  
 that?

(CONTINUED)

AURA

What did you say, Ma'am!? I can barely hear you.

\*

The child is wailing. Jerome raises his hand to smack him. Morris restrains him.

WOMAN

Benny, I told you no more candy. Now shut up for God's sake!

The child cries louder. Morris intervenes, whipping out a twenty dollar bill, he flashes it on Benny.

MORRIS

Yo, Benny, you ever seen one of these? Guess how much candy you can buy with this?

Benny stops crying.

WOMAN

Pardon me, sir, but I think I can handle my own kid.

Morris whispers something in the Woman's ear. Her mood quickly changes as she starts eyeing Morris' body and then his car. Aura is smiling at the goings on. Morris stoops back down to talk to Benny.

MORRIS

So like, Benny, you can have this candy money on one condition.

BENNY (CHILD)

Yeah, and what's that?

MORRIS

(whispering in Benny's ear)

That you shut your motherfucking mouth up. You understand? Your mamma's fine and wants us all to go for a little ride later. Take this twenty and remember, there's plenty more where that came from.

BENNY

Okay! Thanks!

Benny hugs Morris. Aura smiles at this, maybe under it all Morris does have a heart.

WOMAN

Come on, Benny, let's go.

(CONTINUED)

40 CONTINUED: (2) 40

The Woman winks at Morris and walks off.

41 EXT. GRAFFITI BRIDGE - DAY 41 \*

AURA

Alright, what did you say to that woman?

MORRIS

I just made her an offer she couldn't refuse.

AURA

Yeah? What was that?

MORRIS

Me!

Jerome laughs, Aura does too. Morris continues.

MORRIS

Ah, a crack in the ice?

JEROME

(pointing to Aura's forehead)

Yep. There's a crack alright. I see it right there.

MORRIS

Really?

JEROME

Yep, right here, take a look.

Morris runs his fingers through Aura's scalp.

MORRIS

Wow. Lemme take you out, just once.

Aura's giving in.

MORRIS

Please...

AURA

(with raised brow)

Alright, pick me up at ten.

MORRIS

Where?

(CONTINUED)

41 CONTINUED:

41

AURA

Here.

MORRIS

Solid.

He and Jerome slap five, scream and run out of the scene. We end on Aura's skeptical look. She looks to the sky. No answer. She shrugs.

CUT TO:

42 INT. KID'S BEDROOM - NIGHT

42

A CD PLAYS quiet music while he writes at his desk. He is looking drawn and tired. INTERCUT between his handwriting, the speaker and the aquarium in his room. We hear The Kid's voice as the letter reads:

THE KID (V.O.)

'Dear Dad, just a note to tell you I visited Mom at the Phelps Center. She's not doing so well. She misses you bad. I guess I do too. I've been writing a lot. Although it's dawning on me that what you said may be true. Some souls can't be saved. God only knows Mom and I tried to save yours.'

In his mind a gunshot brings The Kid's letter to an early end. He stares into space. The sound of Levi's voice startles him.

LEVI

Hey, Kid.

THE KID

Yo?

LEVI

Lemme scream at ya.

THE KID

Be right up.

The Kid drops the note into the aquarium and leaves the scene.

43 EXT. GLAM SLAM - NIGHT

43 \*

The Kid and Levi come out of the front door, T.C. and Mico join them.

(CONTINUED)

T.C.

Kid, yo, I need that break, man.  
When can I rap?

Jill's coming down the street looking good. The Kid tries to talk to her.

THE KID

Jill, wait a minute. Where you been? When you gonna call me?

JILL

When you get a life!

She snatches away and heads down the avenue. The fellas taunt The Kid.

LEVI

Whoa! Chilly shot.

T.C.

Kid, you know good Jill's working at Morris' now.

The Kid shouts at Jill's back.

THE KID

Good Jill girlfriend! Is Morris in the mix now? What kinda shit is that?

She turns to face the fellas. She reaches up under her skirt and pulls her panties down to her ankles and steps out of them leaving 'em right there on the sidewalk. We PAN UP to her face, a look that says -- screw off. Now that's a chilly shot. The Kid is speechless. T.C. runs to the garments. Mico notices The Kid's distress and cuts in.

\*

MICO

(trying to break  
tension)

So, fellas, what's up tonight.

LEVI

We're losing bad every night. We're going to George's Place to get a new vibe on thangs.

THE KID

Why don't y'all go on ahead, I'll catch up later.

(CONTINUED)

43 CONTINUED: (2)

43

LEVI

Well, make sure you do. We need  
some inspiration.

As the fellas head off, The Kid overhears their voices.

MICO (O.S.)

Man, he don't look so good.

LEVI (O.S.)

C'mon, just leave him, he'll be  
alright.

44 EXT. MELODY COOL'S CLUB - NIGHT

44 \*

Across the street, standing in the doorway of Melody's club, is Tevin. He beckons The Kid to come inside. When he is sure the others have gone, Tevin reaches back in the doorway and pulls out a boom box. He plugs in a cord.

We FOLLOW the cord UP above the doorway to find that it's plugged into a large speaker.

45 EXT. MELODY COOL'S CLUB - ANOTHER ANGLE - NIGHT

45 \*

A funky beat comes forth and Tevin begins to dance. He looks to The Kid and sings the song "Round and Round."

MUSIC: "ROUND AND ROUND."

TEVIN

Can you tell me where we're going to?  
Can you tell me what it is we really  
wanna find?

Is the truth really there or is it  
right under our hair? For all we  
know it's been there all the time.  
I say nothing comes to dreamers  
but dreams.

The Kid knows not what to make of this message, still he listens on.

TEVIN

Nothing comes from talkers but sound  
while the world still goes around  
and 'round.

46 EXT. MELODY COOL'S CLUB - ANOTHER ANGLE - NIGHT

46 \*

Melody peeks out the window as The Kid goes off to George's Place. She gives Tevin a knowing wink.

47 EXT. CLINTON'S HOUSE - NIGHT

47

An ambulance sits in front with the ENGINE RUNNING. A man staggers out of the club, bleeding and opens the door to the ambulance himself. He falls in. The vehicle pulls off. The Kid approaches the club. He fears what he's about to see.

THE KID

Aw, shit.

A neon sign flickers "Clinton's House." The doors open. The Kid takes a step back.

48 INT. CLINTON'S HOUSE - NIGHT

48

The smell hits him first: A combination of marijuana, sweat and fried food. The bass is so loud The Kid covers his ears. The crowd is dancing. On cue, they scream "Awww, Shit!" George is on stage humping his guitar player's leg. Multi-colored braids swinging wildly.

GEORGE

(singing)

I'm scared! Cuz if I don't get you,  
I'm gonna go mad, baby. Let's  
just go somewhere we can funk!

BACKGROUND SINGERS

We can funk!

The Kid does a double-take on the last singer on the right. He can't believe his eyes. Dressed in a man's suit that's cut strategically to expose one breast and one leg -- is Aura moving slowly to her own rhythm.

49 INT. CLINTON'S HOUSE - NIGHT

49

People continue dancing to their own beat as the sound of a kick drum and bongos supply the rhythm that Aura is dancing to. The Kid understands now. He sings the beginning words to "Joy in Repetition." A song that says:

THE KID

Holding someone is truly believing  
There's joy in repetition.

