

PERFECT!

Screenplay by Aaron Latham & James Bridges

Revised 1st Draft

5/2/84

PERFECT!

FADE IN

INT. NEW YORK NEWSPAPER OFFICE - DAY

N.Y. 1

CAMERA FOLLOWS A GRIEVING WOMAN in her late eighties supported by two MEMBERS OF HER FAMILY who make her way across the newsroom to the City Desk. She clutches a picture of an elderly man. A harried CITY EDITOR looks up.

CITY EDITOR

Yeah, what's up?

GRIEVING WOMAN

(emotionally)

I brought a picture of my husband. He died this morning. I brought the picture and I want to make sure you spell the name right. It's two i's, not one, two, R i i -

CITY EDITOR

Oh, yeah, you wanna see our obit writer. He's the guy back there with the cremation urn on his desk.

ANGLE ON OBIT DESK

2

ADAM, a young man in his mid-twenties, is working at the obit desk. The desk is cluttered with a real cremation urn, wire copy, and pictures of brand new dead people. Adam is talking on the phone and making notes. A SOMBER MAN in black sits in a chair, waiting his turn, also clutching a picture.

ADAM

How old was she? What funeral home has she been taken to? What did she die of? I'm sorry, but I really have to know what she died of or we can't run the obit. I don't make the rules --

While he is talking, Adam looks up and sees --

ANGLE ON WOMAN

with her family as she approaches.

BACK TO ADAM

as he stares at the group moving forward. The man sitting waiting, the phone in his hand. He feels trapped. He gets up, offering his own seat

ADAM

(into phone)

Look, I'm sorry. I don't want to be rude at a time like this. Let me call you back.

(hangs up)

I'm sorry. Excuse me, I'll be right back. Have a seat. Make yourself at home. Excuse me...

He moves across the room to the City Desk and confronts the City Editor.

ADAM

Tom, I can't take it anymore. You've gotta get me off that obit desk! I'm serious, Tom. I can't write any more obituaries!

CITY EDITOR

Calm down, Ace. Relax. It won't last forever. Just think of it this way. This is the last time in journalism that you'll be able to write something nice about anybody.

ADAM

Perfect.

CUT TO MONTAGE

CREDITS - MUSIC - MONTAGE - ADAM'S CAREER - IN PRINT - PHOTOGRAPHS, BYLINES, ETC. AS WE SEE HIM LEAVE THE NEWSPAPER, WORK FOR A COUPLE OF MAGAZINES, ETC. AND FINALLY END UP AS A REPORTER AT THE ROLLING STONE.

3
How

CUT TO

INT. ATRIUM HEALTH CLUB - DAY - WOMAN

N.Y. 4

exercising in the room. CAMERA REVEALS A MAN doing the same. Private club in New York. CAMERA REVEALS ADAM AND A PUBLIC RELATIONS FLAK NAMED CHARLIE having drinks in the bar. Men and women in workout clothes come and go. Adam is very preppy, dressed in a tweed jacket, tie, slacks, etc. He takes notes as Charlie talks.

CHARLIE

They had him in the same cell in L.A. with a mafia hit-man. He was afraid to close his eyes for three days.

Adam looks up and discovers a PRETTY GIRL in leotards staring at him from across the way in the hallway that leads down into the gym. She is waiting for another girl. They move down together, glancing back at Adam all the time. Adam watches and continues his interview.

ADAM

You think he might talk to me?

CHARLIE

I doubt it, but I'll ask him.

ADAM

I think he ought to tell his side of the story. If he believes the government misbehaved, he ought to come out and say so.

CHARLIE

Now, I didn't exactly say that. I don't want you to twist what I said out of shape, now...

As the interview continues, Adam's attention wanders. He watches the two girls down in the exercise room looking up at him and at a GUY who is working out below. Charlie keeps talking. Adam has an idea.

CUT TO

EXT. NEW YORK - 57TH AND PARK - DAY

N.7

5

Adam moves out of the Atrium, heads toward 5th. (Might have him come out of Atrium and play the exit there.)
VARIOUS ANGLES.

EXTRAS

CUT TO

INT. ROLLING STONE FOYER - DAY

N.7

6

Elevator opens and Adam steps off into the foyer that is decorated with Rolling Stone covers. He moves over to the door and the RECEPTIONIST buzzes him in.

CUT TO

INT. ROLLING STONE OFFICES - DAY

N.7

7

Adam moves down the hallway. He speaks to VARIOUS PEOPLE as he passes. He looks in the editor's office. The SECRETARY looks up.

BITS

SECRETARY

He's down in the art department.

ADAM

Thanks.

Adam moves on down the hall toward the art department, speaking to various reporters and enjoying himself as he goes.

CUT TO

INT. ART DEPARTMENT - DAY - PHOTOGRAPH OF STAR

8

under magnifying glass. Not flattering. CAMERA REVEALS
MARK ROTH the editor, looking at the pictures with FRANKIE
SMITH, the magazine's leading photographer. Adam appears
 in the doorway.

ADAM

Am I interrupting something?

MARK

No. Come on in, Adam. Take a look
 at these. Frankie strikes again.

Adam moves over to the light board and looks at the slides.

ADAM

My God, that's the most disgusting
 picture I ever saw in my life.

MARK

Yeah, it's wonderful.

FRANKIE

Thanks.

MARK

We're gonna use the one with his finger
 in his nose on the cover. You like it?

ADAM

I like it.

Frankie grins.

MARK

Come on, let's go get some lunch.
 How did that thing go this morning?

 CUT TO
INT. NEW YORK DELI - NOON

9

Adam and Mark moving up the stairs following the WOMAN who
seats them. It is very crowded.

ADAM

It was fascinating. He insisted we
 meet at the Atrium Club. He said it
 was a safe place to talk. He implied
 that the government had some deep
 reasons for wanting to put McKenzie
 out of business. He was really nervous.

They are seated at a table on the balcony. They look at their menus. VARIOUS ANGLES.

ADAM

I asked him if I could get an interview with McKenzie himself. He said it was doubtful. But he did say that McKenzie would be at that hearing in Los Angeles tomorrow to get his bail reduced a couple of million dollars so that he can pay his lawyers.

A WAITER moves up, typical deli-rude.

WAITER

Speak to me.

MARK

Tongue on rye. Cream soda.

Adam hesitates.

WAITER

Come on. come on, I'm busy. People are hungry. People are waiting, I don't have all day long.

ADAM

Okay, pastrami on pumpernickle with Russian. And a coke.

The waiter moves away, repeating the order to himself.

ADAM

I thought I might fly out there tonight and wrap up the story from there.

MARK

How are you flying these days?

