

'HEARTS OF FIRE'

BY

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1. EXT. A TURNPIKE INTERCHANGE. DUSK:

On the Pennsylvania Turnpike. Four toll booths. A uniformed woman in each. Cars bumper to bumper at the booths.

The first woman -- in her 40s, tired, worn. A car drives up to the booth, stops. The driver hands her a ticket and some money she takes the ticket and the money without even looking at the driver, says: "Thank you".

The second woman in another booth. Just as worn out, behaviour just as robotised.

The third woman in another booth. PENNY is young, 21, good-looking, but looks just as worn.

The fourth woman -- young, 19. MOLLY MCGUIRE. Attractive, but not cut-out gorgeous. As she takes the ticket and the money and says "Thank you" she looks just as worn as the others. But with a difference. A CASSETTE PLAYER next to her blasts a James Colt rock song: "The Other Side of Love."

One driver, then another. We STAY on her. She keeps mouthing the words to the song as she takes tickets and money. Then she stops, stares at something in her hand.

CLOSE UP ... A NOTE.

It says, in big, bold letters: "STICK 'EM UP".

2. INT. THE TOLL BOOTH.

She looks up. A HELMETED FIGURE sits atop a black Harley. He wears black denim jacket, jeans. The helmet completely covers his face; we can't see him. She gapes at him, then ...

MOLLY

You shittin' me?

You gotta be shittin' me!

He unbuttons his jacket. We see the butt of a gun sticking out of his belt.

A BEAT. She looks at the gun, and then she starts taking cash out of her drawer.

THE MAN

It sucks.

2. CONTINUED

MOLLY  
(scared)  
What?

THE MAN  
The song.

She realizes he's talking about the James Colt song on the cassette. She hands him a thin wad of cash.

MOLLY  
That's James Colt.

THE MAN  
He sucks.

MOLLY  
You suck.

A BEAT: and then he guns the Harley out of there.

3. INT. AN OFFICE AT THE TOLL PLAZA. EARLY EVENING. 3.

Molly is out of her uniform; she wears jeans and a top. With her are TWO HIGHWAY PATROLMEN and KELSO, the turnpike supervisor. She is in a flurry.

MOLLY  
It was a black Harley, I told you.

A PATROLMAN  
What year?

MOLLY  
How do I know what year? God.

THE OTHER PATROLMAN  
What colour eyes?

MOLLY  
(exasperated)  
He had the helmet on ... I told you. I don't have X-ray vision.

A PATROLMAN  
It's him.

MOLLY  
Who?

THE OTHER PATROLMAN  
The Nickel and Dimer.

3. CONTINUED

MOLLY

(brightly)

It was? I shoulda got his  
autograph.

KELSO

(gruff)

What you wanna get his damn  
autograph for, the sonofabitch  
stole the State of Pennsylvania's  
money.

But she is gone.

4. INT. "WOODY'S" BACK ROOM. NIGHT.

She wears jeans and a top- she is tuning a guitar.  
With her are three guys in their 20s -- DONNIE, the  
leader of the band, TEE, and JIMBO. They have beer  
cans, are screwing around.

DONNIE

I told you, we don't get paid  
for doin' our own shit.

MOLLY

(getting angry)

You don't have any. I do.

DONNIE

(smiles)

That's what I said, it's shit.

TEE

(to Donnie)

Come on, man, lighten up, willya?

They see Molly is hurt.

WOODY comes in on his way to the john. He's the bar  
owner -- he looks like the local hustler.

MOLLY

Woody - just one song!  
All I wanna do is the one song.

WOODY

(hard)

Molly! No! Look, gimme a  
break! Do Madonna. Do  
Sheila E. Do Barbra Streisand --

MOLLY

(in disbelief)

Barbra Streisand?

4. CONTINUED

WOODY

... They wanna hear them.  
They don't wanna hear you.

She stands there and then -- almost formally:

MOLLY

You're making a very big mistake,  
Woody.

They all roar at that.

5. INT. WOODY'S. NIGHT.

It is a working-class bar in this small Pennsylvania town. A makeshift stage; the place nearly full; raucous. The band is on stage. We see Molly is a singer and guitarist. They are finishing their version of 'Cinnamon Girl'. The band isn't very good. Molly is O.K.; she looks a little bored.

Coming into the back of the bar is BILLY PARKER. He is 38, wiry, good-looking. He watches the band poker-faced. He is dressed in jeans and a work shirt.

The band finishes, to decent applause.

DONNIE

(at the mike)

See ya in twenty minutes.

And they go off. And then Woody bounds to the mike.

WOODY

(excited)

We've got a very special guest  
here tonight ...

Parker grimaces, takes a fast slug of the beer he has left.

WOODY

Ladies and gentlemen, Billy  
Parker.

The crowd cheers wildly -- people crane, look back. The spotlight focuses on where Parker was sitting. He's gone; only the empty pitcher of beer is there.

6. EXT. THE PARKING LOT. WOODY'S. NIGHT.

Parker is getting into a beat-up old pickup truck.

A VOICE  
(yelling)  
Hey, wait -- wait!

He turns, the door to his pickup open, sees that it's Molly coming after him.

MOLLY  
(after A BEAT)  
I'm Molly McGuire.

She doesn't know what to say, stands there staring at him, off-balance, self-conscious.

MOLLY  
I sing.

PARKER  
(after A BEAT, amused)  
I noticed.

A PAUSE: she doesn't know how to go on. Then, in a flurry:

MOLLY  
I know all your songs and stuff.  
'Night Fighter' ...  
(she grins)  
God, I love that song. How come  
you just walked away from it?  
You were real big.

He looks at her A LONG BEAT. He gets into the pickup.

PARKER  
What is this, an interview?  
I don't do interviews.  
(he looks her over)  
I don't fuck groupies, either.

She stares at him.

MOLLY  
(quietly)  
I'm not a groupie ...  
What are you? An asshole  
or what?

He closes the door, then starts the truck up. She steps around in front of the truck, blocking it.

MOLLY  
I like 'Night Fighter' so much,  
I even tried to talk Woody into  
letting me do it. Is it O.K.  
if I do it?

6. CONTINUED

PARKER  
(after a beat)  
Sure.

MOLLY  
(smiles)  
Thanks.

PARKER  
Then I can get a lawyer and  
sue you.

He looks at her, grins again. She comes back around to  
the side of the truck.

A BEAT: he winks at her and drives off.

MOLLY  
God, you really are an asshole,  
aren't you?

7. INT. HER ROOM. NIGHT.

It is small, cramped, cluttered. Records and tapes  
are everywhere. The wall above her bed is covered  
with James Colt things: a large poster, magazine  
cut-outs, a bumper sticker that says: James Colt  
is God.

She sits in the darkness on the floor, next to her bed,  
playing a guitar. She sings a melodic song: 'Hearts  
of Fire.' She only has bits and pieces of it, hums  
sometimes.

Penny comes into the room in a robe. We saw her in the  
booth at the Turnpike. Molly stops playing.

MOLLY  
I met Billy Parker.

PENNY  
(excited)  
You did? What's he like?

MOLLY  
He sucks.

PENNY  
(grins)  
What is it with you? You  
horny or somethin'? You  
wanna make some cheeseburgers?

Molly gets up, puts the guitar down.

7. CONTINUED

PENNY  
 (seriously)  
 Henry's gonna move in with me.

They look at each other. A BEAT.

MOLLY  
 When?

PENNY  
 (after a beat)  
 About a month ... I'm sorry ...

The look at each other; nothing is said; then --

MOLLY  
 (with feeling)  
 Don't worry. I'll find a place.  
 (a beat)  
 I'm gonna miss you, that's all.

PENNY  
 (with feeling)  
 I'm gonna miss you too.

MOLLY  
 (smiles suddenly)  
 I'll make the cheeseburgers.  
 You burn 'em.

As they leave the room --

PENNY  
 (grins)  
 I do not.

MOLLY  
 (laughs)  
 Yeah you do.

8. EXT. THE TURNPIKE. DAY.

Molly, in her uniform, in the toll booth -- morning rush-hour, cars bumper to bumper. Molly looks at a ticket, sees a hundred dollar bill underneath it.

MOLLY  
 I can't change --

She looks up, sees PARKER sitting there in his pickup truck.

PARKER  
 I thought maybe you could come out to my place, play my song for me.

8. CONTINUED

MOLLY

Forget it. I can't change this.

Other cars are behind Parker -- we hear some CAR HORNS.

PARKER

I got a farm over in Darnden  
it's only about 20 miles.

More cars are HONKING now. He smiles.

MOLLY

(looks at cars)

Listen, you can't stop here --

PARKER

(seriously)

You still wanna know why I  
walked away from it?

A BEAT: She nods

MOLLY

Yeah ... ?

A LONG BEAT: she looks at him. He grins, steps on  
the gas, and takes off.

She stands there with the hundred dollar bill in her  
hands.

MOLLY

(yelling after him)

Hey! You left --

Another car is right there. The DRIVER is an apoplectic  
fat man.

THE DRIVER

What the hell is goin' on here  
for Christ's sake? This is the  
goddamn Pennsylvania Turnpike  
for Christ's sake. This ain't  
the church social for Christ's  
sake!

MOLLY

(quietly)

Keep your jock on ... for  
Christ's sake.

She takes his money. She looks lost in her thoughts.

9. EXT. PARKER'S FARM. DAY.

She drives down a two-lane dirt road in her dilapidated

9. CONTINUED

9.

car. She sees the sign -- it says, simply: 'Parker'. She turns down the road -- a gravel-winding road -- and then we see a small farmhouse and an old red barn. There is all kinds of junk around: an old refrigerator, an old car, etc. She gapes around the place, then gets out.

But she is immediately surrounded by a group of cackling geese. They surround her, peck at her, she tries to dodge them, but she can't.

Parker comes out on the porch. She turns, sees him. She is really pissed. The geese are still at her.

MOLLY

(yelling)

Get 'em away from me!!

PARKER

Say please.

MOLLY

(after a beat, yells)

Please!

Grinning, he comes toward her and, as he approaches, the geese flee. She stares.

MOLLY

How'd you do that?

PARKER

I kick 'em in the teeth a lot.

MOLLY

That's awful.

PARKER

They remember it.

She reaches into her pocket, fishes out the hundred dollar bill. As she does, she drops her car keys.

Parker reaches down, picks the keys up.

MOLLY

Here. You left it.

He takes the bill, grins, starts to walk away.

MOLLY

Can I have my keys please?

9. CONTINUED

9.

PARKER  
I'll get you a beer.

MOLLY  
I don't want a beer!

PARKER  
OK, then I'll show you  
around.

She stands there, fuming. He has walked towards the barn.

And then the damn geese come swooping down on her again, pecking at her.

10. OMIT

10.

11. EXT. THE BARN - DAY

11.

He moves ahead of her toward the barn. She follows him at a distance. They pass a huge, half-built contraption, a Rube Goldberg device stitched together by beer cans and electrical wires. The geese walk beside her very politely, formally, almost like an escort.

MOLLY  
(looking at  
contraption)  
What's this?

PARKER  
(not looking at her)  
It was gonna be my light plant.

MOLLY  
What do you need a light plant  
for?

He doesn't look at her.

12. INT. THE BARN - DAY

12.

She walks in. The place has been redone into a small recording studio: a dusty sea of clutter. Leaning against the wall, cock-eyed, are gold singles, framed copies of his albums, and old posters showing a very young Billy Parker. He opens a fridge, pulls out a beer.

12. CONTINUED

12.

MOLLY

I thought you gave all this up.

He says nothing, sips his beer, watches her.

PARKER

You sure are a pretty lady.

She looks away from him quickly, goes to one of several guitars lined up against the wall. She fondles the guitar, a Gibson Black Beauty.

PARKER

You wanna play it?

She doesn't say anything, fondles the guitar.

CONTINUED ON PAGE 12 AS SCRIPTED

12. CONTINUED

PARKER  
Play 'Night Fighter'.

MOLLY  
Give me my keys back first.

He smiles, looks at her.

MOLLY  
Then I'll play it.

PARKER  
Swear to God? You're not  
playing games with me?

MOLLY  
I don't play games, Parker.

PARKER  
Billy.

MOLLY  
I don't play games ...  
Billy Parker.

A BEAT: and he throws her the keys. She pockets  
them. And then she starts directly out of the barn.

MOLLY  
(her back to him)  
See ya, asshole.

He walks to the barn door and watches her. He sees her  
battling her way through the geese to the car. He  
laughs.

13. INT. WOODY'S. NIGHT.

She is up on stage with the band. They are finishing  
their version of 'Proud Mary'. She sees PARKER come  
into the back, sit down at a table. She looks away.  
They finish the song to perfunctory applause.

DONNIE  
Anybody got any requests?

There are all kinds of shouted requests.

PARKER  
(at his table, loud)  
Night Fighter.

Everything hushes -- everyone looks at Parker -- they  
know who he is.

13. CONTINUED

DONNIE

(sheepish)

I'm not sure we know it  
good enough.

Others take up the shout now: 'Night Fighter ...  
Night Fighter'.

MOLLY

Come on up and help us.

The crowd really cheers that. Parker and Molly have their eyes on each other now and then, after a LONG BEAT, Parker gets up suddenly and heads for the stage. The other band members seem totally taken aback to have Parker up there. She hands him a guitar that was next to one of the amps.

And then, suddenly, Parker leads them into 'Night Fighter'. As they get into it, Molly joins him, standing at the same mike -- singing to him, putting fire and passion into it. At the end, they just stare at each other, each of them moved by the other as the applause explodes around them.

MOLLY

Ladies and gentlemen, Billy  
Parker.

Huge applause.

PARKER

(whispering)

You can rock, girl.

MOLLY

(admiring)

So can you, asshole.

The mike is still on; the last two lines have been heard by the audience. They roar, applaud. Parker and Molly smile at each other, face to face.

14. EXT. THE PARKING LOT, WOODY'S. NIGHT.

She goes to her car. He is standing there, a can of Rolling Rock in his hands.

PARKER

How about if we go down to  
the Dairy Freeze and I buy  
you a frozen custard?

14. CONTINUED

14.

She looks at him deadpan.

PARKER  
Don't tell me. You don't  
like frozen custard.

MOLLY  
I love frozen custard.

PARKER  
(smiles)  
Hallelujah.

MOLLY  
I don't fuck groupies, though.  
He gives her a look; she grins.

15. EXT. THE TOWN. NIGHT

15.

They leave the Dairy Freeze and walk down the main street of this quiet little town, Harrison, Pa. Molly is scarfing a triple-scoop frozen custard and having a hard time with it.

PARKER  
'Night Fighter'? I wrote it in  
twenty minutes. There was this  
girl, she used to chew my mojo  
up just about -- I guess I was  
thinkin' about her.

MOLLY  
I wish I could do that.

PARKER  
(grins)  
Chew my mojo up?

MOLLY  
(ignoring it)  
It takes me months to write  
something.

PARKER  
You write your own things?  
She nods -- it is a half-shrug and nod.

PARKER  
You got a tape? Bring it on  
up to my house sometime.

She looks at him.

MOLLY  
You're a dirty old man, Parker,  
that's what you are.

PARKER  
I'm thirty-eight. How old  
are you?

MOLLY  
Nineteen.

PARKER  
So what's a couple of years?

They enter the Memorial Park.

16. OMIT

16.

16.A EXT. THE MEMORIAL PARK. NIGHT

16.A

They are sitting outside, on top of the bleachers.  
The place is closing up. She is still eating her triple-  
scoop frozen custard, still having a hard time with it.

MOLLY  
I love it here on a night like  
this.

PARKER  
This dipshit little town?  
(A BEAT)  
You got custard all over  
your chin.

He reaches to her face, wipes it off.

PARKER  
You eat like a pig, you know  
that?

MOLLY  
You're gonna piss me off, Parker!  
(she grins)  
Is that why you came back here?  
'Cause you hate it so much?

PARKER  
Hell, yeah, I hate it. Goddam  
farm. I had an uncle hardly  
ever seen him. I grew up with  
my Daddy. He was in this dance  
band. Greyhounds, motel rooms.  
Jesus -- I hated it. My uncle  
died, he left me the farm.  
(A BEAT and he shrugs)  
Least it ain't no motel room.

MOLLY

Last year, me and Penny, we were gonna go to England, we even got our passports and stuff.

(A BEAT: she smiles)

Then we chickened out.

PARKER

I'm goin' there day after tomorrow.

MOLLY

(in disbelief)

England? You are?

PARKER

Oldies gig. Freak show.

A PAUSE between them, then --

PARKER

You chicken out of a lot of stuff?

MOLLY

I'm still a kid, Parker. What's your excuse?

PARKER

You're gonna piss me off, too!

MOLLY

What d'you wanna play  
(with distaste)  
an Oldie's gig for?