AURA

(singing)

Love me.

Over and over Aura sings the words "Love Me" in counter point to what The Kid sings.

(CONTINUED)

49 CONTINUED:

49

Everyone else in the club continues dancing to their own counter-rhythm and the mix of all the elements somehow create a sexy ballet of bodies and sound. Again Aura sings "Love Me" over and over again. Together they run out the back door.

50 EXT. CLINTON'S HOUSE - ALLEY - NIGHT

50

THE KID

Tell me, what's your name?

AURA

Love me. Love me...

It begins to rain. She kisses him ever so slightly on the lips. And it's as though they've made love. She hands him a heart-shaped note just like the one he earlier that night dropped into the aquarium. He looks down to read it. And by a miracle it's a continuation of the song he was writing when he first met her. He reads the words aloud.

THE KID

It's just around the corner, it's  
just around the block. This love  
that you've been waiting for. A  
love solid as rock.  
A love that reaffirms that you are  
not alone.

The lyrics are signed: Love Me.

He looks up and Aura is gone. He runs into the rainy night.

51 INT. MORRIS' LIMO - NIGHT

51

The car cruises through the wet streets. Morris is busy eyeing Aura's physique. She looks lovely dressed up. Jerome sits on the other side of her.

JEROME

Sexiness to the left of you...

MORRIS

Sexiness to the right.

AURA

Alright, you two...

MORRIS

It's all about a pimp sandwich  
to night!

(CONTINUED)

51 CONTINUED:

51

JEROME

Number two?

MORRIS

Hmmm, maybe.

JEROME

Two.

MORRIS

Yeah. Two.

Aura doesn't know what they're talking about. Morris lets out a scream to wake the dead.

AURA

Where are we going?

MORRIS

I'm taking you to my club.

AURA

(sarcastically)

Which one? Don't you own them all?

MORRIS

Well, not quite. But in time, who knows?

AURA

(under her breath)

We'll see about that.

MORRIS

Say what?

AURA

Oh, nothing. Let's hurry. I can't wait.

52 EXT. PANDEMONIUM - NIGHT

52

It's the most lavish laid-out joint ever seen. A bold, red neon sign says "Pandemonium." There are three beautiful girl valets parking cars. KARL, a small Hispanic dude, oversees the door. He lets in the club who he wants. He criticizes the others something awful. They turn and walk away. Morris' limo approaches. Karl comes over to it and opens the door. He greets Morris.

KARL

Morris, how long has it been?  
Six hours?

(CONTINUED)

Morris looks uneasy. Karl sees Aura.

KARL

Damn, brother, what a lovely lady.  
The one last night... My God she  
was so fat she had to use a VCR  
for a beeper!

MORRIS

(very relaxed)

You're fired.

KARL

I'm fired? I'm fired? I quit!  
They shouldn't of let you people  
in the country in the first place.

MORRIS

(getting upset)

Let us in the country? Motherfucker,  
what history book did you read?  
Jerome, hook this punk up to my  
Porsche!

JEROME

The rollerskates?

MORRIS

The rollerskates.

AURA

I think I wanna go home.

Jerome quickly grabs a cursing, kicking Karl and drags him out of the scene. Morris extends his arm to Aura. They head inside the club. On the way out of the club is Mico and Levi. They immediately go ga-ga over Aura, who is by far the finest dame on the premises.

MORRIS

(beaming)

Well, what have we here? Crowd  
must be a little light at y'all's  
place, huh. Oh well... go get  
your boss and tell him to come  
see my new bracelet -- Aura.

He holds up Aura's arm. She snatches her hand away, obviously insulted.

MORRIS

(apologetic)

I'm sorry, baby, force of habit.  
I'm sorry.

(CONTINUED)

52 CONTINUED: (2) 52

He re-extends his arm, she takes it reluctantly and they go in.

MICO

Let's hit it.

Off they run into the night. The doors of Morris's joint open.

53 INT. PANDEMONIUM - NIGHT 53

Four women rush over to assist him. He plants a kiss on one of them. Aura is quite intrigued. One of the girls takes her wrap and escorts her to Morris's private table.

MORRIS

(ushering in Jerome)

Cue the band up for 'Love Machine.'  
Tell Jill she can sing it tonight.

JEROME

(smiling)

That oughta shake The Kid up a bit.  
Morris, you are truly a genius.

MORRIS

Yes.

54 EXT. STREET - NIGHT 54

Mico and Levi are running through the night briskly.

CUT TO:

55 EXT. WALL - NIGHT 55

Huffing and puffing, they finally reach The Kid who is busy adding the new lyrics to the wall of the club. The guys are giddy.

MICO

Kid, I think you need to come with us.

The Kid is angry.

THE KID

Where y'all been? Everybody left.

(CONTINUED)

55 CONTINUED:

55

LEVI

We were just making the rounds.  
 Uh, Morris has got a hot show going  
 tonight. We should check it out.

The Kid resumes painting.

THE KID

Ain't interested.

MICO

When you see what he's got with  
 him, you will be.

THE KID

Yeah, what?

LEVI

Your future wife, that's what.

THE KID

Oh?

MICO

Man, she could turn butter to  
 cream.

LEVI

Kid, we should go play at Morris's  
 and dog the place out.

The Kid drops his brush. He likes a challenge.

MICO

Revenge. Yes. Besides, somebody's  
 got to cop that Stella.

THE KID

Too fine, huh?

LEVI

She's three fine!

The Kid smiles.

THE KID

Let's go!

They all head off.

56 EXT. MELODY COOL'S CLUB - NIGHT

56 \*

As they run past Melody Cool's place, she shakes her  
 head.

(CONTINUED)

56 CONTINUED:

56

She overhears their threats. She looks up at the sky, then calls out.

MELODY

C'mon in, Tevin, it's gettin'  
ready to storm again.

Tevin hurries in.

57 EXT. WALL - NIGHT

57

The sound of THUNDER brings a drop of RAIN. One and then another until it begins to POUR. We see the wall as the rain washes away the new lyrics.

58 INT. PANDEMONIUM - NIGHT

58

The joint is alive. Morris is sitting with Aura, showering her with compliments and a constant flow of white wine. She's beginning to get a little tipsy. Jill comes by to refill the glasses. She is working for Morris as a waitress in his club. Morris lays three hundred dollar bills on her tray.

MORRIS

Next two weeks' advance. I like  
your style, honey.

JILL

Thank you, Mr. Day. Oh, by the  
way -- about my audition, I worked  
out something with the band. I'd  
like to...

MORRIS

Yeah, baby, I already told Jerome.  
This is your night.

JILL

(happy)  
Alright.

MORRIS

(turning to Aura)  
So, what do you write in your  
little book?

AURA

Poems.

MORRIS

Poems... about what?

(CONTINUED)

AURA  
(a bit sarcastically)

You.

Morris's eyes bulge.

AURA  
... And I, the sky, everything.

Aura changes the subject.

AURA  
You know, I'm sorry, maybe I did judge you wrong. It's just that I knew a man like you once. All he cared about was money and draws.