ADAM

I'm fine as long as there is no turbulence, but the minute we start bouncing around up there, I just get drunk.

The waiter slams some bread and a bowl of pickles on the table. Adams reaches for some bread. Mark for the pickles.

ADAM

And then I had an idea while I was in the Atrium Club about another story, which actually would be better to set in California. Could I get some butter? There's no butter on this table.

The waiter slams down some butter from another table.

WAITER

Butter!

MARK

Who do you want to go after next?

ADAM

It's not who this time, it's what.

MARK

What do you want to go after next?

ADAM

(eating bread and butter)
Health clubs. I want to do the
definitive piece about how they are
turning into the singles' bars of the
'80's. Find a couple. Do a non-fiction
love story. It could be hilarious.
Particularly in Los Angeles. An air-head,
inflated body piece.

MARK

Sounds good. We haven't trashed L.A.
in quite a while.
(looks down)
Oh, shit --

ADAM

What?

MARK

 just walked in. I think he
saw me.

Adam looks down. A ROCK STAR (to be determined later) in 10
flashy clothes has spotted Adam and Mark in the deli balcony.

ROCK STAR

Roth! You are a jerk!

MARK

He obviously didn't like the story I
ran about him and his mother.
(expansively)
Hello, !

The Rock Star, who is with a group of PEOPLE, is angry. He
looks around, sees a WAITER set down a huge tray of bowls
of matzo ball soup. He grabs a spoon and slings a matzo
~~ball at the waiter on the balcony. Mark ducks.~~

ROCK STAR

10 cont'd

Jerk!

He hurls another matzo ball, and it hits Mark in the face.

MARK

Just remember, _____, the only thing worse than being written about is not being written about.

Adam starts laughing. A matzo ball hits him on the side of the head. People turn and look. SOUND OF A JET TAKING OFF.

CUT TO

EXT. LAX - NIGHT

11

Establishing shot of Los Angeles. The lights sparkling in the night as the 747 lands. Stock

CUT TO

EXT. LOS ANGELES AND COURTHOUSE - DAY

12

We SEE the city and then REVEAL ADAM moving up to the courthouse. Some TELEVISION CREWS are waiting around the steps with their equipment. A minicam is parked nearby.

CUT TO

INT. COURTHOUSE - DAY

13

Adam moves inside and checks the directory which lists all the judges and their room numbers. He finds JUDGE TASHIMA. He turns and moves for the chrome escalators.

CUT TO

INT. COURTROOM - DAY

14

Adam moves inside. The courtroom is crowded. There are several PRESS PEOPLE there. He finds a seat in the Press section and looks around. JOSEPH MCKENZIE a striking man in his late forties, beautifully dressed, is sitting with his lawyers as they petition to have his bail reduced. JUDGE TASHIMA sits in his robes, listening. Adam is excited to see McKenzie there. He starts writing on a piece of paper. Charlie is also there. He glances over and sees Adam. Adam turns up the paper with these words on it: HOW ABOUT THAT INTERVIEW? Charlie looks at the words, sees McKenzie looking at him. Adam turns the paper to McKenzie who reads it and leans over and speaks to Charlie. Adam glances over and sees MRS. MCKENZIE, beautiful woman, who is also watching him. He shows her the question. She doesn't respond.

CUT TO

EXT. COURTHOUSE - DAY

15

McKenzie his wife and Charlie, are moving with their lawyers and SOME SECURITY MEN toward their limousines which are parked out front. REPORTERS and FILM CREWS are moving after them, asking them questions. Adam is one of them. He manages to pull Charlie aside as they walk.

ADAM

Come on, Charlie, give me a break!
What did he say?

CHARLIE

He's not talking to anybody. No interviews. Period. None. Zero. Zip.

ADAM

If he changes his mind, I'm at the Sunset Marquis, okay?
(yelling so McKenzie can hear)
The Sunset Marquis!

CHARLIE

He's not changing his mind. He's going back to New York right now. Next plane!

Charlie moves quickly into another limousine and they pull out. Adam looks off. He and McKenzie "lock" eyes. Adam then moves over to the television crew and introduces himself, and they start talking.

CUT TO

INT. ADAM'S ROOM - AFTERNOON AT THE SUNSET MARQUIS 16

Adam is working on the McKenzie story. He types into his computer and reads to himself. He has notes, research, etc.
~~INTERCUT WITH THE MONITOR.~~

planned copy

"Joseph McKenzie's American Dream was crumbling. His new computer wasn't selling, so he turned to something that always sells, drugs. Jay Gatsby bootlegged booze. Joe McKenzie smuggled coke. Or so the government claims."

Adam leans back and thinks. The phone RINGS. He picks it up.

ADAM

Hello?

INTERCUT WITH MARK in his office in New York. He has a drink.

*Roll. NC
INT EDITORS OFFICE STONE
N.*

-9-

16 cont'd.

MARK

How's it going?

ADAM

Fine. They got the bail reduced. I didn't get to talk to him though. He flew right back to New York. I've got a call into his lawyers here, and I've just about finished the first draft.

MARK

Good.

ADAM

It deserves the cover.

MARK

We'll see. We'll see. You had the cover two issues ago.

ADAM

I already got an inquiry about doing this thing as a book. The cover would help.

MARK

I said we'll see. Found a health club yet?

ADAM

I talked to a local television crew downtown at the courthouse and they all agreed the place to go is something called The Sports Connection. I found their ad in the telephone book. Listen to this --

(picks up phone book)

"THE SPORTS CONNECTION - HEALTH CLUB, RACQUETBALL AND GOOD TIMES. We're a totally new concept in an athletic club. We're more than a club, we're a life style." And then the ad is illustrated by a picture of a couple in sports clothes - hugging.

MARK

Sounds perfect!

CUT TO

OMIT

17

EXT. SPORTS CONNECTION DAY

18

Adam turns into the parking lot in the huge complex. Buildings all around. He parks. INTERCUT POINT OF VIEW. The Sports Connection! A large building in a whole new complex. At the top of the building we can SEE people working out in the gym. Adam gets out of his car and

-10-

moves for the building. The parking lot is full and PEOPLE, various sizes and shapes, are moving in and out with their workout bags. Some of the ones coming out look like they've been through hell. A couple getting on a motorcycle, making plans, etc. Adam can be SEEN through the window as he moves inside and speaks to someone at the counter. He explains who he is and the person listens and then moves to the phone. He picks it up. Adam continues to look at the people coming and going.

CUT TO

INT. NANETTE'S OFFICE

DAY

SPORTS CONNECTION 19

NANETTE, one of the co-owners of The Sports Connection stands up and shakes hands with Adam across her desk. She is dressed in a leotard and shorts. And she is stunning.