PARKER

I don't know.

(A BEAT)

I got these buddies. They can't get the gig without me. They need the bread --

(sardonically)

That's what it's all about, ain't it?

He grins at her.

MOLLY

I've gotta go. Thanks for the custard.

And she suddenly kisses him little-girlishly on the cheek and then gets up from the bleachers.

17. OMIT18. INT. PARKER'S BEDROOM. MORNING.

18.

He is asleep. He hears a CAR HORN BLARING. It blares and blares. He gets up quickly, grabs his jeans, still half asleep as it blares.

PARKER

Jesus Christ! Just a minute!

He goes stumbling out of the room as the car HORN BLARES, Then down the stairs --- it is even LOUDER --

PARKER

(yelling)

All right. Holy shit!

18.A. INT. PARKER'S MOD ROOM. DAY.

18.A.

He stumbles down the stairs and out the back door.

18.B. EXT. PARKER'S HOUSE. DAY.

18.B

Her car is there -- it is surrounded by the GEESE, who are CACKLING madly. It is bedlam.

As soon as he steps out his screen door onto the porch, she throws a cassette at him through the window of the car.

He almost falls down as he catches it --- still totally bleary-eyed.

MOLLY

(yelling)

Zip it up, Parker!

And she roars away. He looks down, sees his fly is open, and zips it up.

19. EXT. THE TOLL BOOTH AT THE TURNPIKE. SAME DAY.

19.

She jumps out of the car, wearing a top and jeans, and starts running for her toll booth, dodging traffic. As she runs across a lane, she sees Penny in her own booth -- Penny rolls her eyes up at her, indicates Kelso with her thumb. Kelso is working her booth.

She goes running up to her booth.

KELSO

(gruff, yelling)

Your thirty-seven minutes late!

19. CONTINUED

MOLLY

I'm sorry, Mr. --

KELSO

I don't give a shit how sorry you are! This is your job here! This ain't my job no'more! My job is sittin' inside and readin' the sports! You work this job for seventeen years like I done, then you can be thirty-seven minutes late!

MOLLY

(quietly, in shock)

I'm not gonna work here for seventeen years.

KELSO

(gruff)

Yeah? That's what I said, too. Get your uniform on!

Molly just stands there.

KELSO

(very loud)

Move!

And Molly suddenly turns and runs across the lanes, dodging cars, running like a scared rabbit.

20. INT. WOODY'S - BACKSTAGE - NIGHT.

She walks in, carrying her guitar. Donnie, Tee and Jimbo are there.

There is a pall in the room. She notices it immediately.

MOLLY

Who died?

TEE

We got this gig at the Holiday Inn.

DONNIE

(excited)

Six night a week, 250 guaranteed!

MOLLY

To play what?

20. CONTINUED:

20.

None of them look at her.

DONNIE  
(defensively)  
Same kinda shit we play here.

MOLLY  
(emotionally)  
I don't play Muzak.

She turns from them -- none of them look at her, then --  
A pause; they don't look at each other. Then, finally --

JIMBO  
(quietly)  
Look, Molly. My little boy's  
three.  
(a beat; he  
shrugs)  
I got another on the way. I  
need that 250.

A pause.

DONNIE  
We're all agreed.

It hangs there -- they don't look at each other.

She looks at him, looks at the others, who won't meet  
her eye, and then she turns suddenly and bolts out of  
there.

21. EXT. WOODY'S - THE STREET - NIGHT.

21.

She bolts down the sidewalk -- we see she is crying. We  
hear SIRENS. Across the street, at a Burger King, there  
are all kinds of cop cars, spinning lights.

She doesn't even pay attention to any of it, just goes  
bolting down the street in the darkness, crying.

A CAR HONKS at her. She doesn't even look, keeps going.  
It HONKS again. She doesn't look, keeps going.

A VOICE  
(yelling)  
Hey!

She looks, sees that it's Parker in his pickup, keeps  
going. He pulls ahead, jumps out, comes towards her.

21. CONTINUED:

21.

PARKER

What's goin' on?

He seems all wired up.

MOLLY

Nothin'.

She keeps going. He keeps pace, sees that she's crying.

PARKER

What are you cryin' for?

MOLLY

I'm not. I'm too old to cry.

PARKER

What are you choppin' onions for?

MOLLY

What?

A police car roars by them with its SIREN going. She keeps walking.

PARKER

What are all these cops doin' here? What'd you do? What are they after you for?

MOLLY

You're crazy, Parker, you know that?

He grabs her arm.

PARKER

Let's get outa here before they catch you!

He starts pulling her toward the truck.

MOLLY

(hard)

Let me go!

PARKER

(yelling)

You don't want to go to jail, do you?

She starts to laugh.

MOLLY

Will you let me go?

21. CONTINUED

21,

PARKER

(yelling)

They got two hundred pound diesels  
in there! It's Snatch City!

She really starts to laugh.

Parker runs to the pickup, looks around the street  
suspiciously, then opens his door.

PARKER

Hurry up!

She looks at him a beat, laughing softly, and then  
heads toward the pickup.

22. INT. THE PICKUP - NIGHT.

22.

As Parker roars away, checking his side mirror theatri-  
cally.

PARKER

You smell like onions.

MOLLY

I didn't chop any onions.

PARKER

Then what were you crying for?

MOLLY

I wasn't crying.

PARKER

Then you got an eye disease and  
you're gonna go blind.

She looks at him, and she starts to laugh again.

MOLLY

Where are we going, Parker?

PARKER

England.

She keeps laughing.

MOLLY

(loud, declarative)

I wanna go skinny-dippin'.

He looks at her, leers theatrically.

22. CONTINUED

22.

MOLLY  
 (quietly)  
 You wanna go skinny-dippin' with  
 me, Parker?

PARKER  
 I'm not that crazy.

23. EXT. A QUARRY - NIGHT

23.

They go up to the water.

PARKER  
 They used to have fish in here.

MOLLY  
 (grins)  
 You're not afraid of fish, are  
 you?

PARKER  
 I got two airplane tickets they  
 sent me. You can play back up,  
 they'll pay you.

MOLLY  
 Turn around. I've got to take  
 my clothes off.

PARKER  
 I know. That's why I'm here.

MOLLY  
 Turn! Around!

She physically turns him around.

PARKER  
 (turned around)  
 I don't want to turn around. I  
 want to see you without any  
 clothes on.

He turns back, catches a glimpse of her as she dives into  
 the water. He grins. She is in the water, covered up,  
 watching him.

MOLLY  
 Now you take your clothes off.

PARKER  
 (after a beat)  
 Aren't you gonna turn around?

23. CONTINUED

MOLLY  
What for? You're not shy,  
are you?

PARKER  
Hell no. I'm too old to be shy.

He just stands there, doesn't make a move to take his  
clothes off.

MOLLY  
Strip, Parker.

PARKER  
Don't rush me.

She smiles. Then, fully-clothed, hat and all, he  
dives in.

24. EXT. THE QUARRY. NIGHT.

24.

They are both in the water. He swims towards her;  
she swims away from him.

PARKER  
Where the hell you goin'?  
I wanna talk to you.

MOLLY  
Talk.

PARKER  
I heard your tape.  
You're good.

He swims towards her.

PARKER  
So you gonna come to England  
with me?

She swims away.

PARKER  
Ouch! Doddamn it!  
Goddamn fish bit me!

He stops swimming after her.

MOLLY  
They're not gonna kill you,  
Parker

24. CONTINUED

She watches as he flails at the fish, then starts to laugh as he gets up on a rock.

PARKER

You just gonna sit here?  
You gonna get married,  
get fat, get kids, get  
pissed off at 'em for  
watchin' MTV?

MOLLY

(slight smile)  
I'm never gonna get fat,  
Parker.

PARKER

There you go.

A LONG BEAT: they look at each other.

PARKER

Least you could go someplace  
you never been, see stuff you  
never seen ... You gonna stay  
in there all night gettin' bit,  
too scared to come on out?

A LONG BEAT: and then she comes out -- looking right  
at him.

He stares at her body A LONG BEAT -- and then he pulls  
her to himself.

A BEAT, and he relaxes his grip. She stays in his arms.

MOLLY

I'm not scared of you, Parker.

PARKER

(quietly)  
You aughta be.

And he turns from her and tosses her clothes over.

She smiles at him as she dresses, affection in her eyes.

25. EXT. MOLLY'S HOUSE. NIGHT.

25.

PARKER's pickup is stopped in front of her house.  
They sit there. She looks at him, and then she smiles.  
He is still soaking wet.

PARKER

(grins)

Your mommy and daddy waitin' up  
for you in there?

MOLLY

(directly)

They died in a car crash when  
I was little.

PARKER

(after a beat)

I'm sorry. Sometimes I'm real  
dumb. Lotsa times, I'm real  
dumb. I never said I was  
smart. Nobody ever called me  
that. They just said -- there's  
that dumb-ass Billy Parker, what  
the hell dumb-ass thing did he  
do now?

(A BEAT: then quietly)

I guess I done my share. I knew  
real young I wasn't gonna be no  
kinda Ein-stein.

She looks at him, and then she smiles, leans over,  
and kisses him on the cheek.

MOLLY

Goodbye, Parker. Take care.

PARKER

I'll meet you down the Greyhound  
4.30, we take the redeye outta  
Newark 8 p.m., we get to London  
at 6 in the morning.

She looks at him a long beat. She really wants to go.

MOLLY

Send me a postcard.

And she jumps out and goes inside. He watches her.

26. INT. HER ROOM. NIGHT

26.

She is in front of her TV set. She is watching a  
James Colt video on MTV. Colt in concert at his  
charismatic best, doing "Tainted Love". Molly plays  
air guitar along with him as she watches.

26. CONTINUED:

26.

MOLLY

Check me out, James Colt!

27. OMIT.28. INT. THE HONDA - MORNING.

28.

They are driving through traffic.

PENNY

Henry asked me to marry him.

MOLLY

(excited)

That's terrific! Congratulations!

PENNY

(smiles)

I'm going to have a baby.

Molly looks at her, then away, doesn't say anything.

PENNY

(smiles)

I always liked babies.

A beat, and the smile is gone.

PENNY

As long as I don't have to do  
diapers.

(a beat)

I will, though, won't I?

Molly looks at her, smiles.

PENNY

I'll get used to it.

29. INT. HER TOLL BOOTH - MORNING.

29.

She is dressed in her uniform. Cars are coming up to the booth. She is going through her robotized routine, saying "Thank you," taking tickets, making change. She has her cassette player next to her -- another James Colt SONG: "Say It".

She takes a ticket and a ten dollar bill.

THE MAN

How about if you just keep the change and write your phone number down for me?

29. CONTINUED:

29.

She looks at him. Early 40s, lots of gold jewelry, driving a Cadillac.

MOLLY

I'll pretend I didn't hear that, sir.

THE MAN

(smiles)

Play it smart with me, honey, one way or another I'm gonna nail your tight little butt.

30. INT. THE TURNPIKE OFFICE - MORNING.

30.

Kelso sits at his desk, smoking a cigar and reading the sports page. He hears HONKING. He gets up, already pissed, and goes to his window. He sees it: A very long line of cars backed up behind Molly's booth -- Molly looking like she is arguing with the Man in the Cadillac.

KELSO

(watching cars)

Jesus H. Christ.

31. EXT. THE TOLL BOOTH - MORNING.

31.

Kelso gets over to Molly's booth. Total traffic jam now, hellacious HORN-HONKING.

KELSO

(to Molly)

What the hell's -- Jesus Christ, we're gettin' backed up here -- How you doin', Mr. Daniels?

THE MAN

Just fine, Charlie, just fine. How's the wife?

MOLLY

He gave me a ten, Mr. Kelso.

THE MAN

I gave the young lady a twenty.

MOLLY

(upset)

He did not! He --

31. CONTINUED:

31.

KELSO  
 (to Molly)  
 Mr. Daniels says he give you a  
 twenty, so give him his change.

THE MAN  
 (smiles)  
 Thank you, Charlie.

MOLLY  
 He didn't -- I'm going to be  
 short --

KELSO  
 (gruff)  
 If you're short, it comes outa  
 your pay, that's the rules, give  
 him his change.

The man gives Molly a sickening, meaningful smile.

MOLLY  
 No.

KELSO  
 (in disbelief)  
 What?

More cars, more HONKING.

MOLLY  
 (emotional)  
 It isn't fair!

More cars, more HONKING.

KELSO  
 (in fury)  
 Jesus Christ, can't you see the  
 cars --

He pushes her aside, goes into the booth, grabs another  
 ten, and gives it to Daniels, who smiles and drives away.

KELSO  
 (in fury)  
 No wonder you can't think straight  
 in here, this goddamn noise --

He takes the cassette player and slams it to the ground.  
 It breaks into pieces.

A long beat, and then Molly gets down on the ground and  
 looks at the pieces, picks a few of them up.

31. CONTINUED:

31.

MOLLY  
(quietly)  
Screw you.

She looks like she's going to cry.

KELSO  
(in disbelief)  
What?

MOLLY  
(very loud,  
full fury)  
Screw you!

She gets up off the ground.

KELSO  
(in fury)  
Screw me? Screw me? Screw you!

She roars out of the booth. To the driver who is there --

MOLLY  
(full fury)  
Screw you!

She climbs up on the hood of the driver's car -- as he stares --

MOLLY  
Screw you!

She crosses the lane, starts climbing across another guy's hood -- Kelso starts after her -- He is almost hit by a driver.

KELSO  
(to driver; screaming)  
Screw you!

Lots of HONKING, the SCREECH OF BRAKES as everyone watches this pop-eyed. Cars start banging into each other; a bunch of fender-benders.

Penny watches from her booth, staring -- as Molly goes across lanes, across cars, her middle finger upraised.

32. EXT. THE GPFYHOIND BUS STATION IN TOWN - AFTERNOON.

32.

Parker stands at the door of the bus, smoking a cigarette, looking around.

THE DRIVER  
Let's go.

32. CONTINUED:

Parker doesn't move.

THE DRIVER

(surly)

You comin' or ain't you?

A beat; Parker gives him a look, then gets on.

32.

33. INT. THE GREYHOUND - AFTERNOON.

33.

He sits at the window, staring out, lost in his thoughts, as the bus pulls down the street away from the terminal.

He sees her suddenly, frantically rushing down the street toward the bus station. She has her guitar case over her shoulder and she is trying to carry an enormous bag.

Parker just stares at her like he's seen an apparition, and then he laughs, whoops suddenly.

PARKER

(yells)

Stop the bus!

The Driver doesn't even look back, keeps going.

Parker leaps up suddenly, goes behind the driver.

PARKER

(whispering)

You wanna die, man?

The Driver looks at him, then feels something in the back of his neck. He freezes, looks panicked, then stops the bus.

Molly runs for the bus, carrying the bag and her guitar case.

PARKER

Open the door.

The Driver opens the door. Molly gets on with her stuff. She avoids Parker's eye.

The Driver looks back, sees what Parker's got in his hand. Nothing. It was just his finger jabbed into the Driver's neck.

PARKER

(grins)

How much we owe you?

34. INT. THE BUS - AFTERNOON.

34.

It is stopped at the toll booth on the Turnpike. The Turnpike is a disaster zone, all the other lanes are blocked except for the bus lane with tow trucks and banged-up cars and police cars.

PARKER

(looking out)

What the hell happened here?

Molly sits at the window, says nothing. She sees Penny in the booth, waves to her. Penny is shocked to see her. Molly keeps waving trying to see her as the bus starts to pull away.

Kelso spots her at the bus window from the outside and starts running for the bus.

KELSO

(yelling)

Stop the bus! Stop the bus!

Parker looks at Molly; she shows no reaction. She looks at him quickly, then looks away as the bus pulls away.

PARKER

(grins)

You change your mind?

A beat, and then she looks at him and shakes her head. She looks scared. Parker reaches over and tries to put an arm around her. She shrugs the arm off and stares out the window. Parker watches her.

35. INT. GATWICK AIRPORT, LONDON - DAWN.

35.

They are walking through the gate. Molly is lugging her things; Parker has one suitcase and his guitar.

Molly stops suddenly, puts her things down a moment.

MOLLY

(excited)

I don't believe this.

He sees her excitement.

PARKER

(grins)

I got you now, girl.

He reaches down to pick her big bag up -- she gives him a look, picks the bag up herself. They keep walking.

35. CONTINUED

35.

Parker looks -- there is nothing but countryside there.

PARKER  
This ain't London.  
Where's all the buildings?

MOLLY  
What?

PARKER  
It ain't. I been to London  
before.

35.A. OMIT.

35.B.

35.B. INT. ARRIVALS. DAWN.

A squat little MAN, in his 50s, comes up to them.  
A little seedy.

THE MAN  
Mr. Billy Parker?