MORRIS  
Musta been a musician.

AURA  
You guessed it. You know, every night I would kneel down to say my prayers, he would say 'You better pray for a strong back cuz I'm knocking it out tonight, baby!' Needless to say, there's not much to share with a man like that. Still I'm forever searching for the spiritual substitute.

MORRIS  
For what?

AURA  
Sex. Oh, by the way, you have a lovely place.

MORRIS  
(continues, but his mind is steady on Aura)  
Yes, I have the best music, the best dancing girls and the best guest any club could have.

Aura blushes at the compliment.

MORRIS  
Me...

Aura's blush turns into a smirk.

Morris smiles and lifts his glass to toast.

(CONTINUED)

58 CONTINUED: (2)

58

Aura takes a long sip. She begins to brag. Wanting to feel "in," she's not too convincing.

AURA

I should warn you, my ex-boyfriend  
taught me how to drink.

Unbeknownst to her, Morris pours his wine behind his head to a kneeling Jerome who catches every drop and refills Aura's glass. Morris bends across the table to rap at Aura.

MORRIS

Three sexy! Baby, if I were a  
woman, I'd want to look just like  
you.

Aura bends across the table to rap at Morris.

AURA

(leaning close  
to Morris)

Come here, I have to ask you  
something. Do you believe in  
the hereafter? I'd like for you  
to read some of my poems.

She moves to Morris's ear and kisses it. Intoxicated, her guard goes down a bit. She is every bit as sexy as Morris had hoped. He actually blushes. Clearing his throat, he conducts his next move.

MORRIS

Ahem! My dear, this afternoon  
inspiration struck me like a  
thunderbolt. I have composed, in  
your honor, a masterpiece entitled  
'The Love Machine.'

Aura, fighting not to appear drunk, gets serious for a moment.

AURA

Love. There isn't a man alive  
who truly understands the word.

Morris signals Jerome under the table as Jerome crawls OUT OF the SCENE to the bandstand. Morris moves in for the kill.

MORRIS

I'm a man, I'm definitely alive  
and I would love to change your  
mind.

(CONTINUED)

58 CONTINUED: (3)

58

AURA  
 (unbuttoning a  
 few buttons)  
 Baby, my toys'll turn your body  
 out.

59 INT. PADEMONIUM - NIGHT

59

The Kid and all his band enter Morris's front door.

LEVI  
 That's her.

The Kid is shocked to see Aura sitting with Morris.

MICO  
 Just what I thought. Love at  
 first sight.

60 INT. PADEMONIUM - NIGHT

60

The band strikes up the intro to "The Love Machine."  
 On stage Jill wails the first line of the song. The  
 Kid sees Jill singing and, needless to say, he's  
 double-mad.

Aura and Morris are at the table. Aura smiles and says  
 to Morris right in time with Jill and the band.

AURA  
 (rapping)  
 I've got the toys to turn your body  
 out.  
 I've got the noise to make you  
 scream and shout.

MORRIS  
 (with Jerome acting  
 out every word)  
 Don't lie! You want some love  
 that'll make you cry. Seventeen  
 tongues licking from the neck  
 down, moving in a quick speed  
 circular motion 'round and 'round.  
 I can lick it like you like it.

The crowd screams its approval. Mico begins to groove  
 to the groove. The Kid just smiles. He's almost amused  
 by the irony. Jill sees The Kid and sings to him.

(CONTINUED)

60 CONTINUED:

60

JILL

I've got the toys to turn your  
body out  
I've got the noise to make you  
scream and shout.

Morris runs on stage to dance with The Time. Jill jumps on a table and the girls in the crowd gather around her. Backing her up, they chime in with the words pointing to The Kid and his crew.

GIRLS

The love machine'll take your body  
higher  
'Cuz if it don't then I know you're  
a liar.

The Kid and Aura's eyes meet. He has never seen a beauty as such. He looks at her and forgets all. They know they are meant for each other. Nothing could come between them. Not even Morris. The Kid begins to enjoy the song as much as the crowd does. Aura rolls her eyes at Morris's lewd suggestions. He grabs her hand and pulls her toward the door. She yanks free and jumps on a table. All the girls are rooting for her, she says the words once again drunkenly smiling at The Kid.

AURA

I've got the toys to turn your body  
out  
I've got the noise to make you  
scream and shout.

61 INT. PANDEMONIUM - NIGHT

61 \*

Morris pulls her from the table and they head out the door. Morris passes right by The Kid and doesn't even notice. But Aura does. The Kid is cool despite his real feelings. He only smiles. It's a smile she knows she will see again, and so she smiles back.

62 EXT. PANDEMONIUM - NIGHT

62

Jerome is waiting by the limo with two glasses of wine. Morris takes them, the bottle, and puts them and Aura into the limo.

MORRIS

Excuse me, darling, while I attend  
to one of my critics.

(CONTINUED)

62 CONTINUED:

62

Morris heads over to Karl, who has been tied by his wrists to the Porsche by a long rope.

MORRIS  
(checking the strength  
of the rope)

Now what was you saying 'bout my people?

The Kid meanwhile has approached the limo. Aura drops the window. They don't smile this time. They just look. The Kid opens his shirt to Aura and reveals one side of his chest. He takes her hand and puts it into his shirt. His chest is hot. She closes her eyes. The connection is cut off when Jerome shoves the Kid to the ground. Before he can get up to respond, Jerome is in the limo with the door locked. It quickly pulls into the street and makes a U-turn. Morris, meanwhile, is in the driver seat of the Porsche grinning devilishly at Karl.

KARL  
Please, Morris, I've never  
rollerskated before in my life.

MORRIS  
Well why put off 'til tomorrow,  
what you can do tonight?

Laughing, Morris floors it and drags Karl, who tries to gain his balance on the skates, down the street with the limo in pursuit.

LEVI  
(shaking his head  
in disgust)  
Man, that's jacked up!

T.C.  
Hey look!

63 EXT. KARL'S HOUSE - NIGHT

63

The Kid on a black and gold motorbike races after the two cars. Karl, screaming bloody murder as Morris starts gaining speed, is shocked when The Kid whips out a knife and cuts the rope. Karl does a flip onto the front lawn of his own house. His woman comes out holding their baby.

WIFE  
Karl, what happened?

(CONTINUED)

63 CONTINUED: 63

KARL  
(a bit shaken)  
Yeah, right, uh, well the boss was  
coming this way so he just dropped  
me off, you know?

64 INT. MORRIS'S LIMO - NIGHT 64  
Aura is passed out cold.

65 EXT. KARL'S HOUSE - NIGHT 65 \*  
The Kid speeds by Jerome on the passenger side in front  
and flips him the finger. \*

CUT TO:

66 INT. MORRIS'S LIMO - NIGHT 66

JEROME  
Mamma!

67 EXT. KARL'S HOUSE - NIGHT 67  
The Kid ROARS off.

68 EXT. PANDEMONIUM - ESTABLISHING SHOT - NIGHT 68

69 INT. MORRIS'S LIVING ROOM - NIGHT 69

It's dark. It seems empty. A KICK DRUM PULSES very  
snakelike over a syncopated TAMBOURINE. Jerome's face,  
lit only by the candle he is carrying, appears first.  
He brings it to the table next to the couch that Morris  
has Aura on. She is very drunk. She mumbles something  
but her speech is too slurred to understand.