ADAM

Where'd you get the idea? The idea to make it more than just a health club -- like your ad says.

NANETTE

Well, I guess I got the idea skiing. I wanted to build a health club that would be like a lodge at the bottom of the hill in Aspen.

ADAM

So you wanted to build a romantic place. A place where people could meet. Couples.

NANETTE

That's one way to put it. I'll get someone to show you around.*

*Diologue to
BE ADDED*

CUT TO

INT. SPORTS CONNECTION - DAY

20

ROBERT PARR, a handsome young man in his late twenties, dressed in a blue T-shirt and seersucker pants is showing Adam around.

PARR

Entrance. Registration. Sales.

Parr speaks to the GIRL at the turnstile as they move through. There is a boutique on the left with men and women buying clothes.

[*Nanette will ad lib expanded version of her "vision for club.]

PARR
 Boutique -- ladies' locker room --
 health food --

Adam glances at the health food counter. A COUPLE OF ATTRACTIVE LADIES in workout clothes, exhausted, are ordering smoothies and talking to a GUY who is buying a couple of bananas and an orange. The atmosphere is relaxed. The TWO PEOPLE behind the counter are Oriental. Adam makes mental notes of everything as he goes. He follows Parr to a doorway directly across from the health food counter.

PARR
 This is a new service we've just put in.
 It's a medically approved way of determining the exact amount of fat content in the body. You're weighed in water...etc.

As he gives the pitch, Adam glances into the room and sees the TWO PEOPLE consulting someone who has just been weighed in or is being weighed. Adam glances off and studies the two women who are getting the smoothies. Adam eyes one of the women. She looks away. Adam turns back to Parr as he moves on to the corridor to the left. They move through a door and out of the corridor and into --

CUT TO

INT. POOL - AFTERNOON

21

A long pool with lap lanes marked by bobbing, brightly colored, large, plastic balls. Several PEOPLE in the pool.

PARR

And here we have the pool -- and right up here -- come on --

They start up the stairs that connect the two floors. Adam making mental notes as he goes.

CUT TO

INT. SECOND FLOOR DAY

22

Parr leads him down above the handball courts. Adam glances down.

PARR
 -- three additional racquetball courts --

POINT OF VIEW. The courts from above. Men playing.

PARR

They're talking about turning those into aerobic classrooms. That's the big deal now. And through this door --

CUT TO

INT. COED GYM - AFTERNOON

23

They move through the door. Adam stops. It is quite a sight.

PARR

-- we have the coed gym.

VARIOUS ANGLES

It is a large room with MEN and WOMEN working out together. A forest of equipment. INTERCUT WITH ADAM watching. On the left, men and women are riding the Life Cycles. To the right are the various weights and INSTRUCTORS, both male and female with STAFF T-shirts on, helping both men and women. Adam takes it all in and then moves with Parr through the room.
(DOLLY SHOTS)

PARR

The Life Cycles -- free weights -- nautilus equipment.

PEOPLE look up at them. ~~Some of them~~ speak to Parr, teasing him. A pretty girl names LINDA SIMPSON passes. She looks beautiful and passed-around and lonely and funny and touching.

LINDA

I miss you, Bobby.

PARR

Miss you too.

(explanation to Adam)

I used to work up here as an instructor before I got promoted to sales. I helped make that body.

As Adam moves along, Linda WHISTLES at him. Adam keeps looking around hungrily for his story. It is there somewhere, but he isn't quite sure where.

PARR

(opening another door)

Here we have another gym - a ladies' gym - just for the girls in case some of them don't want to be seen before they lose what weight they want to lose before they're seen...

Adam looks in. Several HEAVY SET WOMEN look up, annoyed. Parr closes the door quickly and they move on.

PARR

In here -- we have the men's locker room --

CUT TO

INT. MEN'S LOCKER ROOM - AFTERNOON

24

MEN showering, shaving, dressing, undressing. Parr and Adam move through.

Bits

PARR

Showers -- johns -- sauna -- hot tub -- and in here for an extra 135 a year we have an executive locker room --

They move on. Adam making notes for later.

CUT TO

INT. GYM AND STAIRS - AFTERNOON

25

Parr and Adam move down the stairs. Working out above in the gym. Men and women moving up into the area. A lot of people greeting each other, talking, etc. Very social. (We should SEE somewhere during this first tour of the gym Lynda, Roger and Sally.)

Bits

ADAM

How long have you worked here?

PARR

Couple years.

ADAM

What did you do before that?

PARR

I was a professional baseball player. I played for the Red Sox, but I couldn't get used to living back east. I'm a native Californian. I can't live anywhere else.

CUT TO

INT. DOWNSTAIRS LOUNGE - AFTERNOON

26

Parr leads them to a corridor on the right hand side of the club. There is a lounge area in front of the handball courts.

ADAM

PARR

Lounge area -- more handball courts --

ADAM

I'll bet a lot of lustful matinees
get started there.

PARR

Oh, yeah. Lots of lustful matinees.

CUT TO

INT. RIGHT CORRIDOR - AFTERNOON

27

Parr leads Adam down the corridor toward the exercise class-rooms. The scene in the hallway outside the aerobics class is strangely amusing. The hallway is filled with people eager to stake out space in the studio. People are on the floor stretching, standing on their heads, doing "splits". Some have their legs over their heads in unintentionally obscene positions; others are lying on the floor with their legs stretched out and propped up against the wall. MUSIC pounding away.

MUSIC

PARR

Exercise classes are down here. Slimming here and aerobics in here.

Adam looks through the door. POINT OF VIEW. The room is full of people doing aerobics, all led by an incredible exercise instructor named JESSIE WILSON. She has her own style, her own patter, her own records. She wears a mike or carries one. She is warming the class up. She transmits a great deal of energy through her own enthusiasm, using music as a motivational tool. The class is familiar with the lyrics of the song, and they are shouting and clapping along with the music.

ANGLE ON ADAM

He moves closer to the crowded doorway. He looks into the mirrored room. INTERCUT WITH HIS POINT OF VIEW as he watches the class. And particularly Jessie. She moves around the room correcting positions, shouting encouragement, laughing, dancing, having fun. Adam watches.

CLOSER ON JESSIE

moving around, constantly moving, etc. She becomes aware of the man in the back in the preppy clothes, staring at her. INTERCUT LOOKS BETWEEN THEM. The exercise gets harder. Parr looks at Adam and grins.

PARR

That's Jessie. I guess she's probably the best female instructor we got right now.

She's got a big following. Got a lot of energy. Plays great music. Gives a hard class. We're trying to get her to sign an exclusive deal with the Sports Connection, but she's kind of crazy. She's a little flakey. She lives in her car.

27 cont

ADAM
(to himself)

Perfect.