PARKER  
(directly)  
Where the hell are we?

THE MAN  
I beg your pardon, sir?

PARKER  
Where are we? Where's all  
the buildings?

He enunciates very clearly, like he is talking to a  
deaf man.

THE MAN  
You're at Gatwick Airport, sir.  
In London, sir. In England, sir.

A BEAT: as Molly stares.

PARKER  
(grins)  
Why the hell didn't you say so?

36. INT. THE CAR. MORNING.

36.

The squat little Man drives. They sit in the back.  
Molly keeps on staring out the window in wonder.

PARKER  
What the hell kind of car is this?  
It was supposed to be a stretch.

THE MAN  
I beg your pardon, sir?

36. CONTINUED

36.

PARKER

(to Molly)

You gotta say everything twice here. These people can't speak English.

She is still staring out the window, looking at gorgeous countryside.

PARKER

They drive the wrong side of the road. They eat pie for lunch. They close the bars up in the afternoon and drink tea!  
(a beat, quietly)  
I hate England.

MOLLY

I think it's neat.

37. INT. A HOTEL ROOM - DAY.

37.

Parker walks in with Molly and a BELLMAN. The Bellman looks like the squat little Man's cousin. The room is nothing fancy, but not shabby, either. One room, large, with one big bed.

PARKER

(looking around)

It was supposed to be a suite.

THE BELLMAN

It's a junior suite, sir.

Parker looks around.

PARKER

Where's the Jim Beam?

THE BELLMAN

Jim Beam, sir? I'll see if he's arrived.

Parker gives him an ugly look, then hands him a bill.

THE BELLMAN

Thank you very much, sir.

And he leaves. She looks around the large room. She looks excited, then looks at the one bed, and then at Parker.

MOLLY

Where you gonna sleep?

37. CONTINUED:

37.

PARKER

On the bed, where do you think  
I'm gonna sleep?

(a beat; he hides  
a smile)

Where you gonna sleep?

She opens her big bag, takes a sleeping bag out, and lays it down on the floor. He gives her a look.

Someone starts POUNDING on the door. It startled them.

A VOICE

Open the door, you black-dog sod!

Parker grins. It is a voice back from the dead.

THE VOICE

He's got a little sweetie in there.  
The bugger won't even share her  
with us.

Parker crosses to the door to fling it open. The voice belongs to BONES. He looks like an old pirate reincarnate. Beside him stands PEPPER WARD - a tall black man with a greying Afro. Bones has a quart of whisky; Ward has a box of McDonalds. Parker catches them by surprise.

BONES

I love sweeties. I love to suck  
'em ...

He is very embarrassed to see Molly standing there.

38. INT. A PUB - DAY.

38.

It is seedy-elegant; there is a jukebox and some slot machines. The locals keep checking them out. They're all drinking pints. Molly is stuffing a sausage into her mouth.

BONES

(to Parker)

She eats like a pig.

MOLLY

(as she eats)

I do not!

PEPPER

(kindly)

She still growin'. She growin' nice.

38. CONTINUED

38.

Molly smiles at him.

PARKER

You still down at Antoine's, Pep?

PEPPER

Uh-huh. Ain't makin' scratch, though. Antoine -- he got himself four diamond teeth.

BONES

(to Parker)

You still muckin' about with them chickens?

PARKER

I got me a farm.

BONES

(to the others)

Everybody was wipin' his arse -- now he's doin' it for a bunch of chickens.

Parker grins.

PEPPER

(to Parker)

You like chickens?

PARKER

I hate chickens!

The three men laugh.

PARKER

(to Bones)

How's the legs, Bones?

Bones smashes a beer bottle over a leg -- the bottle shatters -- the leg is sturdy.

BONES

(deadpan)

Sturdy.

They all laugh. The other drinkers glance up, curious.

39.

INT. A CONCERT HALL. DAY.

39.

It is some down-at-the-heels hall. Parker, Bones and Pepper are up onstage with a bunch of musicians -- They look like a real rag-tag outfit. Pepper wears a do-rag over his hair. Molly stands near them, watching.

A drummer does a riff. It is terrible. Parker grimaces. Bones starts to giggle. Pepper just stares.

PARKER  
(suddenly)  
Okay.

BONES  
You're hired, mate.

The musician smiles, walks away.

BONES  
Who's next?

MOLLY  
You can't hire him!

PARKER  
Why not?

MOLLY  
He's awful.

A BEAT: they look at each other. A guitarist starts playing; he's worse than the drummer.

PEPPER  
(to Molly, quietly)  
It don't matter. They ain't gonna come listen. The come see we gettin' fat, hair gettin' grey! We look bad, they like that.

He laughs that low, rumbling laugh. She looks at him. A BEAT, then looks away, watches the other guitarist.

PARKER  
(to guitarist)  
You got yourself a job, ace.

The guitarist smiles.

Molly turns suddenly and starts walking out of the hall, her face set.

39. CONTINUED:

39.

PARKER

Where you goin'?

MOLLY

You don't care.  
 You're just rippin' everybody  
 off! You're rippin' yourself  
 off, Parker!

PARKER

I don't need advice from a  
 fuckin' teenager.

She turns away from him.

MOLLY

Why don't you stop pretending?

He stares at her.

MOLLY

God, you were so good. You used  
 to be so good.

PARKER

(quietly)

You bitch!

And she suddenly lashes out at him, hits him, hard -  
 with a flurry of blows - totally out of control, just  
 swinging away at him. She stops just as suddenly and  
 runs to the exit. She turns and yells back.

MOLLY

(yelling)

At least I care!

40. EXT. THE CONCERT HALL - DAY.

40.

She walks out, steps off a curb, looks the wrong way,  
 and almost gets knocked down by a car. She stands  
 there a long beat, with traffic and people all around  
 her, just staring off. It is bright and sunny.

A BOBBY stops by her, ensures she's O.K.

41. EXT. HYDE PARK. DAY.

41.

She is standing by the Serpentine, staring out lost in  
 her thoughts. She sees an old woman not far from her  
 feeding the pigeons. She watches as the old woman

41. CONTINUED 41.

approaches the pigeons, picks them up tenderly, talks to them. One pigeon lands on top of her head. The old woman talks with the other pigeons, the pigeon still on top of her head.

42. EXT. HYDE PARK BANDSTAND. DAY. 42.

She watches a brightly-dressed military band, lost in the spectacle.

43. EXT. ST. CHRISTOPHER'S PLACE. DAY. 43.

A busker is playing a sax. People are lunching, strolling. A young man is kissing a young woman. It is an endless, passionate kiss. They never come up for air. The people watching them grin. She watches them for a LONG BEAT, and then she starts to grin herself.

A big black Mercedes stretch is parked nearby, the driver (whom we shall know as ALFRED) standing by the door.

Out of the boutique steps a casually dressed young man. It is JAMES COLT. He is twenty-eight, very good-looking, with a fashionable woman in her '30's by his side. (Her name is ANNE ASHTON).

Molly stands, transfixed. She watches him. He looks so cool. He almost radiates. Colt moves straight and quickly towards the limo. She gathers her gumption, but seems frozen for a moment.

MOLLY

(suddenly)

Excuse me.

He stops by the door of his limo, looks at her. She moves closer to him, almost clumsily. She doesn't know what to say.

MOLLY

(quietly)

Hi, James.

A LONG BEAT: she stares at him - smiles self-consciously.

She snatches a pen and paper from a waiter.

43. CONTINUED

43.

MOLLY  
Can I have your autograph?

COLT  
I don't sign autographs.

He opens the door to his limo. She doesn't know what to say.

MOLLY  
But --  
(a beat)  
You've got to.

He turns back to her with an ironic smile.

COLT  
I do?

MOLLY  
I know all about you -- I mean,  
I probably know more about you  
than you do. I really do.

A long beat; he watches her with that ironic smile.

COLT  
What do you know about me?

MOLLY  
Your birthday is January twelfth,  
you went to Harkness School, your  
mom's name is Hannah.

He looks at her a beat, assesses her. That ironic smile is still there.

COLT  
I don't believe in birthdays.  
I was thrown out of school. I  
never see my mother.  
(a beat)  
Sorry.

And he starts getting into the limo. She doesn't know what to say, then --

MOLLY  
If you knew what you mean to me,  
you'd sign.

That stops him for moment, then --

COLT  
But I don't.

43. CONTINUED:

And he closes the door and the big Mercedes takes off.  
She stands there.

44.)

45.)

46.)

47.)

OMIT.

48. INT. CONCERT HALL. NIGHT.

48.

Pepper Ward is on stage -- with the same back-up musicians we saw -- he doing a real hokey song. 'Okie Creek'. He is really hamming it up. His hair has been greased and marcelled into a Jackie Wilson style.

PEPPER  
(to audience)  
Everybody sing.

He waves to them to sing -- and the audience starts singing along. Pepper smiles a slick, worn showman's smile. We hear only the second half of the song.

49. INT. THE CONCERT HALL. NIGHT. (LATER).

49.

Bones stands onstage in his pirate finery.

BONES  
Ladies and gentlemen, a rock  
and roll legend - Billy Parker.

And the lights come up on Parker, standing in front of the same back-up musicians. He wears jeans and a work-shirt. Molly stands across from him. She wears jeans and a top. There is loud applause.

PARKER  
How ya doin' out there?

He grins; more applause.

PARKER  
I'm gonna do this song for  
the 23,436th time.

He grins; more applause.

PARKER  
You don't care, though, do you?  
You're gonna like it anyway.

More applause, and Parker goes right into 'Mile High' a hard, rousing rock song. The musicians behind him are awful, but Parker doesn't seem to care. Parker does some rock demagoguery, goes up to the edge of the stage, does some exaggerated steps. Molly watches him -- she plays her guitar, doesn't sing. The crowd cheers.

49. CONTINUED

49.

And then, Molly suddenly can't handle it any more. She steps up to a mike and starts singing with Parker, really belting the song with him.

Her fire pushes Parker into it. He stops the bullshit, and gets into it more and more as she challenges him, pushes him. They belt at each other, winding up in a full-scale climax, as Molly returns up stage.

The crowd go nuts -- especially these older people -- totally into it, re-energized, a part of their youth recaptured.

Explosive applause. Parker looks at her, and he steps to the mike.

PARKER

Hey, say hello to Molly  
McGuire ...

He steps into the background as they applaud. She comes downstage, and she smiles a private, hesitant smile.

MOLLY

Thanks, asshole.

She whispers it, but again the mike is on. The audience hears it: they love it.

50.

INT. THE CONCERT HALL. BACKSTAGE

50.

Lots of people. Bones greeting the guests. Parker and Molly putting their things away.

PEPPER

(to Molly)

You ain't got nothin' to do with  
them chickens! No suh! You  
ain't no part of no chicken farm.

That warbling laugh. Molly smiles.

A distinguished, well-dressed MAN in his 40's is talking to Parker. JACK ROSNER.

ROSNER

I booked your '67 tour. You  
were sensational tonight.

(to Molly)

So were you.

MOLLY

(smiles)

Thanks.

50. CONTINUED

50.

Parker, deadpan, doesn't even look at the guy.  
He's putting his things away.

ROSNER

(to PARKER)

I've got a club in Soho.  
Halloween. It's a shame you  
don't have any new songs.  
I'd book you for a night.

PARKER

I'm out of the business,  
friend.

ROSNER

Oh ...

Parker won't look at him.

ROSNER

Well ... Goodbye ... and,  
'er, good luck ...

MOLLY

(suddenly)

We've got all kinds of new songs.

Parker gives her a look. Rosner sees the look.

ROSNER

(to Molly)

Do you?

Molly looks at Parker, then --

MOLLY

Yeah.

Parker doesn't say anything, but keeps putting his  
things away.

ROSNER

(to Molly)

Well, if you can get a band  
together, how about next  
Friday week?

PARKER

Forget it.

Rosner turns to walk away.

MOLLY

How much?

50. CONTINUED

Rosner stops, turns back. Parker looks at Molly.

ROSNER  
Five hundred pounds.

PARKER  
(suddenly, loud)  
Two thousand.

He looks at Molly again.

ROSNER  
One thousand.

PARKER  
Two thousand. Now.

ROSNER  
(smiles)  
Now?

MOLLY  
(to ROSNER)  
You better pay him before  
he changes his mind.

Rosner doesn't move. And then Rosner smiles and comes up to Parker, takes his cheque book out and starts writing.

PARKER  
(gruff)  
Make it out to Molly McGuire.

Molly almost jumps up, throws her arms around Parker, and kisses him

51. OMIT

52. INT. HOTEL ROOM. MORNING.

52.

Molly is fast asleep in her sleeping bag on the floor. Parker is awake and dressed. He crouches by her side.

PARKER  
(loud)  
Hey, wake up!

She stirs.

PARKER  
You want to be a rock and roll  
star?

MOLLY  
No.

52. CONTINUED

52.

PARKER

You want roses, sunglasses,  
groupies and cristal champagne?

MOLLY

No.

PARKER

Oh! You just want to sing,  
right?

MOLLY

Yeah.

PARKER

Well get the fuck up, we've  
got a band to find!

And he picks up the ends of her sleeping bag and dumps her on the floor. Then he hits a button on the cassette player and we hear him sing a song we've never heard before: 'Nickel and Dimer', about a small-town hold up man. It's a great song.

PARKER

(mock angry)

What do you mean, I don't care?

She starts to smile.

52.A. EXT. ROTHERHITHE. SUNSET. FOUR DAYS LATER. 52.A.

Loud rock 'n roll is echoing across the River Thames.

53. INT. A LOFT. SUNSET. 53.

Parker singing 'Nickel and Dimer' in Rosner's huge, almost unfurnished loft in an old brick warehouse overlooking the River Thames. Behind them are the new band members --- FIZZ, English, nervous, wiry, little; and NIKITA, a man built like Stallone, an expatriate Russian guitarist. They are finishing the song.

PARKER

(after a beat)

I hate it.

But then he grins.

PARKER

Nikita, don't blow us away  
with that beat, man, this  
ain't World War III.

53. CONTINUED

53.

MOLLY  
It's good, Nikita, don't  
worry about it.

PARKER  
Hey, you're not the fucking  
rock and roll star, I am.

MOLLY  
(smiles)  
I thought you were a chicken  
farmer.

Jack Rosner walks in from his studio, keys in his  
hand.

ROSNER  
Everything O.K.?

PARKER  
(gruff)  
What are you doin' here,  
checkin' up on your money?

ROSNER  
Actually, I just got a call.  
Someone who'd like to meet  
you. He's a great fan of  
yours.

PARKER  
I don't have time to meet  
fans, I've got a gig  
comin' up.

ROSNER  
I think you've got time to  
meet James Colt.

Molly freezes at the name; Parker grins at Rosner.

PARKER  
He wants to meet me and  
he wants me to go to him.

ROSNER  
He's busy.

PARKER  
I'm busy.

He turns back to the band.

MOLLY  
I love James Colt.

53. CONTINUED

53.

PARKER

He sucks.

MOLLY

You suck!

PARKER

There you go.

He sees the look on her face, grins suddenly.

54. EXT. A RECORDING STUDIO. NIGHT.

54.

They cross the sidewalk with Rosner; a security man stops them.

ROSNER

I'm Jack Rosner, they're with me.

ANNE ASHTON comes down the corridor. We saw her in Scene 43. Good-looking, she is dressed casually but impeccably; she looks very straight.

ROSNER

Anne --

ANNE

He's working, Jack ...

ROSNER

He asked us to come, Anne.

ANNE

(puzzled)

Oh, great ...

ROSNER

This is Billy Parker ...

A BEAT: she doesn't like this at all.

55. INT. THE RECORDING STUDIO. THE CONTROL ROOM.

55.

And we suddenly hear LOUD ROCK AND ROLL ... as they walk into the booth ... and in the studio we see James Colt and a string section cutting a track to 'Say It'.

In the control room, Molly watches him, mesmerised, a little girl. Parker watches Colt, then looks at Molly watching him. He sees the look in her eyes.

55. CONTINUED

55.

They finish the track. No one says anything a LONG BEAT. Then --

TECHNICIAN (V/O)  
D'you want to play it back?

Colt paces around.

COLT  
It doesn't work! It didn't work before and it doesn't work now, and I still don't know what the fuck is wrong with it.

Everyone just stares at him. We see the look of concern on Anne Ashton's face.

A LONG BEAT, then -- in the control room --

PARKER  
Kick a little ass.

A LONG BEAT. They all freeze. Cold freezes. We don't know which way he's going to go.

COLT  
(quietly)  
Who said that?

He moves across the studio to the booth and looks into the glass. He sees the uninvited guests.

PARKER  
I did.

They look at each other A BEAT -- only the glass separating them -- and then Colt smiles that ironic smile.

COLT  
Billy Kick-ass Parker, the ghost of Christmas past.