MORRIS  
Don't worry, baby. Just let  
Morris take care of everything.

As he gives her another sip of wine, Jerome sits down  
next to them. Morris clicks on the strobe light that  
sits on the coffee table. It flashes like an old silent  
movie.

(CONTINUED)

MORRIS

(swooning over  
Aura's beauty)

Jerome, throw away my data bank.  
This is a number one. She ain't  
like no other cutie. This is  
marrying material.

JEROME

(whispering)

What'cha gonna do, man?

MORRIS

(whispering)

Oh, I'm not gonna take it, I just  
want her to go to sleep, then when  
she wakes up, she'll fall in love  
with the first face she sees.

\*

AURA

(drunkenly mimicking  
Morris)

I'll fall in love with the first  
face I see. Hiccup!

MORRIS

Jerome, fill this glass up. Our  
house guest is thirsty.

As Jerome leaves, Morris repeats his prediction.

MORRIS

The first face she sees. Although,  
one kiss can't hurt the process.

Morris can't resist. Off goes the strobe and he plants  
a kiss on Aura.

70 EXT. PANDEMONIUM - NIGHT

70

The Kid, on his motorbike, pulls up to the club. He  
looks around, then heads inside.

\*

71 INT. MORRIS'S LIVING ROOM - NIGHT

71

Deep in the kiss we see The Kid in the shadows tiptoeing  
quietly toward the couch. He blows out the candle and  
again the room is black.

MORRIS

Jerome. Get a match, the candle  
went out.

(CONTINUED)

71 CONTINUED:

71

Jerome doesn't answer.

MORRIS

Jerome? Damn!

We hear MORRIS RISE to get the candles himself. We hear FAINT GROANS from AURA.

72 EXT. PANDEMONIUM - NIGHT

72

The Kid is followed by T.C., Mico and Levi. Carrying Aura, they all head toward the motorbike parked out front. The Kid has stolen Aura and now Jerome and Morris are alone.

73 INT. MORRIS'S LIVING ROOM - NIGHT

73

JEROME (O.S.)

Morris, whatcha doing, man, as if I don't know. Heh, heh. Aura, I've got some wine for you, darlin'. Open wide.

MORRIS (O.S.)

(approaching the couch)

Jerome, where's the matches, man? Ow! Shit, it's dark in here!

We hear SOUNDS as MORRIS SITS BACK down on the couch. Hands start groping as Jerome loses his cool.

JEROME (O.S.)

Man, Morris, I can't take it anymore. Lemme just feel her chest one time, come on.

MORRIS GASPS as a hand goes across his chest. There is dead silence now. Then there is CHAOTIC noise of CHAIRS and TABLES FALLING from the two of them trying to get to a light switch. Two lights go on at once. They stare at each other in silence. Finally they both scream. Morris runs to the bathroom to throw up and Jerome just faints. The notion of the two of them together "that way" is too much for them to bear.

DISSOLVE TO:

74 INT. GLAM SLAM - NIGHT 74

The Kid taking Aura to his club onto the stage and down the trapdoor to his bedroom.

75 INT. KID'S BEDROOM - NIGHT 75 \*

There he tucks her very cozily into his bed.

DISSOLVE TO:

76 INT. THE KID'S BEDROOM - MORNING 76

Morning light shines in through the ceiling. Aura stirs a bit waking The Kid, who is asleep at the foot of the bed. He crawls on the bed until he is directly over Aura. Her eyes open. She is even prettier to him the morning after.

AURA

I'll fall in love with the first  
face I see.

The Kid smiles and crawls off the bed and picks up a heart-shaped pad, where he draws a hangman. He has already marked off four empty spaces reserved for letters. Aura, like a child, gets excited at this game. She loses and The Kid "hangs" her and fills in the blanks. He shows her the word. It says: MINE.

AURA

(puzzled)

What?

The Kid points to Aura, then to the word on the pad.

AURA

No, baby.

She points to the sky.

AURA

His.

They take a moment to study each other. It's a long look. Then Aura challenges The Kid.

AURA

Talk.

The Kid smiles and shakes his head "no." He likes this game. She doesn't.

(CONTINUED)

AURA

What's the matter? Ain't got  
nothing to say?

His smile leaves. Rising from the bed she starts to look around. She walks over to the keyboard and picks up one of the lyric sheets situated on the stand.

INSERT

REVEALS the TITLE -- "GOD IS ALIVE."

BACK TO SCENE

She reads the lyrics. She hears a voice singing the words --

VOICE (V.O.)

News is comin' like a dog in heat.  
He's lookin' for soldiers with  
strong feet.  
That can dance all over whoever  
can't say  
His name. God is alive, this is  
not a game.

She turns to The Kid. He is sitting very calmly watching her. She picks up another song and yet another one. Pages and pages. She is amazed by the quantity. Every one is about spirituality. She turns to The Kid.

AURA

You?

She begins to say something, then puts down the music and changes her thought.

AURA

You won't ever lose.

She says it as if everything she was lookin' for in a mate might possibly be embodied in The Kid. He comes over to her and wipes a tear from her cheek.

AURA

You shouldn't get too close to me.  
I'm not gonna be here... very...  
long --

Then he very curiously begins to unbutton her blouse. She's not ready for this action. She pushes his hand away.

(CONTINUED)

76 CONTINUED: (2)

76

AURA

So, which way out?

The Kid points upward. Aura climbs the ladder and heads out of the place.

77 INT. GLAM SLAM - MORNING

77 \*

Aura leaves the club. The Kid is upset with himself. He gambled and lost. The front door opens and Aura walks back in. Strangely, she has a rope and she's tying a noose on the end. She goes up the ramp to the balcony and drops the noose over the support beam and directly in front of his face. They look for a second at one another and The Kid knows that he has to obey. He places the noose around his neck. Aura whips out a Magic Marker and makes six dashes on the wall. She points to The Kid who takes his first guess.

THE KID

'A.'

Aura shakes her head no and yanks on the rope to make the noose tighter. The Kid coughs, and guesses again.

THE KID

'B.'

Another wrong guess and the Aura kicks a chair over to him. He reluctantly stands on it. She taps the wall fiercely signaling The Kid to try again.

THE KID

'C.'

Nope. This time Aura goes over to The Kid and shakes her head no. The Kid is angry. He doesn't like this game.

THE KID

(shouting)

'D!'

With that final wrong guess Aura kicks the chair from under The Kid and his feet dangle and he begins to choke. Violently he grabs for the noose to free himself. Aura gives him the chair so that he can loosen the noose and get free. She pulls the rope from the foundation and using it as a leash takes The Kid over to the six empty spaces and fills them in. She writes:

LOVE ME

(CONTINUED)

77 CONTINUED: 77

Returning her marker to her back pocket she leads The Kid, by the rope, out the back of the club.

78 EXT. WALL - DAY 78

All the lyrics have washed away. The Kid is embarrassed. She dips the brush and hands it to him. She points to the wall for him to begin again. He obeys. As he writes, he begins to drift away.