Parr looks at Adam as Adam watches Jessie moving about in the classroom, giving her class. VARIOUS ANGLES as it gets harder and harder, etc. INTERCUT WITH ADAM. This is a possible subject for his article.

CUT TO

INT. LADIES'S LOCKER ROOM - SHOWERS - LATE AFTERNOON

28

WOMEN showering. Jessie pulling on her clothes. The women's locker room is something. Girls putting on makeup. Hair dryers going. In the crowd are LINDA SIMPSON and her best friend SALLY MARK. Sally is a slightly subdued version of Linda. Not quite as pretty or as used. While the best friends chatter about working out, Jessie finishes dressing and says goodbye.

CUT TO

INT. LOUNGE AREA - LATE AFTERNOON

29

Adam and Parr waiting. Jessie comes out of the locker room carrying her records, mike, etc.

PARR

Jessie.

Jessie moves over. She is amazingly not tired.

PARR

Jessie Wilson, Adam Lawrence.

They say hello to each other.

PARR

Adam is a reporter for the Rolling Stone magazine. They may be doing a story about the Sports Connection.

JESSIE

Really? Rolling Stone...

ADAM

I was wondering if I might be able to interview you?

JESSIE

29 cont

Why?

ADAM

Why not?

JESSIE

I can think of a lot of reasons.

ADAM

Be good for business.

JESSIE

Business is fine.

ADAM

Why don't you think about it? I'll be around for a few days.

JESSIE

I'll think about it, but I never change my mind about anything. Right, Robert?

PARR

Right.

And she moves for the door. Adam looks after her. She looks back at him as she pushes through the door. He follows. Parr watches as Linda moves up behind him and puts her hands over his eyes. He tries to guess her name by reaching back and feeling her body.

CUT TO

EXT. SPORTS CONNECTION - LATE AFTERNOON

30

Jessie is moving for her car. Adam moving out following her.

ADAM

Give me one!

JESSIE

One what?

ADAM

One reason!

JESSIE

I read magazines!

She gets inside and starts her car. It is like a small apartment. She has shades on the windows. Clothes in the back, etc. All of which we will see better later. She moves past him. She honks and waves at someone who is just arriving on a motorcycle. LEE. He has long hair and the kind of body sculptors love. She obviously knows him well.

CUT TO

INT. ADAM'S HOTEL ROOM - NIGHT

31

Adam is eating a hamburger and drinking a coke. He is watching the eleven o'clock news. There is a story about the McKenzie hearing and the reduction of the bail. There is also a replay of the video tape that was made by the FBI when he was caught paying money in a motel room for a large amount of cocaine. The story then seques into the fact that McKenzie was in L.A. that morning for the hearing. We SEE McKenzie, his wife, and Charlie, etc. moving for their limousines as photographed by the television crew and Adam can be SEEN for a second. There is a comment by the ANCHORPERSON that the trial will begin the first of August. Then a commercial comes on. Adam gets up and turns off the set. He wanders around the room, thinking. He sits down and starts back to work on his story.

SHOOT FOOTAGE

SHOOT FOOTAGE

SHOOT FOOTAGE

CUT TO

EXT. SPORTS CONNECTION - AFTERNOON

32

Adam pulls up and parks. He gets out and locks his car. He glances over. Jessie pulls up a couple of rows away. She grabs her records, amplification equipment, etc. and some clean workout clothes. Adam moves to her as she moves toward the gym.

ADAM

Hi.

JESSIE

Hello.

ADAM

Did you think about it?

JESSIE

Very, very, very hard.

ADAM

Did you change your mind?

JESSIE

Nope.

ADAM

Guess I'll have to look for someone else to interview.

JESSIE

Guess you will.

He holds the door open for her and they move inside.

CUT TO

INT. HEALTH CLUB - MONTAGE - INTERVIEWS

33

Adam goes around talking to VARIOUS PEOPLE at the club. He talks to them as they work out in various places. On the Life Cycles. In the gym. In the lounge. Being weighed, etc. He looks up occasionally and SEES Jessie watching him. (To be designed) Adam talks to girl in blue leotard.

1ST PLACE

ADAM

At the bars, you look like you're just waiting to meet somebody. At a health club, I assume you must feel that at least you have an excuse to be here. Is that true?

BLUE LEOTARD

Yeah. You don't look so obvious.

Adam is discovered at another place with another girl and/or guy.

2ND PLACE

GUY

One reason it's a good place to meet people is because of the way everybody dresses or undresses. What you see is what you get.

Adam at another place with his notebook and/or tape recorder.

3RD PLACE

ADAM

How do you feel about it's being an alternative to the disco era? Now, it's not fashionable to go to a disco, but it is fashionable to go to a health club.

RED SWEAT SHIRT

(nodding)

It's a socially accepted way of meeting someone. You could tell your mother.

Another area in the club. Adam continues to interview as we start cross-cutting with Jessie's aerobic class.

Jessie's exercise Room

ADAM

You certainly know they're healthy if you meet them here. Physically healthy and mentally healthy. They're not out drinking and doing lots of drugs.

33 cont

PINK LEOTARD WITH HEAD BAND

It's safer than looking for Mr. Goodbar.

Adam nods and writes it down. He is incredibly charming and his questions are very "leading."

ADAM

There's something kind of sexy about all this sweating and grunting together.

GREY LEOTARD

Yeah, sweat is sensuous.

CUT TO

INT. AEROBICS CLASS - NIGHT

34

Jessie is working out with her class. Among those following her lead are Linda and Sally who exercise side by side. Jessie might be playing "The Flight of the Bumble Bee." She is talking. Everyone is sweating. "If you can't talk while you're exercising, you're working too hard." She is having a lot of fun. She looks toward the door. INTERCUT. She sees Adam standing, watching, smiling, talking to people waiting, but always concentrating on her.

music

CUT TO

INT. HALLWAY - NIGHT

35

Jessie's class is over. She moves out talking with some of the people who are commenting on the class, etc. Perhaps Sally thanks her. Perhaps Linda complains it was too hard. She works her way toward the women's locker room. Adam moves up beside her.

Bets

ADAM

I don't think you understand. I might want to make you the focus of my story.

JESSIE

I don't think you understand. I don't want to be the focus of anything.

She moves out of the hall and into the women's locker room. He stands there. A couple of guys and gals stare at him. They are beginning to know who he is.

CUT TO

EXT. SPORTS CONNECTION - NIGHT

36

~~Jessie is moving out of the club saying goodnight to PEOPLE~~
as she passes. Adam is waiting for her.

ADAM

Okay, so you don't have to be the focus. I just need a point of view from someone who works here. Someone like you.