56. INT. THE CONTROL ROOM. NIGHT.

56.

Colt is there now with some band members, including a chic blonde girl guitarist -- with an embarrassed Rosner and Molly and Anne Ashton, who looks upset: The room is jammed.

COLT  
I thought you died in some plane crash.

56. CONTINUED

56.

PARKER

We're all gonna die in some  
plane crash.

They stand there, grinning, assessing each other.

PARKER

Molly McGuire.

Colt looks at her, barely glances at her.

MOLLY

(smiles)

Hi.

COLT

Hello.

(to Parker)

Do you want to grab a bite?  
I'm hungry.

PARKER

Sure.

ANNE

James, you said --

COLT

(on intercom.)

I'll be back in a sec.  
everyone.

(to Anne, smiling)

Hey! This is Billy Parker,  
back from the grave.

He smiles; Anne looks upset. Parker goes with it,  
grins a little.

57. INT. A HELICOPTER. DAWN.

57.

Colt is flying it. A very fancy little machine with  
the Colt logo. Parker sits next to him; Molly  
behind them, grinning like a loon.

MOLLY

(excited)

I've never been in one of  
these before.

PARKER

(scared)

I hate these things.  
They scare the shit out  
of me.

57. CONTINUED

57.

COLT

Why? What are you scared of?  
 You died in a plane crash at  
 the height of your success.  
 You were lucky.

MOLLY

(excited)

This is really great!

Colt smiles and starts putting the chopper through  
 its paces, bopping up and down, showing off.

PARKER

Jesus Christ!

COLT

Accidents can be very handy  
 sometimes, don't you think?

He puts the chopper through more paces Molly laughs.

COLT

I'm just kicking a little  
 ass, Billy.

PARKER

My ass is black and blue already.

Colt laughs. He puts the chopper through more  
 twists and turns.

MOLLY

I love it!

COLT

(smiles, to Parker)

She loves it!

PARKER

What the fuck does she know?

(he grins)

She likes your music too.

They look at each other; Colt's smile fades a bit,  
 and then we see it below: a mansion in Kent,  
 lighted-up like a jewel, shimmering in the rising sun  
 and the floodlights all over the lawns.

PARKER

(to Colt)

You got your own light  
 plant in here?

He stares at all the lights below.

57. CONTINUED

COLT  
(hesitant smile)  
My own what?

PARKER  
(serious)  
You gotta get your own light  
plant in here, man. It's  
important.

Colt stares at him, befuddled.

COLT  
It is?

PARKER  
(grins)  
It sure is. It sure as hell is.

Colt starts taking the machine down.

57.A. INT. HALLWAY. MORNING.

It is huge, empty. Shafts of sunlight fall on  
polished oak. They cross the room.

57.A.

58. INT. THE KITCHEN. MORNING.

It is large. Comfortable. They sit at a huge  
wooden table. Alfred, Colt's man, is there.  
James pours cristal champagne.

58.

COLT  
I'll have the cold lobster.  
And some more champagne.

ALFRED  
Very good, sir.

COLT  
(to Molly)  
Maggie?

PARKER  
Molly.

COLT  
Sorry. Molly?

She doesn't know what to say.

MOLLY  
That's fine for me, too.

58. CONTINUED

58.

Colt smiles a knowing smile.

COLT

Billy?

PARKER

(to Alfred)

Two cheeseburgers, medium rare,  
french fries, Jim Beam, beer  
chaser.

ALFRED

(totally unfazed)

Very good, sir.

Alfred leaves. Colt smiles at Parker.

PARKER

(grins)

I got simple taste, Jim-boy. In  
food, women, and rock and roll.

Colt looks at Molly, then back to Parker.

COLT

(smiles)

Yes. I see that..

A long beat, as they look at each other, then --

MOLLY

You're so fulla shit, Parker.

A beat, and Colt really laughs at that.

MOLLY

So are you, James.

A beat, and now Parker laughs, too. They both look at  
Molly, then --

PARKER

Teenagers.

COLT

They buy my records.

He keeps his smile at Parker in place. Parker's smile  
is frozen, too.

59. INT. THE DEN - DAY

59.

They are playing pool. In the background a wall-sized  
TV set is PLAYING a cassette. It is Billy Parker at  
Woodstock, doing 'Night Fighter'. His hair is long;  
he looks very 60s -- but we see he is an incredibly  
charismatic rock star.

59. CONTINUED

59.

Parker watches it deadpan; Colt smiles his ironic smile; Molly is completely enthralled. She looks at Parker, on screen.

MOLLY

(awed)

God.

Parker shows no reaction, still deadpan.

COLT

They want to lick his toes.

He smiles, as we see the huge crowd try to surge toward the stage to touch Parker. Parker watches expressionlessly.

COLT (cont.)

The greatest gang bang in the history of the world.

Suddenly Parker crosses the room and shuts it off.

Colt turns to the pool table behind them, grabs a cue. He leans over the table, readies to shoot.

COLT

You miss it? You must.

PARKER

Not a chance.

COLT

(smiles)

Why are you doing it again?

He misses the shot; hands the cue to Parker. As Parker sets up --

PARKER

When's the last time you wrote a song, Jim-boy?

COLT

About a year.

PARKER

When's the last time you went out on tour?

COLT

(after a beat)

Two years ago.

Parker smiles as he starts shooting. He shoots well --

PARKER

One day pretty soon, Jim-boy.  
You're not gonna wanna do it no  
more. You're gonna find your  
own chicken farm.

He pots one ball after another.

PARKER

Except I don't think you could  
handle a chicken farm.

(he stops, looks  
at him)

You're gonna have to find you  
a crash.

He smiles, shoots, misses, hands the cue back to Colt,  
who is staring at him. Colt takes the cue, gets ready  
to shoot.

COLT

You don't believe in magic any  
more, Billy.

He misses. He turns to Molly, who is staring at him.

COLT

You do, don't you, Molly?

Colt smiles -- a beat, and Molly takes the cue.

MOLLY

Yeah.

She steps to the table, and starts shooting. One  
after another. She can beat the shit out of these  
guys. Colt starts to laugh.

COLT

(watching her)

Teenagers ...

Parker forces a smile, looks at Colt, then watches as  
Molly plays Minnesota Fats.

59.A. INT. COLT'S BEDROOM. DUSK.

59.A.

He is working with Anne and an interior decorator, placing  
a piece of sculpture. He hears music.

60. INT. COLT'S MANSION. DUSK.

60.

Molly sits downstairs, alone. She is singing 'Hearts of

60. CONTINUED

60.

Fire'. She does it soft, lyrical, totally lost in the music.

As she plays, Colt starts coming down the stairs. He stops on the stairs and watches her. As she plays, he is touched by the simplicity and innocence of the song and by her singing.

COLT

What is that song?

He startles her.

MOLLY

I'm still working on it,  
it's not finished.

Colt looks at her a LONG BEAT.

COLT

You write songs? I thought  
you were the sole surviving  
member of the Billy Parker  
fan club.

MOLLY

I don't join fan clubs any  
more. I used to when I was  
a kid.

She looks very much like a kid this evening.

COLT

Whose did you join?

MOLLY

Yours.

He's momentarily touched by that.

COLT

Would you like to go for a  
walk?

Molly, after a beat, gives him a big, little girlish  
smile.

MOLLY

Yeah.

61. EXT. THE GROUNDS - SUNSET.

61.

They are walking through a forest.

61. CONTINUED

61.

COLT  
Do you play with Parker?

MOLLY  
Yeah.

COLT  
(smiles)  
At home, too, or only onstage?

She looks at him a beat, then away.

MOLLY  
Don't disappoint me, James.

He is taken aback by the nakedness of that.

At that moment, they get to the end of the treeline and are on a magnificent beach. (The estate fronts the sea.)

She stares at the sea.

MOLLY  
It's so beautiful.

A beat, and she starts running toward the water. He watches her, her body silhouetted by the setting sun.

62. EXT. THE BEACH. SUNSET.

62.

She is walking along the water's edge, playing tag with the waves. He comes up behind her. She doesn't look at him.

MOLLY  
I've got your poster up in my room. I talked to you a lot.

He says nothing, watches her. She turns to him, then looks quickly away.

MOLLY  
That's pretty dumb.

She looks at him suddenly.

MOLLY  
Tough shit, James. I can talk to you whenever I want.

She looks away again, plays with the waves.

62. CONTINUED

62.

COLT

What do you tell me?

A BEAT: and then she looks at him.

MOLLY

It's none of your business.

She smiles slowly. A BEAT: and then he smiles.

COLT

How did you know all that stuff  
-- about my mother, my birthday ...

MOLLY

I didn't think you remembered that?

COLT

I don't.

They stand there, looking at each other.

63. EXT. THE GROUNDS IN FRONT OF THE MANSION. EVENING. 63.Parker stands on the terrace overlooking the beach.  
sees the moment. He is expressionless.64. OMIT. 64.65. INT. LIMOUSINE. NIGHT. 65.It is the big Mercedes stretch. Alfred drives. They  
are going back to the city. BBC TV is on. Parker is  
pouring himself a drink from a crystal decanter. Molly  
has the 'phone in her hands and is dialling.

MOLLY

(excited)

I can't wait to tell Penny!

Parker looks at her, sees the wonder and excitement,  
sips his drink. Molly doesn't get anywhere dialling.

MOLLY

These 'phones suck.

PARKER

(grins)

Hey, it's the Third World here,  
I told you.She tries again excitedly, then gives up, looks  
disappointed.

65. CONTINUED

65.

PARKER  
 (grins)  
 You know what you oughta do?

She looks at him, still with her girlish excitement.

PARKER  
 You oughta yank his mojo out  
 and swallow it.

MOLLY  
 You're really disgusting,  
 Parker.

PARKER  
 (grins)  
 Right, Alfred.

ALFRED  
 Beg your pardon, sir?

PARKER  
 There you go.

He grins, sips his drink.

65.A. EXT. HALLOWEEN CLUB. DUSK.

65.A.

A huge crowd on the sidewalk as Fizz shoulders his way through.

66. INT. HALLOWEEN. DRESSING ROOM. EVENING.

66.

A punkish band is ending a set.

They are ready to go on. Fizz comes in. We hear lots of CROWD NOISE, stomping and clapping, from the house. Fizz looks pale. He's an excitable little guy anyway.

FIZZ  
 That's not a bloody crowd,  
 that's a bloody lion's den.

Parker smiles.

The P.A.  
 (on sound)  
 Billy Parker and Molly MacGuire.

67.

INT. HALLOWEEN. NIGHT.

67.

It is small, gritty, smokey, very hard-edged. They fight their way to the stage. The crowd is young and very punky.

There is lots of noise. The crowd isn't paying much attention to them -- as they start to tune up.

FIZZ

(nervous)

We don't have a prayer.

PARKER

(very calm)

Fuck 'em if they can't take a joke.

Then somebody throws a lighted cigarette. It just misses Parker. He looks like he can't believe it. He looks like he's going to kill somebody.

Hidden in the projection booth in the back of the club, wearing shades and leather jacket, his hair combed differently, is James Colt. He smiles when the cigarette is thrown. Anne and Alfred are with him.

Another cigarette is thrown. Then another. And another.

PARKER

(hard)

You Limeys wanna listen, or don't ya?

More cigarettes ... one hits Parker's hand, burns him a little.

Then a cigarette hits Nikita, who is bare-chested. It catches between his guitar-strap and his chest. That hurts!

There is pandemonium as Parker and Nikita leap into the crowd. Fizz runs offstage; Molly just stands there with all this stuff landing around her.

Parker and Nikita are in a free-for-all with the crowd as Rosner and the security people pull them away. There are choruses of boos, catcalls, utter pandemonium. Parker is restrained and pulled back by the security people; so is Nikita.

Molly just stands there, a lone figure, as the crowd boos. Then someone throws a cigarette at her. It bounces off her and lands at her feet.

67.

CONTINUED

67.

A LONG BEAT: in relative silence, and then she bends down and picks the cigarette up.

Colt watches from the dressing room window. Parker watches her still restrained by the security guards.

Molly sticks the cigarette in the top of her guitar -- there are a few laughs and cheers.

MOLLY

(simply)

I wrote this song.

I like it a lot.

And then, with the cigarette sticking up, she launches into 'Hair of the Dog'. As she starts to rock, they go with her -- and Fizz and Nikita come back to join her.

Parker watches her -- with disbelief, with admiration.

As she rocks, moving around onstage -- the lighted cigarette sticking out of her guitar -- she suddenly takes the cigarette and flings it back at the crowd. The gesture gets a terrific CHEER and laughs.

Colt watches her. He is mesmerised. She finishes the song to terrific APPLAUSE.

MOLLY

You wanna hear some more?

They CHEER. One lonely cigarette lands. She goes to it, steps on it.

MOLLY

(smiles)

I don't smoke, thanks.

They CHEER more. She's totally got the crowd now.

MOLLY

Hey, meet Billy Parker -- I wouldn't be here without him.

She points her arms towards Parker. He doesn't move, just stands there, watching her.

MOLLY

Come on, Parker, you're not one of your chickens, are you?

More CHEERS, laughter. And then Parker goes out onstage as they CHEER, and leads them right into 'Nickel and Dimer'.

Colt, sitting in the back, smiles behind his shades.

68.            INT. HALLOWEEN. THE DRESSING ROOM. NIGHT.            68.

The dressing room is jammed. Rosner is talking to Molly; Parker is standing near her, talking to a hot-looking blonde.

ROSNER

(to Molly)

One week -- I'm offering  
you one week -- we'll sell  
out every night.

She watches Parker whispering to the blonde. Parker catches Molly's eyes for a beat, then continues with the blonde.

ROSNER

Three thousand pounds.  
Six percent of the house.

Parker can hear what Rosner is saying. Starts to leave with the blonde.

MOLLY

(to Rosner)

I'll talk to Billy about it.

(to Billy)

Billy -- what do you think  
Billy?

Parker never looks back; he's gone.

Flashbulbs go off; someone is taking her picture. She turns toward the camera, startled.

69.            INT. THEIR LOFT. THE BALCONY. DAWN.            69.

She stands, alone, on the balcony looking at the river, a beer in her hand. She takes a long slug and just stares.

A LONG BEAT: and then she reaches for her guitar. Staring at the river, standing there in dawn light, she starts to sing a song called 'I'm not in it for Love'. She plays a few chords, then starts again -- tries to put together a first line, stops, then starts again.

69.A.        EXT. LOFT. MORNING.            69.A.

The limousine pulls up. Alfred helps Anne Ashton out.

70.            INT. THEIR LOFT. MORNING.            70.

Molly opens the door. Anne Ashton stands there

a moment. A BEAT: and Anne Ashton smiles.

ANNE  
I'm Anne Ashton.

MOLLY  
I know who you are.

ANNE  
I'd like to speak to you  
and Billy ...

PARKER  
(gruff)  
About what?

He has come in the door behind her. Anne looks at Parker -- he looks three sheets to the wind.

ANNE  
(after a beat)  
About an album.

Molly just stares: Parker is taken aback, too. He goes to a bottle of Jim Beam on top of a table, takes a long swig. A BEAT, and he holds up the bottle to Anne.

PARKER  
You want some of this?

ANNE  
(a bit arch)  
No, thank you.  
(A BEAT)  
James would like to produce  
an album for you.

They stare at her: Parker shows no reaction.

ANNE  
He's very excited about it.  
We've already spoken to his  
record company.

As he speaks, she is speaking to both of them, but is really aiming her words at Molly.

PARKER  
(after A BEAT)  
I don't care who the hell  
you've spoken to. We're goin'  
home. We're not interested.

She looks at Molly, waiting for her to say something.

ANNE  
(after A BEAT)  
Well, look, I'll leave you  
my 'phone number.

70. CONTINUED:

70.

She hands a card to Molly.

ANNE

Goodbye.

She leaves. Molly just sits there, looking at Parker. He takes another swig of the Jim Beam.

PARKER

You wanna do an album with him, do it! I don't do this shit no more! I'm goin' home!

MOLLY

(after a beat, quietly)  
I can't do it without you.

PARKER

(after a beat)  
Bullshit.

He takes a newspaper out of his pocket, drops it in her lap. She looks at it. There is a large-sized picture of her, playing at Halloween. The headline says; "Who is Molly McGuire?" and, smaller, "Who WAS Billy Parker?"

PARKER

(softer)  
Don't you get it? He wants you.  
He doesn't want me.

She gets up, walks around, doesn't look at him.

MOLLY

I want you. I won't do it without you.

(a beat; she looks  
at him)

I gotta do it, Billy.

PARKER

(quietly)  
Why?

MOLLY

(quietly)  
'Cause I can do it. I want people to hear me.

PARKER

(after beat)  
The price is too high.

70. CONTINUED

70.