DISSOLVE TO:

79 EXT. WALL - NIGHT 79

Many stars fill the sky. The Kid looks tired. The lyrics on the wall are jumbled with many things crossed out or painted over. In short, the wall is a mess.

AURA

Ever been inside Morris's club?  
It's really pretty.

THE KID

The outside's kickin' but ain't  
nothin' going on inside. Maybe  
one day... uh, I don't know, at  
one time I had all that. I was  
just looking for something else...  
I was just looking for... more.

AURA

Psst.

The Kid turns to her.

She motions for him to come to her. He does so. She motions him closer. He puckers for a kiss but she hugs him instead. From the onset, The Kid knows this is no ordinary hug. A gust of wind revs up and blows all the trash all around the back alley. The Kid kisses Aura's neck and she embraces him tighter. She hugs him with her whole body and he loves it. Street lights flicker painting patterns on their bodies. Electric this is and only of the soul.

DISSOLVE TO:

80 EXT. WALL - NIGHT 80 \*

The Kid is lying on the ground alone. He awakens to find Aura has gone.

(CONTINUED)

80 CONTINUED:

80

He looks to the wall and smiles in delight at what he sees. On the wall is a half-finished song. And lines are marked off for The Kid to fill in. It's signed:

\*

U won't ever lose.

81 INT. PANDEMONIUM - DAY

81

Jesse and Monte are playing pool. Morris is sitting at his round table pitching a bitch. He is upset about everything. Robin is busy filing her nails and mumbling something about no good, thug musicians.

MORRIS

(on the phone)

I don't care if you are the mayor.  
I told you, I'll give you your  
money when I got it to give you.  
You just make sure you keep the  
police off my block.

Morris hangs up. Robin, angry, starts winding up on Morris.

ROBIN

How come you dogged me last night?

MORRIS

I told you we were talkin' about  
business thangs --

ROBIN

You were talkin' 'bout the wild  
thang. That's what you was talkin'  
about.

MORRIS

Grace --

Jerome arrives.

JEROME

George grabbed 19 five last  
night, Mo. We made a killing!

MORRIS

Why don't you give me a break on  
that noise. I know what he made.

JEROME

I'm just trying to bring you good  
news, cousin.

(CONTINUED)

MORRIS

Yeah, well I didn't rattle your cage, alright? Now where's Jimmy and Terry?

JEROME

They'll be here any minute, Mo. Relax.

MORRIS

They're late, dock 'em! 100 each and don't tell me to relax, boy. Ya'all think that running 7 Corners is easy? I got city officials on my ass night and day. The fire marshall, the mayor, everybody!

JEROME

You're just mad 'cuz of what happened last night.

MORRIS

It ain't about mad, it's about discipline. Listen, Cash, my family never had anything and I aim to keep what it is I got. Understand?

JEROME

Yeah, well you better stop cursing me!

MORRIS

(rising from his desk)

Oh, you bad now, huh. You wanna try me?

Jerome sticks out his chest answering the challenge. They both reach in their pockets.

MORRIS

Then let's go.

At the same time they both start counting bills out on the table. Much to their surprise, they have exactly the same amount of cash. Morris grins as he remembers his "secret emergency stash." Hidden within the heel of his Stacey Adams shoe, is an extra three hundred dollars. He slaps it on the table and thus is the winner. All the money now belongs to him.

(CONTINUED)

81 CONTINUED: (2)

81

MORRIS

Now, if you don't mind, would you go to the bridge and find my Stella. And buy her some clothes. I want her to look nice tonight.

Jimmy and Terry walk in.

MORRIS

(sarcastically)

Uh, what time is it?

JIMMY

(out of breath)

Yeah, we're late. Sorry, but you'll never guess who's coming to dinner. The Kid!

MORRIS

What?

TERRY

Yeah, he said he's got a proposition for you.

MORRIS

(getting riled)

Proposition? Jesse, hand me one of them pool cues so I can...

82 INT. PANDEMONIUM - NIGHT

82

Just then the door swings open and The Kid is standing all alone singing at the top of his lungs. Nothing in particular just anything as long as it's loud. Morris' eyes bulge at this intrusion. All the band members are in shock. When the screaming stops. Morris speaks.

MORRIS

What is your main problem?

THE KID

I wanna battle two tonight.

Morris laughs. All the rest join right in. When the laughing stops, Morris rises and walks slowly around the room.

MORRIS

Honey, don't you know who I am?

Monte nervously approaches The Kid.

(CONTINUED)

MONTE

Lemme show him, Morris, lemme...

His words are cut off by a backhand slap from The Kid. Before The Kid can get another one in, Jellybean, all 6'3" worth of him, comes through the door and bear hugs him. Monte pulls The Kid's hair and they take him to Morris.

MORRIS

You can't battle me, son! You're still wet behind the ears!

Morris nods to Terry, who is walking by, drinking a soda. Terry throws the remainder in The Kid's face and keeps walking.

MORRIS

You still got the pricetag on ya!  
Don't you know who I am? I wrote the book!

With Jellybean and Monte holding The Kid steady and the rest of the band chiming in like deacons, Morris commences into a sermon.

MORRIS

I cook young brothers like you!  
And then spit out the seeds!  
I don't need you. I'm the one that  
you need!  
I took you in when you were down  
and out.  
I gave you money, now you think  
you got clout.  
You can't battle me, baby.  
I'll kick your little ass.  
I'll have you runnin' home to  
Mamma good and plenty fast.  
Oh, by the way, when's she gettin'  
out of the nut house?

The Kid tries to break free but to no avail.

MORRIS

I hope soon, you know I miss those  
back rubs.

The Kid stops struggling. Instead we see him stare directly into Morris' eyes. Morris stares back. Silence is thick.

MORRIS

Get him outa here.

(CONTINUED)

82 CONTINUED: (2)

82

The fellas drag The Kid toward the door.

THE KID

Morris, don't be afraid. Battle me. I'll be back at eleven and if you and your crew can whoop mine, I take the club lock, keys and all. But if not, it's yours and I work for you. Down?

Morris spins around once, then turns to The Kid.

MORRIS

(shouting)

Down! Now get out.

The Kid leaves.

MORRIS

Alright, everybody on stage, we got some sauce to boil!

83 EXT. STREET - NIGHT

83

The Kid walks down the street. All of the songs he has written thus far flash in his mind. All of the images -- words, pen to paper. Treble clefs, the dancing chords, Aura, everything. One mass cacophony of pictures and sound. He needs a killer song to beat Morris. He needs Aura but he sees only revenge. Unbeknownst to The Kid, Aura is walking right behind him. She circles him once and then again, trying to get his attention. No response. She circles again, this time it is no longer Aura. It's Jill. She walks beside The Kid. He acts as if he doesn't see her.

JILL

Hi.

The Kid ignores her.

JILL

Oh Kid, why don't you just let Morris give you a job and be done with it.

The Kid gives Jill an evil stare.

JILL

Listen, Kid, he's runnin' thangs and he's doin' a pretty damn good job of it.

(CONTINUED)

83 CONTINUED:

83

THE KID

Nobody runs me -- but me!