JESSIE

I think at last count there are 90 aerobic instructors working here.

ADAM

Yeah, but you're the best. Your classes are the biggest. The most fun. The sexiest.

JESSIE

You got wax in your ears? The answer is no. The sexiest? I know where your head is.

ADAM

What's the problem?

JESSIE

(getting into her car)

I was burned once. I don't intend to get burned again.

She tries to start her car, but the motor stalls.

JESSIE

Shoot!

ADAM

(looking into the car)

You really do live in your car.

She keeps trying to start it, but the motor won't turn over. She gets out and moves around and raises the hood.

ADAM

Your battery's dead.

JESSIE

No kidding?

She moves around to the truck.

JESSIE

This happens all the time. Where's your car? I got some jumper cables.

Adam grins and moves away. She looks after him and smiles. How can she not? He is incredibly charming!

ANOTHER ANGLE - UNDER THE HOOD

as Adam places the jumper cables on the battery. He can't remember, who can? which one goes on which one and sparks fly out.

ADAM

Aye!

JESSIE

You all right?

ADAM

I can never remember which one goes on which one. Which one is positive. Which one is negative.

He looks up at her through the space between the motor and the opened hood. She is studying him. He grins.

ADAM

Okay, now, try it.

He stands up, wiping his hands on a handkerchief. She slides behind the front seat and turns on the ignition. It starts. She smiles at him. He moves around to the door and leans in and smiles at her.

ADAM

Let it run a little.

JESSIE

Thanks.

ADAM

You're welcome.

A beat. They smile at each other.

ADAM

I got an idea. If you don't want to be interviewed, okay, I respect that, but how about lunch tomorrow? Unless there's some Neanderthal with a perfect body and a surf board ready to beat the hell out of me for asking such a thing.

JESSIE

(laughs)

You're safe. There's no such creature
in my life at the moment.

ADAM

Good!

JESSIE

All right. There's a very good Mexican
restaurant right over there. You can
see it from here. It's called Villa
Vallarta. Tomorrow at 12:30. All
off the record.

ADAM

Just like regular people.

They smile at each other again.

CUT TO

INT. LOBBY - NIGHT

37

Tiny Tim sitting in the lobby singing to a group of PUNKERS
and other PEOPLE. Adam moves up to his desk.

ADAM

Any messages in 411?

The WOMAN behind the desk moves to the messages and hands
them to him.

WOMAN

Here you are, Mr. Lawrence.

ADAM

Thank you.

WOMAN

Have a nice evening.

Adam moves across the pool with his messages. It is
relatively empty.

CUT TO

INT. ADAM'S HOTEL ROOM NIGHT

38

Adam sits in front of the phone with his messages on the
coffee table in front of him. He finishes dialing a number
and keeps going through the messages. He glances at his
watch. Finally we HEAR Mark pick up the phone and answer
in New York.

MARK'S VOICE

38 cont

Hello?

INTERCUT WITH MARK in his chic New York apartment.

NITE

ADAM

Hi. Hope it's not too late, but the message said it was urgent.

MARK

Where have you been?

ADAM

Working on the health club story. I've found this terrific target of opportunity. A girl who teaches aerobics and lives in her car. Home sweet freeway. She doesn't know it yet, but I think she's my story. She's like a Piped Piper with this following of sweat suits and leotards. She doesn't want to cooperate, but she will.

MARK

Good. Get as close to her as you can while you're doing your research, but when you sit down to write --

TOGETHER

-- forget she has a mother.

ADAM

So what's so urgent?

MARK

We got a strange call today. Don't know who it was, but whomever warned us not to publish the story on McKenzie. Anything strange happen to you out there?

ADAM

No. Nothing. McKenzie's lawyer left a message confirming a meeting tomorrow.

MARK

I just called to tell you to watch yourself.

ADAM

Thanks.

CUT TO

INT. CASA VALLARTA - DAY - ANGLE ON BAR

39

Adam and Jessie in the bar. Adam is having a margarita.

ADAM

I dropped out of City College to go to work as a copy boy for the New York Daily News. Then I got promoted to the obit desk. Then I covered night police. Then day police. Then the courthouse. My first byline was a grisly rape-murder. It

name. I went from the News to New York Magazine to Rolling Stone. I've never been married, and I'm just about over a turbulent relationship with a girl in New York who used to mean a lot to me. I have all my fingers and toes. And my favorite color is blue. Any other questions? You should do it for a living.

The MAITRE D' comes up.

MAITRE D'

I have your table now.

They start toward the table. The place is big and colorful. Hanging plants everywhere, etc.

ANOTHER ANGLE

40

They are now seated, looking at their menus. Unlike New York, the waiters, etc. are incredibly nice, almost too nice. A WAITER comes up.

WAITER

Hi, my name is Bob. I'll be your waiter today. How's your margarita?

ADAM

I'll have another one. You sure you won't change your mind?

JESSIE

No, thanks. Just some water, please.

Bob moves away to place the orders. Jessie eats chips and salsa.

JESSIE

So, what's the hook on your story? It's not going to be one of those pieces about how health clubs are turning into the singles' bars of the '80's, is it?

ADAM

God forbid!

JESSIE

Have you ever worked out?

ADAM

Some. Not recently. Reporters are notoriously lazy. I don't have the time.

JESSIE

My father never had the time either.
He died fat at forty.

ADAM

I'm sorry.

Adam's second drink arrives.

JESSIE

I was only eight when it happened,
but I knew even then he would have
lived longer if he had stayed in
better shape.

ADAM

How old are you now?

JESSIE

Mid to late twenties. Why?

ADAM

Most of the people I've been interviewing
are about that age. I think when you get
that age you suddenly feel the need, along
with many other members of our generation --
the largest generation in American history --
to get into shape. It is probably no
coincidence that the baby-boom generation
approached thirty at the same time as the
exercise boom exploded in American culture.

Jessie looks at him. She is impressed. He spitballs on.

ADAM

The great American baby-boom generation feels
its collective body aging and decides to do
something about it. The group that causes the
big bulge in the demographic graph is beginning
to bulge physically, and it is ready for health
club self-help.

JESSIE

You do have a hook.

ADAM

Maybe. It helps me to talk a story out before
I write it. It's all spitballing at this point.

(reads from notes he takes
from his jacket pocket)

"The baby boomers are leading a Physical Great
Awakening comparable to the Spiritual Great
Awakenings that have gripped America about
every hundred years..."

JESSIE

40 cont'd

Very interesting...

ADAM

I think so. I think that people are taking responsibility for controlling their own lives rather than looking to institutions. It's the so-called new federalism. But it also involves taking care of your own body and your own health.