MOLLY

What price?

PARKER

The price of 'em hearin' you.

He watches her. Her back is to him. Then she turns back on him.

MOLLY

How was your groupie?

PARKER

(smiles slowly)

She was terrific. So was I ...

A LONG BEAT, and then she suddenly picks up the Jim Beam bottle and throws it very hard at him. It hits the wall and breaks. Parker looks at her, then at the broken bottle.

PARKER

(after a beat)

That's good whiskey.

He smiles slowly. She just glares at him.

71. EXT. COLT'S MANSION. DAY.

71.

Alfred leads two servants carrying baggage across a courtyard. Molly and Parker follow them. Alfred leads them down steps onto a patio; he opens a door which faces a courtyard, and they walk into a bedroom.

72. INT. THE BEDROOM. DAY.

72.

It is spacious, beautiful. A view across the patio to green meadows.

ALFRED

This is your room.

Molly looks around. She can't believe the room. Three or four dozen roses are in an ornate vase next to a bottle of crystal champagne in a silver bucket.

ALFRED

Your room is in the main house, sir.

Alfred starts leading him out ...

72. CONTINUED:

PARKER

I got flowers in mine, too?

ALFRED

Would you like some, Sir?

Parker gives Molly a glance.

Parker

Yeah. Bring me some Pansies.

ALFRED

Very well, sir.

And he leads Parker out. Molly goes to the roses, looks at them, holds them a moment.

She hears voices, laughter outside. She goes to the door, looks out.

72.A. EXT. MOLLY'S POV. DAY.

72A.

She sees James Colt riding beside a gorgeous, very chic girl. She is the guitarist we saw in Scene 56. Colt kisses the girl, holds her ass a moment, then laughs as she canters away.

73. INT. A RECORDING STUDIO ON THE GROUNDS. DAY.

73.

It is elaborate, beautifully done, a showcase of a place -- as complete a contrast as possible to Parker's barn. The walls are filled with Colt's many platinum albums and other memorabilia.

Parker, Molly, Fizz and Nikita are here, wandering around, checking everything out --- a bit of country rubes in splendour here, but let's not overdo it. Two technicians are at work.

Then colt comes in with Anne in tow.

COLT

Hello. Have all of you been made comfortable?

PARKER

I'm still waiting for my pansies.

ANNE

Don't worry - Alfred will get them.

FIZZ

Do you have any pinball machines? I get a bit edgy without my pinball machines.

ANNE

I'll have some brought up.

73. CONTINUED

73.

COLT  
Molly, you happy?

MOLLY  
(smiles)  
Yeah.

COLT  
(smiles)  
Good.

PARKER  
What's your cut gonna be?

COLT  
You think I'm doing this  
for money?

PARKER  
You tell me what you're  
doin' it for.

COLT  
(smiles)  
I don't have anything  
better to do.

PARKER  
Well I sure do

74. INT. THE STUDIO. LATER. NIGHT.

74.

They are listening to a demo of a number we haven't  
heard before: 'Queen of Spades'. Colt sits there,  
listening. He shows no reaction.

COLT  
Who wrote it?

PARKER  
I did.

COLT  
I don't think it will do.

MOLLY  
I like it.

Anne has entered and is collecting up the things.  
Colt leans forward and switches it off.

COLT  
(smiles)  
I do too, but not enough.  
Let's break it up, shall we?

74. CONTINUED

74.

COLT

(cont.)

See you in the morning.

PARKER

I don't work in the morning.

Colt ignores the remark as he consults Anne's notes.  
Parker walks out. The others start following him.

COLT

Molly.

She stands there, tired.

COLT

I'd like to go over 'Hearts'  
with you.

MOLLY

Can't we do it tomorrow?

COLT

(gently)

I prefer to do it now.

MOLLY

(flaring)

I'm tired, James. I  
don't wanna do it now!75. INT. THE RECORDING STUDIO. LATER.

75.

Molly sings 'Hearts of Fire'; Colt is in the booth.  
As she sings, he stops her.

COLT

No, darling, it isn't a  
lullaby ... O.K. try it  
again!

She looks pissed off, starts again.

76. INT. THE RECORDING STUDIO. LATER.

76.

Molly sings 'Hearts of Fire' again. He stops her.

COLT

You told me you wrote this song.

MOLLY

(upset)

I did!

76. CONTINUED

76.

COLT

How can you write the song and  
not be able to sing it. It's  
about fire. Fire!

A LONG BEAT, as she stares at him, and starts again.

77. INT. THE RECORDING STUDIO. LATER.

77.

She is singing it again, really belting it, eyes on  
him, all fire now. She looks like she could kill  
him.

Anne hovers in the background, reluctantly admiring.

Colt watches from the booth, smiles slowly. Molly  
finishes the song. A LONG BEAT: she stares at him.

COLT

(deadpan)

Not bad.

She just stares. He's right. She is good.

78. INT. PARKER'S BEDROOM. DAY.

78.

Parker is asleep. Alfred pulls back the drapes.  
We hear running water.

ALFRED

(brightly)

Good morning, sir.

Parker wakes up, bleary-eyed, sees Alfred standing  
there with a servant and a tray.

ALFRED

(brightly)

It's 7:30, sir. It's a  
beautiful morning. We  
have your pansies, sir.

He stares in disbelief.

Another servant sweeps in with a huge vase of pansies.

ALFRED

May I assist you with your bath,  
sir? Your bath is running.

He offers Parker his arm to help him from bed.

PARKER

(recoiling)

Get away from me!

79. INT. THE STUDIO. NIGHT. SOME DAYS LATER. 79.

It is late. Colt is in the booth. Molly is in the studio, at a mike recording a vocal. She looks very tired. She is doing 'I'm not in it for Love'.

COLT

Put some smoke into it.

She starts again. He stops her again.

COLT

Don't vamp it!

She starts again, sings. Colt stops her again.

COLT

That doesn't do it, darling.

She starts again, sings. Colt stops her again.

COLT

That doesn't even give me a hard-on.

MOLLY

Maybe I just can't.

COLD

(amused)

Oh! Try me!

MOLLY

(laughing)

I'm trying!

COLT

Try harder.

MOLLY

(suddenly upset)

Look! Maybe I just don't want to.

COLT

(smiles)

Oh yes you do!

A BEAT, and then she suddenly turns from the mike and runs out of the studio.

79.A. EXT. STUDIO. NIGHT. 79.A.

She runs out into the cobbled courtyard.

80. EXT. THE GARDEN. NIGHT.

80.

She stands in the garden, staring out at the woods. The grounds are lighted up. Her shoulders are hunched. Colt comes up behind her. She doesn't look at him. She doesn't turn back.

COLT

Let's not work tomorrow.

(a beat)

Let's take the day off,  
just you and me ..

(a beat)

Would you like that?

A BEAT: she turns, looks at him. A BEAT: and then he kisses her very softly, just brushes her lips.

COLT

You're going to be a very  
big star, Molly.

A BEAT: she looks at him, and then she kisses him softly. They stand there, and then he turns and walks away.

81. EXT. THE GARDEN. NIGHT.

81.

Parker comes out of the main house. He sees her in the garden, staring at the woods. Colt is walking towards him. He starts for Molly.

COLT

(smiles)

We did good today.

PARKER

(smiles)

Fuck you too!

He doesn't even stop, just keeps walking; so does Colt. Molly starts walking toward him now. He looks at her a moment, then falls into step with her.

PARKER

You wanna go down the Dairy Freeze  
and get a frozen custard?

She smiles, keeps walking, then shakes her head.

PARKER

(grins)

You wanna go skinny-dippin'?

She doesn't say anything.

81. CONTINUED

81.

MOLLY  
(evasive)  
I'm tired, Billy.

And she walks into her room and closes the door.  
A BEAT, and then, deadpan, he nods.

82. INT. RANGE ROVER. NEXT DAY.

82.

They are driving through a sooty little working-class town.

MOLLY  
What's this place?

COLT  
I was born here.

MOLLY  
Here? It reminds me of  
Harrison.  
(a beat)  
My dad worked in the mines.

COLT  
I like to come back. There's  
nobody to come back to.  
Everyone's dead or gone away.  
Like me ...

83. EXT. THE TOWN. DAY.

83.

They stand near a mine, looking down at the little town.

COLT  
I sometimes come up here at  
night, it's just like when  
I'm on-stage, looking out at  
the darkness, and all I see,  
every city I'm in, are the  
exit lights -- those green and  
orange exit lights, shining  
in my eyes.

MOLLY  
Don't you see the people?

He looks at her A BEAT, then away.

MOLLY  
Sometimes, when I'm on-stage,  
I can see the music.

83. CONTINUED

83.

He looks at her, amused.

COLT

What do you see?

MOLLY

(shrugs)

I don't know. Colours ...  
just colours.

He smiles a thin smile, then looks out over the town.

COLT

I used to see ... the people.  
Then, one night somewhere, I  
don't know where, I thought  
to myself -- it really doesn't  
matter to them, the music.  
Even if it's not good any  
more, they still buy it --  
because I do it. Even if  
I hate it.

He is lost in his thoughts. She watches him.

COLT

(haltingly, quietly)

One night -- I think it was in  
America somewhere -- who cares  
where it was -- I took the  
mike stand -- it was one of  
those big stands -- and I threw  
myself out there at them. I  
don't know why. I've always  
wondered whether I ... wanted  
to hurt them ... with that big  
stand.

(a beat)

Whether I wanted to ... get  
even with all of them.

MOLLY

(after a long beat,  
quietly)

Maybe you just needed to ...  
to touch them.

He looks at her A BEAT.

COLT

Maybe.

He looks quickly at his watch.

COLT

(upset)

We're going to be late.

84. EXT. A PRIVATE SCHOOL. DAY.

84.

They are walking away from the car toward the school.  
Colt is hurrying.

And then a little girl comes racing toward Colt and  
jumps into his arms.

ELIZA  
Daddy! Daddy!

Colt holds her, hugs her. Molly watches them.

COLT  
Hello, darling.  
Did you miss me?

He kisses her.

ELIZA  
Yes! Are we going to the  
bumper cars?

COLT  
Yes, of course we are.

Molly watches them. He puts Eliza down.

COLT  
Eliza, this is Molly.

MOLLY  
(smiles)  
Hi.

Eliza looks her over, deadpan.

85. INT. THE RANGE ROVER. DAY.

85.

They are all squished together; Eliza between Colt  
and Molly.

ELIZA  
Are you one of Daddy's girlfriends?  
You have very small bristols.

Molly doesn't know what to say, then --

MOLLY  
(to Colt)  
What are bristols?

COLT  
(smiles)  
Tits.

86. EXT. THE BEACH. DAY.

86.

They are all riding beach ponies, all three of them eating toffee-apples and candy floss. Colt wears large wrap-around sunglasses and a hat.

ELIZA

(to Molly)

My mummy lives in Switzerland.  
Have you been to Switzerland?

MOLLY

No.

ELIZA

(to Molly)

Can you ski?

MOLLY

(smiles)

No.

ELIZA

(whispers)

Daddy, why is she your  
girl-friend?

And then Colt suddenly starts to gallop down the beach.

COLT

You can't catch me!  
You can't catch me!

And Eliza takes off, cantering after him. The little girl squeals and giggles as she chases her father. Molly watches them.

87. EXT. THE FAIRGROUND. DAY.

87.

They are riding bumper cars -- the Dodg'ems -- all three are in separate cars. Eliza bumps her car into Molly's head-on. They laugh. And then Colt comes ploughing into both of them -- now they all really laugh.

88. EXT. THE FAIRGROUND. LATER.

88.

As they leave the fairground still laughing, a little wobbly-legged, wearing funny hats, carrying prizes, teddy bears under their arms, two GIRLS come up to them.

ONE OF THE GIRLS

Are you James?

88. CONTINUED

88.

COLT

No.

He starts to walk quickly, holds Eliza's hand.

THE SECOND GIRL

(loud)

It is him!

THE FIRST GIRL

(yelling)

It's James Colt!

As the two girls dance around him, other people start running toward them now -- Colt keeps trying to lead them toward the car. First a small group forms, and then, gradually a small mob. All of them waving pens and pieces of paper, touching Colt, pulling at him, pulling at his clothes.

THE FIRST GIRL

(yelling)

I can't believe it! Have you got anything small, James? Can I have something small?

They are almost completely surrounded, keep pushing through as more people come.

Eliza starts to cry. Colt picksher up, hands her to Molly. Someone snatches his hat off. Someone else snatches his glasses. Eliza is really screaming now. The teddy bears are trampled. Molly runs. Colt tries to.

THE SECOND GIRL pulls her panties off, holds her panties up, pushes them toward Colt.

THE SECOND GIRL

(yelling)

Can you sign these? --- can you just sign 'em?

He pushes his way through them finally -- Molly almost throws Eliza into the Range Rover -- Colt gets in on the other side.

89. INT. RANGE ROVER. DAY.

89.

As he gets in, locks the door. He is bleeding slightly from a cut on the face.

The mob is all over the car, beating on the hood, rocking it, scrawling lipstick on the windows.

89. CONTINUED

89

ELIZA  
(crying)  
I want them to go away.

COLT  
It's all right, love.

He HONKS the HORN, starts moving the car gently through the mob. Molly puts her arms around her and puts her in her lap and holds her.

ELIZA  
(crying)  
I hate them! I hate them!

Molly holds her as the car gets free.

90. EXT. THE PRIVATE SCHOOL. DAY.

90.

Colt stands outside the car. He is holding Eliza. He kisses her. Molly sits inside the car, the window down, watching them.

COLT  
Go on then, love.

ELIZA  
I want to come home with you.

COLT  
You have to go to school and grow up to be very clever, you know that.

ELIZA  
I am clever.

COLT  
See ya later alligator.

ELIZA  
(brave)  
In a while crocodile.

He kisses her again. She stands there, very brave.

COLT  
(hugs her suddenly)  
Darling, I love you.

ELIZA  
(after a beat,  
smiles)  
I know that, Daddy, silly.

90. CONTINUED

90.

And she finally steps away from Colt. She looks at Molly in the car, waves to her. Molly smiles, waves.

ELIZA

'Bye Molly! I like you.  
You can grow your bristols,  
too. I saw it on the telly.

And then she turns and runs toward the school.

91. INT. RANGE ROVER. DUSK.

91.

Colt is racing down a winding, two-lane country road, really REVVING the CAR. He is upset.

MOLLY

Why do you keep her at  
that place?

COLT

It's better for her.

MOLLY

Don't you miss her?

COLT

All the time.

Molly looks at him a LONG BEAT, says nothing.

COLT

What does that have to do  
with it?

There is a cattle truck up ahead on this winding narrow two-lane. He gets behind the truck, HONKS the HORN. It doesn't move. He is in a cold fury.

And he pulls into the blind curve -- a big rig is coming their way -- he barely gets out of its way and in front of the truck.

Molly can't believe he did that.

COLT

You don't need Parker, you know.

She stares at him, can't believe he said that.

COLT

(casually)

You're good enough to stand  
on your own.

A LONG BEAT: she looks at him.

MOLLY  
(quietly)  
I love Parker.

He looks at her: that ironic smile.

92. OMIT

92.

93. INT. DEN. DUSK

93.

Parker is playing pool. He sees the couple return and park outside. Molly stops to play with the dogs that come running up. Colt enters the den.

PARKER  
(quietly)  
You're gonna use her, man.  
And then you're gonna walk away.

Colt says nothing.

PARKER  
You can't feel anything. I  
know that. I been there.

A LONG BEAT: and then Colt looks at him.

COLT  
Yes, I can!  
(A BEAT)  
I do.

94. EXT. THE TERRACE. MORNING. A FEW WEEKS LATER

94.

Colt, Parker, Molly, Anne Ashton and two OTHER MEN, who are wearing suits. It is a glorious day. Alfred is serving coffee.

ONE OF THE SUITS  
We can ship the single in a month.

COLT  
I want it out in two weeks. I  
want 'Carry On' behind it two  
weeks later.

THE SUIT  
That soon?

COLT  
(smiles)  
I want to blitz them. We'll go up  
to Liverpool for a night, take out  
the New Cavern Club. We'll bring  
in every blood-sucking critic who  
wants a free trip.

PARKER

What if they don't come?

COLT

I'll ask them and I'll pay their way and they'll come.

(to Molly)

We're going to give you a new look. Anne'll work with you.

A BEAT: he grins at Parker.

COLT

Can't you dye your hair or something?

PARKER

Oh sure! And cut my thumbnail.

Everyone laughs. A LONG BEAT.

THE OTHER SUIT

And the name of the band is Molly McGuire:

PARKER

Hell, yeah.

COLT

(after a BEAT)

Yes, I think so.

MOLLY

(hurts)

What about Billy?