Jill's mad and she lets The Kid have it.

JILL

Where do you get off being so self-righteous? What does it get you? Nothing! You're still afraid. Afraid to face up to the fact that the most important thing on this earth is not you. Take a look around you, Kid. There's others here too, right? I woulda been your woman and proud of it. But you never shared anything with me. I'm just trying to get over and you should be too. Can I interest you in a membership on the planet earth?

The Kid smiles a strange smile and walks away. Jill shouts after him.

JILL

Wake up, little baby. Nothing comes to dreamers but dreams.

Her WORDS ECHO.

DISSOLVE TO:

84 INT. PANDEMONIUM - NIGHT

84

The joint is rockin'. Morris is on stage with The Time whipping out a hot number. Aura is at the table drinking wine with Jerome or so Jerome thinks. She is only pretending while Jerome is getting plowed. Aura starts picking his brain.

AURA

Jerome, what goes on at The Kid's club?

JEROME

Yoump! Beyond the valley of the weird. Spiritual man, whoo!

AURA

I'd like to go.

(CONTINUED)

84 CONTINUED:

84

JEROME

You better not set nary a pump in  
that place.

AURA

Oh yeah, why not?

Jerome looks to Morris who is steady mugging on the stage. Aura gives Morris a fake smile. Toasting her glass to Jerome, she waits until he takes a long sip and she tosses her wine over her shoulder behind the booth.

85 EXT. PANDEMONIUM - NIGHT

85

The Kid and his crew are coming down the street. Dressed in stage gear, they look like a futuristic army. It appears as though they are pulling all the stops this time. Cowboy, at The Kid's instructions is putting plastic explosives at various places in the street, rigging them to go off when the music starts.

86 INT. PANDEMONIUM - NIGHT

86

The song comes to a rockin' end and the place goes crazy. This is Mico's cue. He cracks the front door just enough to let the sound in.

THE KID

1, 2, 1, 2, 3, 4!

MUSIC STARTS: "TICK, TICK, BANG."

Morris is leaving the stage to check it out. Everyone follows Morris to the front door.

87 EXT. PANDEMONIUM - NIGHT

87

They are all shocked. The Kid and his whole band are lying face down in the street playing harder than they've ever played before. Morris is aghast to find out that the words are about ejaculation. Yes.

All over Aura. She is intrigued by The Kid's bravado. Morris is not. All the while Jimmy is sampling the song's beat. Pyro explodes in the street to "cosign" The Kid's lyrics. The crowd seems amused but don't really get into it like they should. They're almost waiting for Morris' reply. The Kid ends the song.

88 EXT. PANDEMONIUM - NIGHT

88

Jimmy revs it up again with The Time backing him. It's louder and funkier. Robin comes in with a rap and points it to Aura.

ROBIN

(big-time jealous)

When you're the other woman you  
break a cardinal sin wondering  
how it coulda and how it shoulda  
been.

Aura just ignores her. While Aura's eyes become locked with The Kid's, Morris is starting to get angry. Robin keeps singing and everything is getting chaotic. The Kid's band is shocked by Morris's band's ability to play their music better than them, just by sampling it. They walk out on The Kid and he is alone. He shrugs his shoulder to Aura who shakes her head in disgust. Morris has had enough. Like a tornado that comes to a halt, Morris' voice centers everything.

89 EXT. PANDEMONIUM - NIGHT

89

MORRIS

That's it! School's in! This is  
my house and I say -- shake!

MUSIC: "SHAKE!"

The Time kick it on the one. The song is a mixture of rock and hard funk and the audience loves it. The crowd parties so hearty, the door seems to shut by itself on The Kid. The Kid has lost, and his face shows it.

90 INT. PANDEMONIUM - NIGHT

90

Morris declares on the mic:

MORRIS

Whoever battles me, better bring  
an army!

THE TIME

You got to bring an army, sho  
nuff!

The song ends and the lights fade.

91 INT. PANDEMONIUM CONTROL BOOTH - NIGHT

91

At the controls of the spotlight is none other than Aura. Her head goes down. She doesn't want to help Morris but The Kid is losing his center. She has no choice.

92 EXT. PANDEMONIUM - NIGHT

92

The Kid is alone in the street. All his band members are gone. PARTY SOUNDS pour from the club. He has reached his bottom. Across the corner, the door to Melody Cool's place opens and Tevin peers out once again.

Uplifting ORGAN MUSIC once again comes from within the club, but it does little to lift The Kid's spirits. Tevin beckons for him to come into Melody Cool's place. The Kid rises, but instead, dragging his guitar, he turns and walks lonely down the street. Melody comes out.

MELODY

Kid! Don't, baby. Come back,  
please!

93 EXT. PANDEMONIUM - ANOTHER ANGLE - NIGHT

93

The guitar from "The Question of You" rings through the night. In a --

LONG SHOT - THE KID

throws his guitar through a WINDOW. He jumps on his BIKE, kicks it in gear and BURNS down the street.

MELODY

Kid!

Aura runs out of the Pandemonium and calls out to Melody.

AURA

It's okay. I know where he's  
going.

She chases after him.

94 INT. PANDEMONIUM - NIGHT

94

The party's still going on.

CUT TO:

95 INT. MORRIS'S LIVING ROOM

95

Morris is alone with Robin.

(CONTINUED)

ROBIN

So what's up with you and this half-and-half bitch. Am I number one or two? Tell me now, 'cuz I don't really need this shit, baby!

MORRIS

You better put some treble on that tone, Grace, or you gonna be pulling some Stacy Adams out of your ass!

Robin undoes her jumpsuit. It falls all the way down her body to reveal her chainlink underwear. Morris's nose is directly between Robin's breasts.

ROBIN

Who's built the best?

MORRIS

(taken aback)

Ahem.

Robin backs away and clicks on the strobe light that bathes her in a freaky silhouette.

ROBIN

Speak up, baby! Tell me what you want.

MORRIS

Take it off, Stella.

Yet another and another piece of clothing comes off until she's virtually naked save for her mirrored chrome pumps. Morris can't resist. He gets comfortable in his chair and prepares for a show.

MORRIS

(to Robin)

Rap to me, darlin'.

ROBIN

(pushing play on the keyboard sampler)

I won't be number five and I won't be number four  
Cuz baby, I'm the fiercest on all the dance floors.  
My only name is power 'cuz this is what I got.

(MORE)

(CONTINUED)

95 CONTINUED: (2)

95

ROBIN (CONT'D)

If you try to love another -- huh!  
 I think not.  
 I won't be number three and I  
 won't be number two.  
 Look at this body, baby and don't  
 cha be no fool.  
 I'll be your number one... or I'll  
 be nothing at all!

MORRIS

(to himself)

Oh lawd. Decisions, decisions.  
 What is a man to do?

Morris stops the computer and reaches for the light  
 switch.

MORRIS

We'll be right back after a  
 commercial break.

The room goes dark.

96 EXT. CITY STREET - NIGHT

96

The Kid is whipping through the streets around a corner.  
 A HORN HONKS loudly as he almost causes an accident.