(takes out book)

I have a quote here from Megatrends by Nasibitt.
(reads)

"In a sense we have come full circle. We are reclaiming America's traditional sense of self-institutional help."

He is looking through his notes. Jessie is staring at him. He is not at all what she thought. He has enormous charm and is talking intelligently.

ADAM

"At around the same time we admitted to having lost the war on poverty, as well as the war in Vietnam, we began to mistrust medicine as well." The result was "a strong symbolic push to the paradigm shift from institutional help to self-help." End quote.

Adam looks up at her. He sees that he has "got" her. He continues, pleased with himself.

ADAM

And, specifically, medical self-help. The foundation of medical self-help is all the exercise that Americans are now doing: and I quote him again --

(reads)

"At least 100 million Americans, almost half the population, are now exercising in some way -- up from only about one quarter of the population in 1960. That is a 100 percent increase in regular exercisers."

(grins)

What could be more American, more all-American, more old-fashioned American, than institutions like The Sports Connection? Health clubs turn out to be little capitals of Emersonian America scattered from sea to shining sea?

(closing his notes)

"Do that which is assigned thee, " Emerson wrote in "Self-Reliance," "and thou canst not hope too much or dare too much."

He smiles again, pleased with himself. She is impressed.

CUT TO

EXT. SPORTS CONNECTION AND BUSINESS COMPLEX - AFTERNOON

41

Adam and Jessie walk from the Mexican restaurant across to the Sports Connection. HIGH ANGLE. DOLLY.

JESSIE

I'm glad we had this "off-the-record" lunch. I was real suspicious of the kind of story you might write.

ADAM

Yeah?

JESSIE

You know, if you really want to know about the Sports Connection, what it's really like, you got to join, work out yourself. Come to my aerobics class. Come on, I have one starting in less than half an hour.

ADAM

I don't have time. I got a meeting at Century City. I'm working on another story I have to finish before I can concentrate on this one.

JESSIE

What's the other story?

ADAM

Joseph McKenzie.

JESSIE

Oh, you do serious stuff, too?

They stop at her car. She opens the trunk and sorts through it for clean leotard, leg warmers, etc as they talk.

ADAM

Mmmhuh. You going to be here later?

JESSIE

No. I'm taking my show on the road.

ADAM

What?

JESSIE

I have to lead an aerobics class at the Sports Connection in Beverly Hills tonight. You coming in?

ADAM

No, I got to go.

JESSIE

41 con

See you tomorrow?

ADAM

I'll make a deal.

JESSIE

Yes?

ADAM

I'll join your aerobics class if you'll let me interview you.

JESSIE

And I was just getting to like you.

And she turns and goes. She doesn't look back.

CUT TO

INT. ADAM'S CAR - AFTERNOON

42

as he drives and speaks into his tape recorder.

ADAM

Baby boom -- demographic bulge --
Physical Great Awakening -- Emersonian
America -- father dies fat at forty --
interesting girl -- she's smart -- I
got to be smarter --

CUT TO

EXT. CENTURY CITY - AFTERNOON - LONG SHOT

43

Adam drives into parking structure beneath skyscraper.

CUT TO

INT. LAW OFFICES - RECEPTION AREA DAY

44

Adam moves inside. The RECEPTIONIST is great looking. She is from New York and has a classic accent.

ADAM

Adam Lawrence to see Ray Peckerman.

RECEPTIONIST

(into phone)

Adam Lawrence is here.

(looks up, smiles)

He'll be right with you. Can I get you something to drink?

ADAM

No, thanks.

He glances down and sees some weights on her ankles.

44 con

ADAM

You work out?

RECEPTIONIST

I don't stay in this shape just sitting on my keester. You?

ADAM

I've been thinking about it. What health club do you go to?

RECEPTIONIST

You know, a few years ago, the come on line was "What's your sign?", now it's "What's your health club?"

At that moment another BEATUFIUL GIRL appears to fetch Adam. She is the secretary of the lawyer with whom Adam has the appointment. She too is in good shape. And her office clothes also owe something to the gym. She has even gone so far as to wear legwarmers to the office.

SECRETARY

Donna

Mr. Lawrence?

ADAM

Yes?

SECRETARY

Hi, I'm Donna. Mr. Peckerman will see you now. Right this way.

ADAM

(to receptionist)

Thanks. You don't work out at the Sports Connection by chance, do you?

RECEPTIONIST

No. Donna and I both work out at Jane Fonda's.

(Donna looks at her)

Mr. Lawrence is thinking about working out.

DONNA

Good for you! Come to Jane's!

Adam follows Donna out of the reception area and into a hallway.

CUT TO

INT. HALLWAY - AFTERNOON

45

Adam can't keep his eyes off Donna's beautiful bottom which swings back and forth as she walks and talks. People at the various desks watch amused.

DONNA

I can't get through the day without exercising. I've lost fifteen pounds and increased my I.Q. I've given up drugs, alcohol and cigarettes. My sex life has improved, and I feel better about my own existence and the country and the state of the world.

(smiles and opens the door
into the lawyer's office)

May I get you something to drink?

ADAM

No, thanks.

Donna smiles and Adam steps inside.

CUT TO

INT. LAWYER'S OFFICE - DAY

46

RAY PECKERMAN the lawyer, looks up at Adam. The same lawyer at the hearing. He is not in shape. He is smoking. He has some papers in front of him. He gets up and comes around and shakes Adam's hand.

PECKERMAN

Adam --

ADAM

Ray --

46 cont

PECKERMAN

What can I do for you?

ADAM

As I told you on the phone, I'm writing a piece for the Rolling Stone on McKenzie and I wanted to ask you some questions.

PECKERMAN

I told my daughter I was going to be interviewed by the Rolling Stone today, and she was real impressed. She says you guys are tough.

They smile at each other. Adam realizes that Peckerman is also tough.

PECKERMAN

I've talked to more reporters in the last few days than I usually talk to in a year. And I can't say it's been a very uplifting experience.

Adam stares at him and waits. One of his tactics.

PECKERMAN

Not only has this case gotten more press than I'm used to -- it's gotten meaner press. I've got a theory about that. Would you like to hear it?

ADAM

Sure.

PECKERMAN

Well, when McKenzie was on top, or close to the top, you guys were too nice to him. I never saw so many positive pieces. And then he goes and messes up. Or at least he's accused of messing up. And you guys turn on him as if you'd been personally betrayed. You're acting like a pack of scorned lovers.

ADAM

Yeah, he's been getting some real mean ink lately, but there's a way to start changing that.

PECKERMAN

How?

ADAM

Let him tell his side of the story. Give an interview to a reporter. Preferably me.

PECKERMAN

Are you crazy? This guy's life's at stake. It's too important to trust to some reporter. It's just a story to you, but it's McKenzie's whole future.