PARKER

(hard)

What the hell about me? I don't want my name up there - it ain't gonna help me sell my chickens.

There are smiles all round at that. Then:

MOLLY

(flatly)

No.

ANNE

What do you mean 'No'?

PARKER

You can't listen to her; she's a teenager: she can't even vote!

MOLLY

I can too vote! No!

COLT

(smiles)

All right. We'll call it  
Molly McGuire and Billy Parker.  
That's fair.

Molly still looks hesitant and looks at Parker.

PARKER

(to Colt)

No. Just do it right. She  
don't get nothin' to say about  
it.

MOLLY

(very angry)

It's my group.

PARKER

(with a big smile)

There you go!

He looks at her, smiling. A BEAT, and then she smiles  
and starts shaking her head. And then, ANOTHER BEAT,  
Colt, looking at the two of them, starts smiling too.

95. OMIT

95.

96. EXT. THE BEACH. THAT NIGHT

96.

They have built a bonfire, are sitting next to it.

PARKER

(quietly)

It's gonna eat you up. Just  
like it's eatin' him. Just  
like it was gonna get me.  
It's this big machine. It  
gets you in its teeth, it  
sucks everything outta you.  
You wake up, you're a star.  
You're a star. But you see  
the starlight: the star's  
not there any more. There  
ain't nothin' to you no more.  
You're empty.

MOLLY

(a LONG BEAT)

It doesn't have to happen.

PARKER

It always does. A kid shot himself in front of me once. Ah, shit, babe, I could tell you stories ... I could say - hey, I had this dude, he was a friend of mine, he was my accountant, he took my bread. I don't even own my early songs ... I had this other dude, he was a friend of mine, he was my manager, he wound up with my old lady. They took my baby girl ... nobody knows how to find her.

(A BEAT)

You don't wanna hear those old stories.

He takes her hand.

PARKER (cont)

I been through it, and you don't need to. I want to go with my chickens. I want to see my light-plant. I want to finish my light-plant.

MOLLY

(after a LONG BEAT)

I need you.

PARKER

No, you don't. Not any more.

A LONG BEAT, and then he puts his arm around her and holds her, her head on his shoulder.

BOOM! THUNDER!

97. EXT. THE NEW CAVERN CLUB. LIVERPOOL. NIGHT

97.

It's pouring down here! A big crowd in the narrow street. The reporters push through the kids. The marquee says, in big letters:

"MOLLY McGUIRE"

98. INT. THE CLUB. NIGHT.

98.

It is filled with rock critics, Anne and Alfred are there too. The stage is dark and then, suddenly, the lights go on and there they are. They go right into 'I'm Not In It For Love.'

Molly's hair has been cut and styled. She wears make-up. She wears some very sexy, tight outfit. Nikita still plays bare-chested, but he has two thick brass rings around his huge biceps. Fizz's hair is two-toned. Parker is unchanged.

As she sings, there is a heat and sultriness we haven't seen before. She prowls and stalks the stage like a cat, ozzing sensuousness.

From the critics' expressions, we see they know they are watching something very special.

Colt watches Molly backstage, hypnotized by her sensuousness and fire. We see desire on his face, as well as pride. Parker, on stage, sees the look on Colt's face as he watches Molly.

99. INT. CAVERN CLUB BAR. NIGHT.

99.

Cristal Champagne Roses, and blown up photographs of Molly. She sits, surrounded by a mob of critics and REPORTERS. Colt and Parker sit with her. Colt looks very high; Parker is poker-faced. Anne and Alfred hover, discreet. In the bar nightpeople are dancing to "Let the Good Times Roll."

MOLLY

I write what I feel, you know? I just shove the words together, shove the sounds on top of 'em.

Some laugh.

A REPORTER

Is it as easy as you make it sound?

MOLLY

Sure. I zip it down and let you see it.

Lots of laughs. Parker watches her. She is a natural at this.

ANOTHER REPORTER

I liked what you wore. It was very suggestive and --

99. CONTINUED:

.99.

MOLLY

You don't want me to wear a  
plain brown wrapper, do you?

Lots of laughs -- Colt watches her with admiration;  
Parker is deadpan.

ANOTHER REPORTER

What's most important to you  
when you perform?

MOLLY

The audience. I like to feel  
... that I'm out there with  
'em, that I'm ... one with  
'em ... you know?

They write it down.

A REPORTER

Billy, why did you stop  
recording?

PARKER

(after a long embarrassed beat)  
Me? I didn't want it to be my  
whole life, I guess.

ANOTHER REPORTER

Is it your whole life, Molly?

MOLLY

(shrugs)

Even when I was little, in  
Sunday school, I was pickin'  
the guitar.

ANOTHER REPORTER

(cynical)

How about you, Mr. Colt?

COLT

(laughs)

Yes --- I picked my guitar.

PARKER

(suddenly)

Not me. I used to pick my  
nose.

It gets a huge laugh. Parker looks at all these  
laughing faces, absolutely deadpan. Colt and Molly  
have their eyes on each other, laughing together.  
Parker watches them.

100. INT. PARKER'S HOTEL ROOM. LIVERPOOL. NIGHT 100.

The interview is playing on the TV. Parker is listening while packing his things into a suitcase. He looks around, closes the suitcase, lines it up near the door with his guitar case, and then looks at the room and smiles. He goes to the television - on which the Molly/Colt interview is playing - and picks it up. Formally, coolly, he carries it across the room and, with one swing, the programme still playing, he pitches the set straight through the window, out into the night. The plug pops from the socket with a flash and the bedroom lights go out.

100.A EXT. LIVERPOOL HOTEL. NIGHT 100.A

It has stopped raining so the DOORMAN is out on the sidewalk. He soon wishes he wasn't, when the TV set crashes at his feet!

100.B INT. PARKER'S HOTEL ROOM. NIGHT 100.B

It is seriously devastated. He has collapsed the bed, and he is pulling the steel girder from under its mattress. We hear pounding on the door now, as Parker levels everything in the room: the chairs, the mirror on the dressing-table, the dressing-table itself. Very loud pounding on the door now and Molly's voice:

MOLLY (O.S.)  
(screaming)  
Billy!

He looks at the absolute carnage.

MOLLY (O.S.)  
(screaming)  
Billy!

And then he starts hurling things through the broken windows -- chairs, a small table, the steel girder, etc. He keeps smiling.

MOLLY (O.S.)  
Open the door!

Finished, he goes calmly to his suitcase, picks it up, slings the guitar over his shoulder, and opens the door.

\* Molly stands there with several hotel people and James Colt. \*

They stare at the room, absolutely open-mouthed.

100B. CONTINUED:

100B.

PARKER

(calmly)

I'm goin' home.

He steps into the corridor with the suitcase in his hand and his guitar case over his shoulder.

101. INT. THE HOTEL CORRIDOR.

101.

The others gape at the room.

MOLLY

You can't --

COLT

(suddenly)

Let him go.

Parker stops, looks at Colt. A BEAT; and he grins. He puts the suitcase down, the guitar case down, and steps up to Colt, smiling at him.

PARKER

Good work, Jim-boy.

He puts his hand out to shake. A BEAT: and then Colt reaches for his hand --- and Parker hits him with a sucker punch that almost takes Colt's head off and bounces him off the wall to the floor.

MOLLY

(screaming)

What is the matter with you?

Parker just picks his things up, and keeps walking.

Molly runs to Colt a moment, sees that he's O.K., and watches Parker going down the corridor.

MOLLY

(screaming)

You asshole.102. EXT. THE HOTEL. NIGHT.

102.

Parker strides down the street, Molly at his side. They have to go through an obstacle course -- all the things Parker hurled out the window are all over the sidewalk. As they dodge -- he kicks something violently out of the way.

PARKER

(loud)

Fucking Limeys, they keep their stuff on the street. I told you this was the Third World!

A BEAT: he looks around, out of control.

102. CONTINUED:

102.

PARKER

(loud)

I want a taxi! This pissant  
country! I want a taxi!

There are no taxis.

MOLLY

(yelling)

Listen to me --

PARKER

(yelling)

I don't wanna be here! I don't  
wanna see it, O.K.? All that  
bullshit! You can't ever be out  
there with 'em, don't you get it?  
You're kiddin' yourself! It's  
just another goddamn circus show!

MOLLY

(yelling)

It's not. It's more than that!

A taxi comes down the street. He runs into the Street.

PARKER

(yelling)

Hey!

A taxi heads toward him. Parker looks at her.

PARKER

(quietly)

You're the best there is.

(A BEAT)

Send me a postcard.

The taxi is there; he starts getting in.

PARKER

(to CABBIE, hard)

Take me the fuck outa this  
piss-hole!

102. CONTINUED:

102.

THE CABBIE  
I beg your pardon, Sir?

A BEAT: and then Parker grins ... and then as he gets  
in ...

PARKER  
(quietly)  
Aw, shit, I love you.

THE CABBIE  
I beg your pardon, sir?

Parker looks at her, smiles and shakes his head.

PARKER  
(quietly, to Cabbie)  
The airport. Please.

THE CABBIE  
Yes, sir.

He looks at her -- terrific feeling in his eyes -- as  
the cab drives away.

She just stands there, watching the taxi as it goes  
down the street. She stares, and then the taxi is gone.

103. INT. A TRAIN. NEXT DAY.

103.

She is sitting alone, in the first class compartment,  
her face pressed to the window, staring, as the  
English countryside rushes by.

104. INT. HER LOFT. NEXT DAY.

104.

She sits by the window, watching the rain, lost in  
her thoughts. The TELEPHONE RINGS. She doesn't make  
a move to answer it. IT RINGS AGAIN AND AGAIN. She  
just sits there: she is picking out 'Remember all the  
Nights' on her guitar.

105. EXT. ROTHERHYTHE. DAY.

105.

The rain has stopped. She walks through the streets,  
lost in her thoughts. She walks by a refreshment  
stand. She sees the sign: Frozen Custard. A LONG  
BEAT: and she smiles slightly.

106. EXT. THE GREEN. DAY

106.

She walks back to the loft, the frozen custard in her hand. It's dribbling all over her as she eats it. TWO YOUNG GIRLS, 13 or 14, walk toward her. They stop when they see her. They giggle a bit, and then one of them comes up to her.

THE GIRL  
You're Molly McGuire, aren't you?

A BEAT: and Molly nods.

THE GIRL (cont)  
I saw your picture in the newspaper.  
(she smiles)  
I love 'I'm Not In It For Love'.

OTHER GIRL  
Yeah, it's brilliant.

THE GIRL  
(self-conscious)  
I want to sing just like you.

OTHER GIRL  
(shyly)  
Can we have your autograph?

A BEAT: and then Molly nods and signs as THE GIRL hands her pen and paper. The GIRLS just stare at her, smiling.

107. INT. HER LOFT. NIGHT

107.

She is on the 'phone. She looks exhausted. ITV-4 is playing MTV.

MOLLY  
Penny Owens, in Harrison,  
Pennsylvania.

A LONG BEAT: as she listens --

MOLLY  
It can't be disconnected.

A LONG BEAT --

MOLLY  
(yelling)  
Well, do you have a listing  
for Henry Javor?

She slams the 'phone down to the ground, pissed off --

107. CONTINUED: 107.

Suddenly COLT appears on T.V. singing "Tainted Love".  
She cannot believe her eyes.

108. INT. HER LOFT. DAWN. 108.

She is fast asleep in bed, the early rays of the sun  
filtering through the room.

We hear this loud, rattling noise. It gets louder  
and louder, so loud it's deafening.

She goes to the window and looks out and stares.

Colt's helicopter is right outside the building --  
descending to her level -- above the river. Colt has  
a bull mike in his hands. He sees her standing there  
staring.

COLT

(on the mike)

Are you just going to stand  
there all day?

She stares.

COLT

(smiles)

Well come on.

She stares at him, doesn't know what to do, then she  
sticks her tongue out at him.

He smiles.

COLT

(smiles)

Hurry up!

A BEAT: and then --

MOLLY

(hard yelling)

Screw you!

And she pulls the curtains closed. Colt hovers there  
with egg on his face, staring at the window in disbelief.

COLT

(to himself, quietly)

Teenagers.

She moves back to the bed but the noise is becoming  
deafening -- and then suddenly a part of the ceiling  
crumbles and the plaster starts to fall all over her.  
She rolls off the bed,

108. CONTINUED :

108.

She storms across to the iron bridge that leads out to The Studio - the shadows of the rotor blades are still whirling papers about.

MOLLY

(enraged)

What is he doing?

Halfway up she hears a tapping. She turns. On the far side of the room, outside her window, high above the river, James is perched, tapping on the glass. She gives an involuntary scream, nearly falls from the ladder. She races across to him.

MOLLY

You're gonna destroy the building!

COLT

I'll buy the bloody building.

She struggles with the window catch, finally flings it open, nearly knocking Colt off. They are face to face. He offers her a bunch of very tattered roses.

MOLLY

(finally)

You know what you are? You know what you are? You're a ---

He sees how really pissed she is.

COLT

(casually)

What am I?

MOLLY

(hard)

You're a --

(A BEAT)

Dip.

COLT

(smiles)

A dip?

MOLLY

(hard, furious)

A dip!

COLT  
(after A BEAT, seriously)  
Yes, maybe I am.

That frustrates her so much she looks like she's going to hit him.

COLT  
(suddenly, deadpan)  
I love you.

She stares at him A LONG BEAT, and then he leans through the window and kisses her. She pulls away. A BEAT: looks at him, and then she starts kissing him.

109. OMIT

110. OMIT

109.

110.

111. INT. COLT'S MANSION. HIS BEDROOM. DAY

111.

\* He is taking her clothes off, kissing her. He holds her. \*

COLT  
Just pretend it's that man  
in the poster you talk to.

MOLLY  
(quietly)  
I never wanted ... to make  
love to him.  
(BEAT)  
I want to make love to you.

112. INT. COLT'S BEDROOM. DAY

112.

As they make love -- we see fear on her face, hesitation, joy -- and she starts to cry. Colt holds her and then starts to kiss her eyes.

113. INT. COLT'S BEDROOM. DAY

113.

She straddles him now. There is no hesitation now ... and she arches ...

She lies on top of him now, under the covers, nestling close. There is a KNOCK on the door.

ALFRED (O.S.)  
Tea, sir.

A BEAT: and they start to giggle. Alfred turns the door knob.

113. CONTINUED:

113.

ALFRED (O.S.)  
It'll get very cold, sir.

They laugh.

MOLLY  
We don't want any, Alfred.

ALFRED (O.S.)  
Very well, madam.

And she starts to kiss him again.

114. INT. HIS BEDROOM. NIGHT.

114.

As they make love again.

115. INT. THE CORRIDOR. NIGHT.

115.

Alfred knocks on the door. He tries the door handle.  
It is still locked.

ALFRED  
Dinner, sir.

There is no response.

ALFRED  
Dinner, sir.

There is no response. He screws up his face, sort of  
shrugs, stands there almost walking around in circles,  
and then walks away.

116. EXT. BALCONY. DAWN.

116.

They are on the balcony, watching the sun come up. He  
holds her, nuzzles her.

MOLLY  
I'm always scared ... before ...

Nothing is said; a pause.

COLT  
(smiles)  
Are you going to make me ask?

She laughs a little, tries to hide it.

MOLLY  
(smiles)  
You were O.K.

COLT  
O.K.?

116. CONTINUED:

116.

He smiles, nuzzles her.

MOLLY  
(suddenly)  
Was I O.K.?

COLT  
(mock serious)  
I don't know. I'm not sure  
yet. Let me check...

And he lowers her on to the floor out of sight.

117. INT. THE CORRIDOR. MORNING.

117.

Alfred knocks on the door. Two servants are with him  
and a cart. There is no answer. He knocks again.

ALFRED  
Breakfast is served, sir.

No answer. Alfred looks at the servants: they  
are impassive.

(loud) ALFRED  
Breakfast, sir.

No answer. He doesn't know what to do. A long moment.

ALFRED  
Are you all right ?

No answer. A LONG BEAT.

ALFRED  
James? I'm afraid I'm going to have  
to open the door....

No response. Alfred tries it. It is open. He stands  
there, stares. They are not there. The bed -- the  
entire room -- looks like a war zone.

118. EXT. THE BEACH. MORNING.

118.

They are asleep in each other's arms, covered by a  
fur, on the beach.

Molly, half asleep, comes walking down the stairway. She hears Colt at the white baby grand piano, playing a song -- 'Feel My Love'. He is trying to get it, putting words to it.

She comes up behind him. She puts her arms around him. He doesn't look at her.

COLT

I woke up with it. It used to happen to me, when I started. I'd wake up with a song.

She watches him.

COLT (cont)

It's the first one in ... so long ... I didn't think I'd ever write one again.

He takes her arms and wraps her arms around his body.

A LONG BEAT: he tinkers with the song on the piano.