DISSOLVE TO:

97 EXT. GRAFFITI BRIDGE - NIGHT

97

The Kid is leaning over the edge of the bridge dropping  
 stones off into the water. Aura approaches quietly. She  
 startles him by placing a framed portrait of a child on  
 the edge of the bridge. The Kid is confused.

AURA

His name's Tinondre. He lives  
 with his father's family. The  
 court said I wasn't a fit mother.  
 Maybe I'm not, who knows. But  
 Tinondre still loves me. Don't  
 you, honey?

Aura kisses her baby's picture.

AURA

(imitating Tinondre's  
 voice)

Yes, Mommy.

(CONTINUED)

THE KID

How old?

Aura holds up the picture to The Kid.

AURA  
(in Tinondre's  
voice)

Five. Wanna see where I live?

The Kid hops on his bike.

THE KID

Yeah, sure. Get on.

AURA

No, down here.

Aura steps down the slope near the stream. Much to The Kid's surprise and dismay -- Aura's residence consists of a cardboard box and a blanket. The Kid takes a deep breath. He can't fight the tears. He almost becomes ill.

AURA

Hey man, it's alright. This summer's been real warm. Besides, this is by my own design. It's alright. I'm dealin' with it, you know.

Aura finally says what she really wanted to.

AURA

You gonna win, kid. Don't give up.  
Don't ever give up.

The Kid is lost for words. They head up the slope.

98 EXT. MELODY COOL'S CLUB - NIGHT

98 \*

The Kid and Aura pull up to Melody Cool's place and Aura gets off the bike. The Kid looks across the street to his place and notices that his band is leaving with their instruments. They look sad as they leave.

\*

THE KID

(to Aura)

Hang here, I'll be right back.

Melody comes out from her joint and gives Aura a hug. Aura wants to go with The Kid.

(CONTINUED)

98 CONTINUED:

98

## MELODY

Come on, darlin'. You can't help  
him now.

Aura obeys and goes in the club.

99 INT. GLAM SLAM - NIGHT

99

The Kid runs past his band into the Glam Slam. He looks over his "world" -- the letters on the wall "LOVE ME," all the murals. T.C. walks out from behind the DJ booth and just shakes his head. All his records in hand, he starts to leave. He turns to The Kid.

## T.C.

I didn't even get a chance to rap.

100 INT. KID'S BEDROOM - NIGHT

100

The Kid is finishing off another imaginary letter to his father:

## THE KID (V.O.)

Dear Dad, things didn't turn out quite like I wanted them to. Sometimes I feel like I'm gonna explode. Now, I think I know why you did what you did. Although I don't think it's right, for the first time I feel... sympathy.

CRASHING sounds startle The Kid who races up the ladder to find out what's going on.

101 INT. GLAM SLAM - NIGHT

101

Jimmy, Terry, Monte and Jellybean have wrecked the club. Torn down all that personalizes the place. Jellybean kicks in the bass drum and replaces a head on it that reads "THE TIME." Monte takes a paint roller and streaks the wall with the color red. The Time's favorite. Anger fills The Kid's eyes. He runs out the back exit.

102 EXT. WALL - NIGHT

102

Down the fire escape The Kid goes. He looks in horror at the empty red wall that once held his lyrics. Graffiti scrawled in yellow letters spell out The Kid's fate -- "THE TIME RULES." He turns and looks across the street.

103 EXT. CLINTON'S HOUSE - NIGHT 103

George, the owner of Clinton's house, is being forced out of the building by Morris' gang. Terry and Jellybean have George's guard restrained and Jimmy Jam is holding out a pen for George to sign the lease over to Morris. The Kid and George make eye contact. The Kid looks in pity as George signs the lease.

MUSIC: "GOD IS ALIVE."

MUSIC is coming from Melody Cool's.

104 EXT. MELODY COOL'S CLUB - NIGHT 104

Melody is singing "God Is Alive." The Kid sees Aura standing in the doorway of Melody Cool's.

AURA  
(calling out to  
The Kid)  
It's true, Kid. You won't ever  
lose.

Aura runs into the street toward The Kid. Melody reaches out to stop her but does not succeed.

105 EXT. CLINTON'S HOUSE - NIGHT 105

With all the confusion going on, George's guard has broken free and pushed Terry into Jellybean. Chaos breaks out. The Guard runs for his Jeep. Jimmy drops the lease and George picks it up.

106 EXT. CLINTON'S HOUSE - NIGHT 106

The Guard, GUNNING the JEEP, swerves out into the street at top speed.

107 EXT. CLINTON'S HOUSE - NIGHT 107

The Guard loses control of the Jeep.

108 EXT. CLINTON'S HOUSE - NIGHT 108

The Kid screams to Aura who is directly in the path of the Jeep.

THE KID

No!!!

- 109 EXT. GLAM SLAM - NIGHT 109
- The Jeep hits her and she falls to the ground. The Kid covers his face. Morris and Robin come running out, half-dressed, to her aid.
- MORRIS  
(to Robin)  
Get an ambulance, quick!
- 110 EXT. GLAM SLAM - NIGHT 110
- The JEEP CRASHES into the Glam Slam and bursts into flames.
- 111 EXT. CLINTON'S HOUSE - NIGHT 111
- People scatter.
- 112 EXT. GLAM SLAM - NIGHT 112
- George smiles and rips up the lease. The ambulance whips by. Robin and the attendants put Aura into the vehicle.
- 113 EXT. CLINTON'S HOUSE - NIGHT 113
- Another attendant pulls the guard from the burning Jeep. The attendants rush him to the ambulance, then ROAR OFF.
- 114 EXT. WALL - NIGHT 114
- Morris heads directly to The Kid who seems in shock by all of this. Morris slams him into the red wall screaming.
- MORRIS  
This is your fault. That was my woman and you been creepin' behind my back!
- THE KID  
(angry)  
No! That's not true.
- MORRIS  
Motherfucker, don't lie to me!
- Just then a burst of THUNDER and lightning and the sound of a voice. It's Melody Cool's voice.

(CONTINUED)

MELODY

Stop!

At first people don't respond. Melody raises her volume.

MELODY

I said, stop!

All chaos ceases. The feeling of respect comes over The Kid when Melody Cool shows her face, which is very rare.

FEMALE ONLOOKER

Be cool, ya'll. Melody's here.

MELODY

Has everybody lost their minds?  
How we gonna get anywhere killin'  
one another? We need to be  
helpin' one another. You!

She points to The Kid.

MELODY

Who are you?

The Kid doesn't answer.

MELODY

Walkin' 'round talkin' 'bout  
savin' souls, when you got enough  
trouble tryin' to save your own!  
And you!

She points to Morris.

MELODY

Who are you, walkin' 'round  
tellin' everybody what to do? I  
been layin' low, respectin'  
Billy's dyin' wishes but when you  
start Bogartin' me and George,  
you messin' with the food on our  
dishes.

MALE ONLOOKER

Read him, girl. Read him!

Morris is unmoved.

MORRIS

Jimmy and Terry, what time is it?

JIMMY AND TERRY

It's chillin' time.

(CONTINUED)

114 CONTINUED: (2)

114

MORRIS

It's chillin' time. Melody get  
back in your club before I take  
it too.