ADAM

I guess the answer is no.

PECKERMAN

He'd have to be insane! He'd piss off the judge.

CUT TO

INT. UNDERGROUND GARAGE - AFTERNOON

47

Adam moves up to his car. He starts to get in. He stops and looks down. INTERCUT POINT OF VIEW. The car has been broken into. Adam moves inside and looks around. He can't really tell if anything is missing. He gets out and moves around the car. He looks around. He is alone in the underground garage.

CUT TO

EXT. MOTEL - LATE AFTERNOON

48

Out by the airport. A pleasant looking place. Adam pulls up and parks. He looks off.

CUT TO

INT. MOTEL CORRIDOR - LATE AFTERNOON

49

Adam is being led down the hall by a BLACK SECURITY MAN. He is looking around.

BLACK SECURITY MAN

I was on duty the night it happened. I was real helpful, they said, to the FBI.

ADAM

I'm sure you were.

BLACK SECURITY MAN

This here's the room.

He knocks on the door. He takes out his keys.

CUT TO

INT. MOTEL ROOM - LATE AFTERNOON

50

The door opens and the security man snaps on the light.

BLACK SECURITY MAN

Just exactly like it was.

Adam moves inside and closes the door. The man moves around.

50 cont

BLACK SECURITY MAN

Right there's where they had the t.v. with the sneaky camera in it. I watched 'em bring it in and set it up.

Adam looks at the t.v. and at the placement of the furniture in front of the t.v. He takes notes and makes a map.

BLACK SECURITY MAN

I felt real sorry for that Mr. McKenzie 'cause he didn't have a chance, they were really after him. Course he shouldn't have been fooling around with that much stuff, even if it was to save his company.

He moves to the connecting door and unlocks it. Adam moves over and looks inside.

BLACK SECURITY MAN

I counted 32 FBI men squeezed in this room just waiting to jump out and get him the minute he put his hands on those drugs.

He moves to the window and looks out onto the parking lot.

BLACK SECURITY MAN

I never saw so many FBI. I mean this place was crawling with FBI.

Adam keeps looking around, making notes.

ADAM

How do you spell your name, Howard?

BLACK SECURITY MAN

Howard Schuwalter. S-C-H-U-W-A-L-T-E-R. I already been in the papers once. Had my picture in the L.A. Times.

CUT TO

INT. BEVERLY HILLS SPORTS CONNECTION NIGHT

51

Adam moves inside and up the stairs to the aerobic classrooms. He stops and stares inside. It is a huge class on two levels. It is packed. Jessie is up on the stage leading the group. It is more theatrical than any we have seen so far. VARIOUS ANGLES as Adam watches the workout.

ANOTHER ANGLE

The class is over. Jessie is gathering up her records, talking to her students, wrapping a towel around her neck, giving advice when she sees Adam moving into the room.

ADAM

Hi --

JESSIE

What are you doing here?

ADAM

Thought I'd stop by and see if you needed somebody to help charge your battery.

She smiles at him. He smiles back.

OMIT

52

CUT TO

INT. JESSIE'S CAR - NIGHT

53

Jessie inserts the key. The car starts. CAMERA REVEALS ADAM leaning in the window. He snaps his fingers playfully.

ADAM

Damn!

JESSIE

Where are you staying, Adam?

ADAM

Sunset Marquis.

JESSIE

I'll follow you.

She looks at him. There is no mistaking what she means. He grins and moves to his car. He pulls out, and Jessie pulls out after him illuminating Lee and the Twins as they move out toward their cars.

CUT TO

INT. HOTEL LOBBY - NIGHT

54

The clerk turns from the message holes and hands Adam his messages. Jessie beside him. Some PUNKERS sitting in the lobby.

CLERK

A man called long distance. Wouldn't leave his name. Said he'd call back later.

ADAM
Thanks.

CLERK
Goodnight.

ADAM
Goodnight.

The clerk smiles at him. Jessie smiles right back. They walk off toward the pool. TINY TIM is sitting out strumming his uke and singing softly to a couple of friends. It is charming.

CUT TO

INT. ADAM'S HOTEL ROOM - NIGHT

55

Adam opens the door and turns on the light. Jessie moves inside. There are books, video tapes of workouts, and of course, Adam's computer on the table where he has been working. Most of the stuff is about McKenzie at this moment.

ADAM
Want a beer? Or a coke? That's all I got.

JESSIE
Nothing, thanks.
(looks down)
You work on a computer?

ADAM
(getting beer)
Yeah.

JESSIE
I've never seen one this small. You like it?

ADAM
Yeah. It's quite a gadget. Try it. You want to write something. Push "Enter". Okay, now name the file. Call it anything. But no more than six letters.

She looks at him and then types ADAM. He moves up near her and looks down. He grins.

ADAM
Now hit "Enter" again and just type whatever you want.

INTERCUT LOOKS. Then Jessie starts typing. Adam watches her, sipping his beer. She types the following: "Now is the time for all good men to come to the aid of their party."

ADAM
That's what everybody writes. I
thought you'd be more original.

JESSIE
How do I erase this?

ADAM
(leaning over her)
Push this button. Now this one.
And type KILL ADAM.

JESSIE
Kill Adam? You type Kill to erase?

ADAM
That's how it works. That's how it
comes from the store.

Jessie types KILL ADAM.

ADAM
Then you push F8, this one, then the
space bar, then Enter, name the file
again, Enter again, and you're ready
to write something more original.

She looks at him. She studies him for a few seconds.
INTERCUT LOOKS.

ANGLE ON COMPUTER

as she types: I DON'T KNOW WHAT IT IS, AND I'M NOT SURE OF
HOW MUCH I APPROVE OF MY OWN FEELINGS, BUT I LIKE YOU A LOT.

ANOTHER ANGLE

as she looks at him. He stares at the words and at her and
then types himself. She stares at him.

ANGLE ON COMPUTER

as he types: EVER SINCE I SAW YOU AT THE CLUB, I HAVE WANTED
TO MAKE LOVE TO YOU. OFF THE RECORD. I AM VERY SHY AND HATE
REJECTION. IF YOU'RE NOT INTERESTED, ERASE THIS NOW...

ANOTHER ANGLE

as she reads. They look at each other. Then they move into
each other's arms. They kiss. Suddenly the phone RINGS.
It RINGS again and again.

ADAM
I better answer it.

He lifts the receiver. She lies back against the sofa.

ADAM
Hello? Hello?

VOICE
Mr. Lawrence?

ADAM
Yes?

VOICE
This is Joe McKenzie.

Possibly INTERCUT WITH MCKENZIE in his study at night.
(Depends on location, etc.)