COLT (cont)

The last two albums, I didn't think I'd ever get them out ... And everybody loved them. They both went platinum. And they were terrible. I refused to tour the last one.

He plays some of the song, then looks at her.

COLT (cont)

I used to love tours.

They look at each other A LONG BEAT.

COLT (cont)

Do you want to come and tour it with me, Molly? I want the whole world to see us.

A LONG BEAT: she smiles slowly.

MOLLY

Can I have something to eat first? I'm hungry.

Alfred materializes out of nowhere.

119. CONTINUED

119.

ALFRED

(beaming)

What is it to be, madam,  
breakfast, lunch or dinner?

COLT

(smiles)

We'd like some breakfast,  
please, Alfred.

ALFRED

(looks at his watch)

Dinner will be --

COLT

Breakfast, Alfred.

ALFRED

Of course, sir.

And he leaves. Colt tinkers with the song on the piano.  
She puts her arms around him as he tinkers with the song.

120. EXT. THE TERRACE. DAY

120.

Alfred is pouring them tea -- Anne Ashton is there.  
Colt is swinging a croquet mallet on the lawn. Molly  
is swinging on a swing. They are both so happy.

COLT

We'll stay out a month. We'll  
play 'Feel My Love' everywhere.  
We'll put their bloody MTV out  
of business.

Anne watches him, silent, waiting.

ANNE

(dry)

It's happening without your  
help ...

COLT

(smiles)

I'm ready.

ANNE

(after A BEAT, directly)

No, I don't think you are.

Much has been left unspoken by that last line.

COLT

(evenly)

I'm ready.

120. CONTINUED:

120.

Anne looks at him, says nothing.

COLT  
(smiles)

Do you think I'm ready to  
tour, Alfred?

ALFRED  
(after A BEAT)

It's your decision.

COLT  
(looking at  
Anne, evenly)

Yes it is, isn't it?

Anne just looks at him, then--

ANNE  
(quietly)

Yes it is.

121. INT. BEDROOM. NIGHT.

121.

Molly is fast asleep. Suddenly James starts up, badly  
scared. He lights a cigarette and sits, staring out  
at nothing.

121A. EXT. BACKSTAGE. NIGHT. MANY WEEKS LATER.

121A.

A montage of roadies and rock soldiers strong arming  
massive equipment into the trucks. This is the army  
that supports an international star.

122. INT. PLANE. DAY.

122.

They have taken over First Class - the musicians,  
the managers, the tour people. We see Fizz and  
Nikita and the band, including the Ferrari girl from  
Scene 72.A. Colt sits with Molly. Anne comes over  
to them.

ANNE  
'I'm Not In It For Love' is  
Number Seven with a bullet  
on the Billboard chart. "Carry On"  
is Number Four on the BBC.

Molly smiles.

ANNE  
We've got three days between  
Pittsburgh and New York, I  
was thinking --

122: CONTINUED:

122.

COLT

It's always dangerous when  
you're thinking --

ANNE

Why don't we go back to her  
hometown for a night --

MOLLY

(in disbelief)

To Harrison ?

ANNE

It's pure schmalz. We'll get  
TV. The media will love it.

COLT

We're going to be zombies when  
we get to New York.

ANNE

(smiles)

Then you can do your zombie act.  
New York expects it of you,  
anyway.

MOLLY

(scared)

Are you serious? We're gonna  
go to Harrison ?

(looks at her) COLT

Alfred, bring some more  
champagne before she dies  
of stage fright.

And Alfred materializes instantly out of the maelstrom  
of bodies with a silver tray and two champagne glasses.

ALFRED

Here you are, sir.

123. EXT. THE CHICAGO AIRPORT. EVENING.

123.

As the plane lands.

124. EXT. THE AIRPORT. NIGHT.

124.

As Colt comes out with Molly. There is a mob on the  
sidewalk. Colt comes down, puts his arms around Molly  
as the photographers take pictures. The fans yell and  
scream, held in check by police. The security men  
hustle Colt and Molly into their limo.

Nikita appears bare-chested, but wearing a Cossack hat.

...

124. CONTINUED:

124.

He flings his arms high.

NIKITA  
(yelling, thick  
accent)  
God bless America! Yo,  
America! Yo, Adrian!  
Adrian! Adrian!

125. INT. THE LIMO. NIGHT.

125.

As it makes its way past a crowd of screaming people in front of the Hilton restrained by policeman and sawhorses. Alfred sits in the front seat of the limo with the driver; in the back are Colt and Molly. He is on the phone, talking to Anne.

The people in the crowd see the limo and suddenly break through the lines, their faces hysterical. The limo is suddenly surrounded on all sides --- some people hurl themselves onto the hood. A side WINDOW suddenly CRACKS and before we know what's happened, Alfred has a gun in his hand.

Alfred turns back, looks Colt in the eye quickly, and Colt pushes Molly down and puts his body over her. It happens in a split second.

And then the policemen start clearing the people away from the car as Colt watches the hysterical faces pressed toward the glass.

The limo starts moving -- Molly sits up with Colt now and Colt watches the crowd.

COLT  
(quietly)  
You stir up the shit, you  
get down to the sludge.

MOLLY  
They just want to see you.

A beat, and still watching them, he nods.

COLT  
They want more than that.

Alfred puts his gun away. The limo goes into the blackness of the parking garage.

125A. INT. CHICAGO HILTON. CORRIDOR. NIGHT.

125A

James and Molly, with Alfred and two porters, down the corridor...

125A. CONTINUED:

125A

COLT

Is the floor secure?

ALFRED

Yes. They've closed it off.

He opens the door to Colt's suite, where the TV is on and Anne is arranging a huge bouquet of flowers, while listening to the message machine.

ALFRED

Will there be anything else, sir?

126. INT. CHICAGO HILTON. COLT'S SUITE. NIGHT.

126.

Colt shakes his head. On the TV set -- an ANCHORMAN --

THE ANCHORMAN.

Rock and roll star James Colt arrived in Chicago today for his first concert in two years. We have a report.

ALFRED

I'll be next door if you need me.

ANNE

Goodnight, everyone.

The screen changes to film of Colt and Molly coming down the stairs. Alfred leaves them, with Anne.

A REPORTER

James Colt arrived in Chicago with his girlfriend, singer Molly McGuire, ten tons of equipment, and a small army of musicians, roadies and security guards.

The screen goes to film of the crowd at the airport, screaming faces. Colt shuts it off suddenly with his remote. A BEAT: and he goes to the window. From his POV, we see a large crowd of people in front of the hotel staring up at his room.

126. CONTINUED

126.

COLT

(after A LONG BEAT)

The first time we played Chicago,  
a girl fell out of the balcony.  
It was like slow motion: caught  
in the lights; falling and  
falling ...

\*  
\*  
\*\*  
\*  
\*

(A LONG BEAT)

Six more of them have died, in  
some hall ... while I've been  
up there on the stage. Did you  
know that?

A LONG BEAT: he stares down.

COLT

There she is!

Molly comes over to him. He is looking at:

126.A COLT'S P.O.V. STREET. NIGHT

126.A

A woman, standing away from the crowd by herself. She  
is dressed in black. He watches her -- the woman  
just stands there, apart from everyone.

COLT

She's blind. She turns up  
whenever I'm on tour -- Paris,  
Rio, she's always there.

126.B BACK TO SCENE

126.B

He smiles to himself.

COLT

She's the only one who's ever  
told the truth about my music.  
She can't see me. She can only  
hear. She can't see the  
bullshit.

(A BEAT: he smiles)

I love her for that.

He stares at the blind woman. Molly looks at him.

MOLLY

I wonder what Parker's doing  
right now?

127. INT. CHICAGO AUDITORIUM. BACKSTAGE. TWO NIGHTS LATER

127.

Lots of people. At the door, a phalanx of security  
guards are stopping people. We hear the monstrous  
sound of thousands of feet stamping and the chant:  
"Colt! Colt! Colt! Colt!"

127. CONTINUED:

127.

Molly, ready to go with her band, dressed for the show, watches as Alfred singles out the blind woman -- she has a chrome shield around her eyes -- and pulls her through the security guards.

BLIND WOMAN

I heard on the TV James got himself a girlfriend ... He must be very happy.

ALFRED

This way, dear.  
(to a security guard)  
Take her back to see Mr. Colt.

The guard leads her away. Molly sees two security guards at the door forcibly stop someone.

ALFRED

They do everything to get back here. Some of them even claim to be terminally ill.

(A BEAT)

I really don't understand it.

Nikita and Fizz join her now. It is a moment of high tension.

NIKITA

(thick accent, singing)  
Chickago! Chickago!...  
(the next few words of song  
in Russian)

Molly's courage is draining away. But then, suddenly ...

MOLLY

(quietly)  
Well, fuck 'em if they can't  
take a joke.

And out they go. Onstage! And the ROAR of welcome!

128. INT. THE AUDITORIUM.

128.

The place is packed to the roof; there are some cheers, but they are drowned out by the steady chant of "Colt! Colt! Colt!" Molly looks out at them A LONG BEAT.

MOLLY

Just give us a couple of minutes,  
he'll be right here.

They go right into "Carry On."

129 OMIT.

129.

129A. INT. THE WINGS.

129A.

Colt comes striding up, a phalanx of Band members and roadies with him. Molly is ending her song to huge applause. COLT comes to Anne and we suddenly see he is totally terrified. She holds him. He bends to her, in her charge. A unique glimpse of the power that binds these two.

129B. INT. AUDITORIUM. NIGHT.

129B.

And suddenly the lights go on and he is there in his full of glory, going right into "Tainted Love". It is the first time we have seen him on stage. He is the completely charismatic performer.

The place is at fever pitch. Waves of people try to get on stage -- and are hurled off by the security guards. Colt, we see, has ten musicians and singers backing him up.

130. INT. WINGS.

130.

Molly watches him, mesmerized, unaware of what took place a moment ago. Standing next to her, 'watching' him, is the blind woman.

131. INT. THE AUDITORIUM.

131.

Colt nears the end of "Tainted Love". The crowd is going crazy. He suddenly hurls himself into the crowd, the cordless hand mike in his hands, as he drives to the finish. They surround him, are all over him. Colt's face is expressionless, removed. Molly watches him with concern. Alfred looks alarmed. Security guards go to the lip of the stage and as he finishes the song, pull him back up.

The crowd is going nuts. Colt stands there, back on stage, the ironic smile on his face.

COLT

Are you happy to see me?

Explosive applause.

COLT

(smiles)

Are you certain?

Explosive applause.

COLT

Molly McGuire and I are going to play a new song. It's called "Feel My Love."

131. CONTINUED:

131.

Huge applause as Molly comes out and they go right into it. They are absolutely charismatic together. Molly was born for this. There is more fire here than in anything we've seen. They finish and go off.

132. INT. BACKSTAGE.

132.

As soon as they go off -- a phalanx of security men -- almost carry them to a limousine behind the stage area. They are almost hurled into the limo as it goes speeding away.

133. INT. THE AUDITORIUM.

133.

THE P.A.

James Colt has left the auditorium!

They're going crazy, chanting "Colt! Colt! Colt!" and now there are some chants of "Mol-ly! Mol-ly! Mol-ly!"

THE P.A.

James Colt has left the auditorium!

134. INT. THE LIMO. NIGHT.

134.

As it ROARS out, led by a motorcycle police escort with SIRENS WAILING.

As the limo turns in front of the hall, they can hear the RUMBLING, EARTHQUAKE-LIKE NOISE inside, over the SIRENS and TRAFFIC NOISE.

MOLLY

(excited)

They're going crazy!

COLT

Of course they are.

A LONG BEAT:

COLT

The women want to fuck me.  
The men want to fuck you.  
The men want to be me. The  
women want to be you.

(he grins)

We've got the poor bastards  
coming and going.

A BEAT: and the grin fades.

135. INT. HOTEL ROOM. NIGHT.

135.

She hears something, wakes up. She can hear him in the bathroom, retching in pain. She jumps from bed and crosses the room to the half-open door.

MOLLY

James?

135A. INT. BATHROOM. NIGHT.

135A

He is curled on the floor, kneeling over the toilet bowl, gasping. She goes to him.

MOLLY

Are you O.K.?

COLT

Yes. It happens to me on tour sometimes. It's O.K. ...Really...

She puts her arm around him. Holds him.

136. EXT. THE COLT PLANE. PITTSBURGH. DAY.

136

Colt comes down the stairway with Molly, puts his arms around her. Photographers crowd around, take pictures. The security men get Colt and Molly into the limo.

137. INT. THE LIMOUSINE. DAY.

137

Colt and Molly in the back with Anne. Alfred rides up front with the driver. Colt looks out. He begins an old routine.

COLT

What an ugly place.

Molly takes him seriously.

MOLLY

It is not. It's great. It's real.

COLT

(smiles)

Have we ever been to this real place before, Alfred?

137 CONTINUED:

137

ALFRED

We've been in Pittsfield three times, haven't we Anne.

ANNE

Oh, yes.

MOLLY

Pittsburgh.

ALFRED

(straight)

Ah, Pittsburgh, sorry, Molly.

COLT

(hiding a smile)

Are we staying at the Hilton, The Milton the Hyatt, or the Harriott?

ALFRED &amp; ANNE

The Hilton.

COLT

(smiles)

Oh good. Home.

It is that killer ironic smile.

138. INT. THE PITTSBURGH AUDITORIUM. BACKSTAGE. NIGHT. 138.

Molly is on stage, singing 'Remember All The Nights'. She sees Alfred leading the blind woman through the wings and back toward the dressing rooms.

139. INT. THE AUDITORIUM. NIGHT. LATER. 139

The hall is dark. They are chanting "Colt! Colt! Colt! Colt!" and stamping their feet. The lights go on and Colt goes into "The Other Side of Love." Molly comes out and joins him after about thirty seconds.

Now they start chanting "Mol-ly! Mol-ly! Mol-ly!"

Molly and Colt really get into it. We can see the electricity flow from one to the other.

140. INT. THE AUDITORIUM. BACKSTAGE. LATER. 140

They finish to explosive APPLAUSE and some backstage. Security people immediately start leading Colt toward a dressing room. Other guards start leading Molly, but the photographers stop her for a moment. She smiles, strikes a pose for them.

140. CONTINUED:

140

A PHOTOGRAPHER  
Just one more.

She strikes another pose.

141. OMIT.

OMIT. 141.

142. INT. THE DRESSING ROOM. NIGHT.

142.

Colt enters the room, absolutely drained. The blind woman stands there. Colt sees her.

COLT  
(a tired smile)  
Hello, love. Did you like the show?

She pulls a gun out of her purse and aims it at him. Colt stares, in absolute terror.

Behind them, Alfred stands in the door now, a gun in his hand. Alfred aims, his finger on the trigger. Colt looks him in the eye, shakes his head slowly. Colt is slowly moving right up close to her, his hand is almost on the barrel.

COLT  
(to the woman)  
Don't.  
(A BEAT)  
Please don't.

His voice is naked, intense. Molly stands in the doorway now with Alfred and others -- she stares.

COLT  
Give me the gun.

The woman cocks the hammer. He reaches for the barrel, slowly inching toward her.

COLT  
(quietly, intensely)  
Why do you want to do this?

She says nothing.

COLT  
We've been friends for a long time, haven't we?  
(A BEAT)  
Give it to me. Please. Please.

He takes another step, reaches for the gun.

142. CONTINUED:

142.

THE BLIND WOMAN.

(suddenly; A BEAT)

I want to see you. I just  
wanted to see you.

And she turns the gun on herself, pulls the trigger,  
and BLOWS her brains out. Blood spatters everywhere,  
all over Colt.

Chaos in the room. Everyone rushes in. Colt stares  
at the woman. His face is a mask, he's covered with  
blood. Molly steps to him. He looks at Molly,  
horrified.

ALFRED

(yelling)

Get away !!

Alfred almost picks him up, and the guards carry him  
out -- hustle him down the corridor.

Uniformed Pittsburgh security guards now block everyone  
else's way. Molly tries to go after him -- a uniformed  
guard blocks her way.

MOLLY

(to the guard)

Let go of me !

COLT

(yelling)

Let her through!

The guards are carrying her away as he turns back,  
his body contorted, yelling to her :

COLT

I need her! Let her through!

But the panic and the chaos carry him away down the  
packed corridor.

MOLLY

(to her guards)

Let me go !

Colt turns back a final time as he is carried away,  
his body contorted, his eyes on Molly.

COLT

(yelling)

Molly!

He's lost in the crowd's panic. He's gone. She  
stands there staring, restrained by the guard.

143. INT. THE HILTON. NIGHT. 143.

She bursts into the lobby. It is nearly deserted.