There is a moment of tension in the street. Morris is  
walking on thin ice messin' with Melody or George. They  
are the elders. Everyone is uneasy.

THE KID

(looking to Melody)

Who are you?

Melody smiles and with one nod Tevin runs back inside  
the club to hook up the BLASTER. Melody swings her arms  
and screams. A SOUND so loud comes from inside her  
club, everyone jumps back in amazement. With another  
wave of her arms, Melody Cool launches full volume into  
a song.

115 EXT. GLAM SLAM - NIGHT

115

MUSIC: "MELODY COOL"

MELODY

They call me Melody Cool.  
I was here long before you.  
If you're good I will love you,  
But I'm nobody's fool -- I'm  
Melody Cool.

Morris plays unimpressed. So Melody cues her four  
gospel singers to come out into the street and get busy  
one time. The Kid backs Melody.

MELODY

When I was born there were tidal  
waves,  
Whole town went under, nobody was  
saved.  
At every funeral it rained  
everytime I sang Melody Cool.

MALE ONLOOKER

Can't nobody mess with Melody.  
Go on, girl.

Morris is getting riled.

- 116 EXT. MELODY COOL'S CLUB - NIGHT 116 \*
- MORRIS  
Fellas, get the shit! Let's show  
'em who's runnin' 7 Corners!
- They head off down the street.
- 117 EXT. 7 CORNERS ROOFTOP - NIGHT 117
- The Kid's band has been setting up gear on the roof of the building across the Glam Slam. They wave to The Kid as Melody continues.
- 118 EXT. MELODY COOL'S CLUB - NIGHT 118 \*
- MELODY  
Everybody's talkin' 'bout savin'  
souls,  
When they got enough trouble  
tryin' to save their own.
- 119 EXT. WALL - NIGHT 119 \*
- Jill taps The Kid on the shoulder and he turns to the red wall. Jill holds the can of paint for The Kid while he puts new lyrics on the wall.
- 120 EXT. WALL - NIGHT 120
- The wall now has new lyrics written on it. They are the completed lyrics to a song... The Kid takes the brush from Jill and climbs the ladder and writes the title "Still Would Stand All Time." Melody's music very smoothly comes to a pause. With the addition of the title, the wall itself seems to glow.
- 121 EXT. MELODY COOL'S CLUB - NIGHT 121 \*
- There comes a beautiful peace amongst the people of 7 Corners. That peace is shattered with the downbeat of The Time coming down the street.
- \*
- The Time is on a flatbed truck, complete with the drums, amps and keyboards. Morris leads the pack, screaming.
- MORRIS  
What time is it?!

(CONTINUED)

121 CONTINUED: 121

Some of the people cheer but there is a definite sense of change going on here. The same people who used to back Morris now oppose him. Morris spits the lyrics.

122 EXT. MELODY COOL'S CLUB - NIGHT 122

MORRIS

(to the crowd)

I know I said I love you, I know  
I said I needed you.

I know I said that I'd be here  
always but what

I didn't tell is that this year  
the latest fashion

Is to lie in the heat of passion.

With his band backing him, The Kid sings over the music.

THE KID

People tell us what we want to  
hear,

This time the tables have turned,  
This time we're the one that's  
building

Fires instead of getting burned.

The streets echo with the sound of Morris's laughter.

THE KID

This year the latest fashion is to  
lie in the heat of passion.

MELODY COOL

C'mon, Kid, let's show that sucker  
the real truth.

The Kid cues Cowboy who starts a SCRATCH and The Kid begins to rap. The crowd loves it and it looks like The Kid is winning.

Morris is unmoved. With Jerome, he does a barrage of dance moves and the crowd chants, "Go Morris, Go Morris." Little they do seem to discourage The Kid. Him and his band match The Time blow for blow. The song ends and The Kid looks to Morris.

THE KID

Are you finished?

MORRIS

Your music will never change  
anybody.

123 EXT. MELODY COOL'S CLUB - NIGHT

123 \*

Robin arrives in the ambulance. She runs to Morris and takes his hand. Morris has a hopeful look in his eyes but Robin is crying. Her head goes down and Morris knows that Aura has died. Morris cannot move. He just can't believe it.

All of his fight is gone. It's as though it left with Aura's spirit. Jerome tries to console him, but Robin backs him away. Morris has never been so alone.

Jill goes to all the band members and places music on their stands.

\*

124 EXT. MELODY COOL'S CLUB - NIGHT

124 \*

The Kid in silhouette, brings in the downbeat to "Still Would Stand All Time." The sound is majestic and slow. The crowd becomes transfixed.

MUSIC: "STILL WOULD STAND ALL TIME"

THE KID

(singing)

No one man will be ruler,  
therefore love will rule us all.  
Still would stand all hate around  
us.  
Still would stand all time.

MORRIS

(to the sky)

Why? Why?

With every chorus Morris seems to get another answer. And the answers are coming from inside himself. Maybe Aura's dying was the only thing that could make a man so powerful stop fighting. No one could beat Morris until Morris himself stopped fighting. As the song comes to a close, peace and serenity come with it. Morris and The Kid's eyes meet. The battle is over and they both know it. Morris steps down from the flatbed and The Kid climbs down from the roof. They meet in the middle of 7 Corners and Morris extends his hand first. A wonderful show of strength. The Kid takes it and they embrace.

125 EXT. MELODY COOL'S CLUB - NIGHT

125

The Kid's band kick in "Graffiti Bridge" and everyone in the street begins to sing. The song sounds sad because of what has happened. It becomes a song of hope and strength to continue on.

(CONTINUED)

125 CONTINUED:

125

MUSIC: "GRAFFITI BRIDGE"

MELODY, THE KID, GEORGE & TEVIN  
Everybody's lookin' for love.

MELODY  
The love of a boy.

GEORGE  
The love of a girl.

THE KID & TEVIN  
The love that comes from a warm  
heart in a cold, cold world.

ALL  
Everybody's lookin' for Graffiti  
Bridge.  
Everybody's lookin' for love.

126 EXT. GLAM SLAM - NIGHT

126 \*

Melody Cool, tired and worn, is sitting on the curb by herself. The Kid comes over and sits down next to her. The Kid is choked up. He has trouble with the words.

THE KID  
Melody... How do I...

MELODY COOL  
Don't worry, the Lord'll take care  
of everything.

THE KID  
But she...

MELODY COOL  
Trust. That was just his way. I  
don't know how you and Morris  
would have ever stopped fighting  
otherwise. We have to look for  
the good in everything.

THE KID  
You think life will really be  
better here now?

MELODY COOL  
If we want it to be. Do you?

The Kid nods his head.

THE KID  
Yeah.

(CONTINUED)

126 CONTINUED:

126

He gets up and heads back across the street. Melody Cool stands and waves goodbye.

MELODY

Way to go, Kid.

127 EXT. WALL - NIGHT

127

The Kid walks back behind the Glam Slam and takes one last look at the wall. He says the words to himself.

THE KID

It's just around the corner.

He looks by the side of the wall and for a brief moment he thinks that Aura is standing there. But she couldn't be. A gust of wind blows a single white feather down onto the ground -- The Kid picks it up and smiles.

FADE OUT.

THE END

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