144. OMIT. OMIT. 144.

145. INT. THE DOOR TO THE SUITE. 145.

She opens the door, bursts in. No one is there. She hears COLT'S VOICE from another room. She hurries to the other room. He isn't there. It is his voice on an answering machine. She goes to it.

COLT'S VOICE

Tell them I just couldn't go on with it. The trauma, etcetera, etcetera. You're good with the bloody words, Annie.

Static wipes the rest. She stands there A LONG BEAT: and then she hears WATER RUNNING in the bathroom.

She goes to the bathroom and opens the door. Anne Ashton stands at the sink -- she is trying to clean the blood off Colt's shirt. They look at each other. A LONG BEAT: as Anne cleans the shirt. Molly watches her.

ANNE

He went straight to the airport.

A LONG PAUSE: the hurt is visible on Molly's face as Anne cleans the shirt --- the blood isn't coming off.

ANNE

The tour is over ... We play Harrison tomorrow night.

MOLLY

(after A BEAT)

I don't care about Harrison.

ANNE

It's your gig. You've got to care. That's what it's all about, isn't it? I can't get this off...

Molly says nothing; Anne stops cleaning the shirt. She looks at it. She looks more and more upset.

145 CONTINUED:

145

ANNE

(emotionally, almost  
crying)I really thought he'd beaten  
it this time.

(A BEAT)

Thank God she shot herself.

(A BEAT)

At least we have an excuse  
for the promoters.

MOLLY

(emotionally)

How can you be so fucking ...

ANNE

(almost crying)

What? Realistic?

A LONG BEAT; they look at each other.

ANNE

(with feeling-  
controlling herself)James is not going to change. I  
know him.

Molly looks at her, says nothing. Molly looks at her as Anne keeps scrubbing at the shirt. She stops, looks at it, and holds it up to Molly. The blood is gone. Anne smiles a little bit. Molly stares, almost catatonic, stone-faced.

146. INT. A VW RABBIT. NIGHT.

As she drives on the Pennsylvania Turnpike. She stops at a toll booth. A girl about her age is in the booth. She hands her a ticket. Molly stops, stares at her. The girl is singing along with a song on the RADIO. It is Molly's song, 'I'm Not In It For Love.'

147. INT. PARKER' HOUSE. DAY.

147

He comes down the stairs, wearing his jeans and bare-chested. He stops, stares at her on the living room couch. She is asleep. He smiles slowly. He goes to her, covers her up with a blanket. There is great tenderness in the gesture. Suddenly she wakes up. Sees him there. A BEAT.

MOLLY

How you doin', Parker?

147

CONTINUED

147

PARKER

You want some eggs? I got  
the freshest eggs you ever seen.

He crosses to the refrigerator, opens it. We see  
it is jammed to the rafters with eggs.

PARKER

I got your postcard.

MOLLY

I didn't send you one.

He gets things ready on the old stove.

PARKER

(grins)

Read about you in the papers,  
heard you on the radio ...  
What you doin' here, slummin'?

A LONG BEAT: she watches him.

MOLLY

(quietly)

I came home.

He looks at her quickly, then away.

MOLLY

It's shit. It's all shit.  
You were right, Parker.

He works at the stove, his BACK TO US. Then --

PARKER

I ain't never been right in  
my whole life.

MOLLY

(quietly)

You were right this time.

PARKER

They sold out the Park for you.  
You're the biggest thing ever  
happened here since the tornado  
of 1885.

MOLLY

I don't care.

He turns on her -- the eggs are cooking.

147. CONTINUED

147

PARKER

(hard)

Yeah you care. You care more  
than I ever cared. You can't  
piss it away, it'll kill ya.

She looks at him. She smiles slowly, faintly.

MOLLY

(tenderly)

I din't need any advice, Parker.

PARKER

(grins)

There you go.

He turns back to the eggs.

MOLLY

(in a small voice)

Will you play with me? I want  
you up there with me.

PARKER

(his back to her)

I ain't no rock 'n' roller.  
I got chickens and eggs on my  
mind.

He turns, pan in hand, dishes up the eggs.

PARKER (cont)

Remember all that stuff I told  
you about? On the beach, that  
night? All about my life?

A LONG BEAT

PARKER (cont)

It wasn't their fault - it was  
mine. I was lettin' it happen  
to me.

A LONG BEAT

PARKER (cont)

You got more'n that, girl.  
(he grins)

She looks at him a LONG BEAT

147. CONTINUED

147.

MOLLY  
 (quiet, warm)  
 I missed you, Billy.

A BEAT: and he smiles.

PARKER  
 (quietly)  
 Hey, go get 'em, girl.  
 You're good.

MOLLY  
 (after A BEAT, smiles)  
 Fuck 'em if they can't take a  
 joke, right?

PARKER  
 (dead serious, after  
 A BEAT)  
 There you go.

As he looks into her eyes.

148. INT. TENTED ROOM. HARRISON MEMORIAL PARK. NIGHT

148.

A part of the tent has been screened off with curtains. She is putting make-up on in front of a mirror. She stares at herself when she is finished, for a long time. She can hear the crowd.

THE CROWD (O.S.)  
 Mol-ly! Mol-ly! Mol-ly!

\* Anne comes in. Molly has not done her hair. \*

ANNE  
 (smiles).  
 Show-time.

A BEAT: Molly looks at her in the mirror.

\* MOLLY \*  
 I'm ready.

ANNE  
 (very pro)  
 You look wonderful, darling.

149. EXT. HARRISON MEMORIAL PARK. NIGHT

149.

The bleachers where she sat so long ago with Parker are jammed --- the place is dark and then, there suddenly she is with Fizz and Nikita and the Colt sideman who replaced Parker. She seems muted, not her usual self. The TV crews press forward, cameras shouldered.

149. CONTINUED:

149.

In different parts of the stands, we see, watching her :

1. Donnie -- with some little cupcake. He grins, but there is real envy in his eyes; Woody is sitting there too.
2. Jimbo -- with his wife, on the heavy side, and three little kids, one of them in diapers. Jimbo grins a big, loving grin. All the gang from Woody's are there.
3. Kelso, a cigar in his mouth -- as the SONG GETS LOUDER, he suddenly puts two fingers into his ears, the cigar still in his mouth;
4. The man who tried to get her phone number on the turnpike. He is dressed in white-shoed suburban splendour, with his very proper suburban wife, clapping very properly.

She stands there as they APPLAUD. A LONG BEAT. She seems off balance. Scared.

MOLLY

(small voice)

You remember that game we  
lost here to Centralia?  
Boy, we got robbed.

LOUD CHEERS. She smiles -- the smile is muted.

MOLLY

Hi, Donnie. Hi, Jimbo. Hi,  
Kelso. Are you guys here?

Jimbo lets out a big war whoop.

KELSO

(yelling)

You owe the State of Pennsylvania  
money!

That gets a huge LAUGH: much APPLAUSE. And then the old Molly :

MOLLY

Send me a bill, Kelso.

That gets huge LAUGHS: much APPLAUSE. She smiles that thin smile. A LONG BEAT.

MOLLY

This song is for Billy  
Parker ... and for James  
Colt.

More CHEERS -- and then she goes into 'Hearts of Fire'.

149. CONTINUED:

149.

It is the first time we've really seen her do this song. She does it tentatively, without fire.

Suddenly a burning cigarette lands at her feet. She looks at it as she sings and then turns and sees Parker coming on stage now with his Gibson. The crowd goes nuts. She looks at him with a dawning smile and then she steps to the cigarette and stomps it. It gets a huge CHEER.

Now she and Parker stand face-to-face and sing. Parker challenges her, really into it, energizes her. She starts turning on as they play, their eyes locked.

And now she hears the CROWD really GOING CRAZY and she turns ... and James Colt is coming on stage. She cannot believe it. Glances at Parker. Did he set this up? The two men glance at each other. Parker winks.

She and Colt sing together for a while, and then Parker comes up to them -- and the three of them play face to face, with Molly in the middle.

Then Parker steps back, and Colt steps back and she finishes by herself-- it is a wild, cataclysmic ending to the song.

The CROWD EXPLODES. She stands there and smiles. It is a full, radiant smile.

In the stands, Donnie watches her, on his feet. Everyone is going crazy around him -- he just stands there, staring. There are tears in his eyes.

150. OMIT

150.

151. INT. THE LOCKER ROOM. NIGHT.

She is with Colt. A sea of people. All the gang from Woody's. Colt kisses her. Photographs. She breaks from the kiss, a little embarrassed. She sees Anne and Alfred.

MOLLY

Have you seen Billy?

ANNE

No.

She turns back to Colt; they speak very quietly.

MOLLY

Are you O.K.? I thought you were in England.

COLT

I never got past New York.  
I couldn't go that far away from you.

151. CONTINUED:

151.

MOLLY

(after a BEAT)

You let me down. You shut me out.

( A LONG BEAT)

You shut me out, James.

COLT

(in a whisper)

I won't ... never again. I'm never going to shut you out again. I won't. Ever.

A BEAT: and he smiles, but seriously.

COLT

Don't you believe me?

Molly looks at him, her face expressionless.

Their eyes are locked on each other, and suddenly a group of policemen burst into the locker room and start coming through -- some of them have their guns drawn.

MOLLY

What's goin' on?

152. INT. THE FOOTBALL FIELD BOX OFFICE.

152

Cops are all over with THE BOX OFFICE MAN. Molly comes through the door with Colt.

THE BOX OFFICE MAN

I'm sorry, Miss McGuire. He come in, he took it all.

A HIGHWAY PATROLMAN.

What did he look like?

It is the same Highway Patrolman we saw in the beginning.

THE BOX OFFICE MAN

He had on one of these cycle helmets, all black. I couldn't see his face.

ANOTHER PATROLMAN.

How much did he get?

THE BOX OFFICE MAN

\$13,222.52.

152. CONTINUED:

152.

A PATROLMAN  
(in wonder)  
That ain't nickels and dimes.

ALFRED  
Can I ask what that is ?

The cops give Alfred a look and then we see what Alfred is looking at. It is a huge box with white goo dripping all over the sides of it, all over the floor.

THE BOX OFFICE MAN  
(shrugs)  
Frozen custard. He left it.

ALFRED  
I see. Is that an American custom?

And then Molly starts to smile.

ALFRED  
How quaint.

Molly stands there, staring at the custard dribbling all over the floor. Smiling.

153. EXT. PARKER'S FARM. NIGHT.

153

She drives up in her rent-a-car VW. Parker's wall-like lighting plant, we see, has been finished. There are bright lights all over the place, they make a sizzling sort of sound. She sees a black motorcycle in front of the chicken coop, a black helmet on top of it, and a black leather jacket.

154. INT. THE BARN/COOP. NIGHT.

154

She walks in. He is working with the damn chickens again. She just stares at him. He looks at her, then back to the chickens.

PARKER  
What the hell do you want now?

MOLLY  
\$13,222.52.

He looks back at her, then grins, then away.

PARKER  
What do you want it for ?

154. CONTINUED:

MOLLY

I earned it.

A LONG BEAT: He looks at her.

(quietly) PARKER  
We could retire on that  
kind of money.

MOLLY

And do what? Raise chickens?

PARKER

Chickens, geese, fish, kids,  
whatever you wanna raise.  
Ain't gonna cost that much,  
I got my own light plant now.

He grins. He leans in and kisses her gently. She  
stands there- she doesn't move away, but doesn't  
return the kiss, either.

PARKER

You ready for me yet?

A LONG BEAT -- and then she kisses him. She sort  
of pushes him down on the hay. She lies on top of  
him.

PARKER

What the hell is this?

MOLLY

(kisses him)

Goodbye,

He stops, looks at her.

PARKER

(gently, with feeling)  
I hate goodbyes.

At that moment, the lights suddenly go out and we  
hear all kinds of noise and crackling outside.

PARKER

Aw, shit!

He starts getting up.

PARKER

I gotta fix my lights.

She just stares at him. Her expression says: Now?

154. CONTINUED:

154.

MOLLY  
 (quietly)  
 You're not ready for me  
 yet, are you, Parker?

He turns back to her, smiles A BEAT, then shakes  
 his head.

PARKER  
 I'll just fix the lights...  
 And with that, he's gone.

155. INT. THE CHICKEN COOP. DAWN.

155

He comes in quietly, looks for her, a guitar in his  
 hands. She's on the ground, asleep. She looks  
 beautiful. And then he starts to sing 'When We Ran'.  
 It is a love song about memories of love. She wakes  
 up as he sings, watches him, touched. A LONG BEAT  
 he finishes the song.

PARKER  
 I wrote it for you.  
 Then she kisses him softly, tenderly.

MOLLY  
 (in a whisper)  
 Goodbye, Billy.

A BEAT: and then he smiles.

PARKER  
 (in a whisper)  
 Hello, Molly.

A BEAT: and she kisses him again, and walks out.

156. EXT. THE YARD. DAWN.

15

He watches her as she walks. She gets to the VW  
 Rabbit; it's got a flat tyre.

She goes back to his motorcycle.

MOLLY  
 Can I borrow your keys?

156. CONTINUED

156.

PARKER  
 (after A BEAT)  
 Hell, no.

And he throws her the keys. She puts his helmet on, his leather jacket.

MOLLY  
 You never got two tickets to go to England, did you? You stuck that burger stand up to pay my way - didn't you, Parker? Didn't you?

And then he suddenly throws her a moneybag. She catches it. He smiles.

MOLLY  
 What the hell are you grinnin' at, Parker?

PARKER  
 (quietly, with feeling)  
 At you. See ya, asshole.

A BEAT, she grins, gives him the finger, and roars out of there.

157. INT. THE HOLIDAY INN. MORNING

157.

She comes in -- she has the leather jacket on and is holding the helmet. Alfred is there.

ALFRED  
 I've got the tickets. He assumed you'd be returning with us.

MOLLY  
 Where is he?

ALFRED  
 He went to look for you. He thought you might be visiting Mr. Parker. He borrowed a gaudy little yellow car. A Corvette, I believe it's called.

Molly smiles.

158. EXT. THE ROAD

158.

A two-lane blacktop highway -- Molly, driving the Harley -- up ahead, she sees a yellow Corvette. Colt looks at her. She pulls ahead of him, pulls off. He pulls off, too.

She gets off the cycle, heads back towards him. He gets out of the Corvette. He looks at her.

\*  
to  
end  
of  
scene

COLT

You're not going to come back  
with me, are you?

A LONG BEAT, then -- she shakes her head.

COLT (cont)

(gently)  
Come home with me.

MOLLY

(gently)  
I can't, James.

He looks at her, then away. A PAUSE.

COLT

You were with Parker,  
weren't you?

She says nothing.

COLT (cont)

Why?

MOLLY

(quietly)  
Because I wanted to be.

He looks at her A BEAT, and then he nods.

MOLLY

(quietly)  
You stay with me.

COLT

(after A BEAT)  
I can't.

(A BEAT)  
I just can't ... I have  
to go back.

A LONG PAUSE as they look at each other.

158. CONTINUED

158.

COLT

Let's go back to the hotel.

MOLLY

And do what?

She says it totally straight.

COLT

Oh, we'll have a food fight.  
We'll break all the furniture.  
We'll tie Alfred up and throw  
him in the pool. We'll  
celebrate.

She watches him, smiling, then:

MOLLY

(seriously, quietly)

Thank you, James.

He looks at her with terrific feeling in his eyes.

COLT

I'll race you back.

He runs to the Corvette. She watches him. He turns  
back at the car.

COLT

(yelling)

Come on!

He jumps in and takes off, as, laughing, she runs for  
the bike.

159. EXT. ROAD. DAY

159.

As the 'Vette ROARS ahead, passing cars on the two-lane  
blacktop.

Molly gathers speed, passes cars, gets right behind  
him. She guns it and passes him.

160. INT. CORVETTE. DAY

160.

He grins, steps down, and passes her. She is tight  
on his tail. He grins that smile. There is a truck  
ahead. They are on a blind curve. He pulls out on  
the two-lane road.

160. CONTINUED

160.

A tanker trailer is coming right at him. There is no chance he can get out of the way.

161. EXT. ROAD. DAY

161.

But at the last second he does, dodging the tanker trailer, fighting the wheel, regaining control.

162. INT. CORVETTE. DAY

162.

He grins again, sticks his middle finger into the rearview mirror at Molly.

And, at that second, as he lifts it, she passes him -- ROARING, zooming by.

He stares, startled, his face blank, and then he smiles to see her racing farther and farther and farther from him, off and away into the distance ahead.

163. INT. HUGE CONCERT HALL. NIGHT

163.

A hundred thousand people. Pandemonium. She sings with her band. It is 'When We Ran', the love song Parker sang to her in the chicken coop. She does it first person, upbeat, full-fire, as she transforms it into a hard rock song, Molly McGuire, the compleat rock star ...

ROLL FINAL CREDITS

T H E E N D