Adam moves quickly for his note pad and tape recorder.

ADAM
Yeah? How are you?
(to Jessie)
Joe McKenzie.

Jessie nods. She watches him. He is excited.

MCKENZIE'S VOICE
I understand you are writing a piece about
me for the Rolling Stone and that you are
going around talking to friends of mine asking
a lot of impertinent questions.

ADAM
I hope they're pertinent.

MCKENZIE'S VOICE
I've been giving it a lot of thought -- and
I've decided -- against my lawyer's advice --
he doesn't know about this call -- to let you
interview me --

ADAM
Good.
(to Jessie)
He's going to let me interview him.

MCKENZIE'S VOICE
How soon can you be back in New York? I want
to do this before anybody finds out about it
and/or I change my mind.

ADAM
How about tomorrow afternoon? I can get a
plane first thing in the morning.

MCKENZIE'S VOICE
Too late.

ADAM

Wait a minute.
(fumbling with airline
schedule)
There's a red-eye at 1:30 that gets
into New York before noon. I can
catch it if I leave right now.

He glances at Jessie. She stares at him.

MCKENZIE'S VOICE

Meet my friend Charlie at the Atrium
Club no later than 12:15.

McKenzie hangs up. Adam is stunned. Excited.

ADAM

Hello? Hello?

Adam checks his watch and looks up at Jessie.

ADAM

I won't have time to check in the car.

JESSIE

I'll drive you to the airport.

CUT TO

INT. LAX - AMERICAN AIRLINES - NIGHT

56

The terminal is almost empty. A few SERVICE MEN sitting
around, waiting for planes. Adam comes running across
the lobby with Jessie at his side. He moves to the
gate where a STEWARD is waiting.

ADAM

Raincheck?

JESSIE

Raincheck!

Adam hurries down the hallway. She watches him go, then
turns and walks away. We SEE her moving across the terminal
building.

ANGLE ON ESCALATOR

as Jessie descends.

CUT TO

INT. AMERICAN AIRLINES PLANE - NIGHT

57

as Adam gets settled for the flight.

CUT TO

INT. TERMINAL - NIGHT - ANGLE ON CONVEYOR BELT 58

Jessie stands, moving, as if she were floating in space. She is thinking about Adam, not quite sure what she feels. It is nice, but troubling.

CUT TO

INT. AMERICAN AIRLINES PLANE - NIGHT 59

Adam sits there, thinking about Jessie. Also not so sure what he feels. He looks out as the plane takes off. He tightens his seat belt.

CUT TO

INT. MARK'S HOUSE - NEW YORK - LATE MORNING 60

Mark is in the bathtub. Bloody Mary within reach. He is watching t.v. from the tub and reading the New York Times. The phone RINGS.

MARK

Hello?

INTERCUT WITH ADAM in a phone booth at JFK. He has not shaved.

ADAM

Hi. I called the office. They said you were still at home.

MARK

Rough night.
(sipping drink)
Where are you?

ADAM

You sitting down?

MARK

In the tub. Listen.

He splashes audibly.

60 cont'd

ADAM

Already in hot water. Good. I'm interviewing McKenzie himself at noon. Exclusive. I want you to find a place for it in the next issue. Has the cover already closed?

MARK

Yes. What? Where are you?

ADAM

JFK. I flew all night. Okay, screw the cover.

MARK

You're drunk. There was severe turbulence?

ADAM

Couple bumps over Chicago. I had two shots of Scotch. I don't have time to talk right now. I got to get into the city. I'll come by after the interview.

Adam glances at the clock. It is 11:45. He hangs up.

MARK

Adam?

But Adam is running for a cab. Mark dials a number. He also reaches for the Bloody Mary.

MARK

Dick? I've waited all my life to say this. Hold the press.

CUT TO

EXT. NEW YORK 59TH STREET BRIDGE - LATE MORNING

61

The cab moves over the bridge. The traffic is bad.

CUT TO

INT. TAXI - LATE MORNING

62

Adam in the back of the cab. He is nervous. He looks out the window. Traffic jams. He looks at his watch.

CUT TO

INT. ATRIUM - NOON

63

PEOPLE are working out. CAMERA REVEALS CHARLIE, the flak, sitting, having a drink, waiting, glancing at his watch.

CUT TO

EXT. NEW YORK CITY - NOON

64

The taxi creeps forward in the traffic. The driver honks, curses, etc., but it doesn't help. Desperate, Adam pays the driver and leaps out of the cab with his bag and his computer in hand. He starts hurrying toward the Atrium Club which is still two blocks away.

CUT TO

INT. ATRIUM - NOON

65

Charlie looks at the clock which reads 12:15. He gives up. He leaves. INTERCUT WITH ADAM ON THE STREET RUNNING.

CUT TO

INT. GROUND FLOOR - ATRIUM CLUB - NOON

66

as the elevator door opens and Charlie moves across the large foyer toward the front door.

CUT TO

EXT. ATRIUM - NOON

67

Adam hurries up to and into the club just as Charlie moves out. Adam sees him and comes out the other door and greets him. Charlie stops before he can get into the waiting limousine. He looks up, sees Adam and holds the door open as Adam gets inside. They pull out.

CUT TO

INT. LIMOUSINE - NOON

68

as Adam sits back, out of breath.

ADAM

Sorry. The traffic was impossible.

Charlie opens the portable bar inside the limo.

CHARLIE

Want a drink?

ADAM

Got any Scotch?

EXT. NEW YORK - AFTERNOON - WIDE HIGH SHOT

69

The limo moving through the traffic.

CUT TO

EXT. NEW JERSEY TURNPIKE - AFTERNOON

70

as the limo is REVEALED taking the south turn.

CUT TO

INT. LIMOUSINE - AFTERNOON

71

Adam is drinking a neat shot of Scotch. Charlie offers him another. Adam refuses. Charlie looks out the window. INTERCUT LOOKS. POINT OF VIEW. Then back to them.

CHARLIE

We're getting close --

(takes out blindfold)

Sorry, this is part of the deal. Joe doesn't want anyone to know exactly where he lives.

Adam puts on the blindfold and sits there "in the dark" sipping on the end of his Scotch. Charlie stares at him. He doesn't like him very much. And certainly doesn't approve of this interview.

CUT TO

INT. COUNTRY ROAD - AFTERNOON

72

The limousine moves down the road and turns into a private driveway. Gates open up. The limousine moves through. CAMERA LIFTS UP AS WE SEE THE HUGE MANSION IN THE DISTANCE. HOLD as the limousine moves on. (We may do more shots here, depending on the location.)

CUT TO

INT. ROLLING STONE OFFICES - LATE AFTERNOON

73

PEOPLE are leaving, saying goodnight to the RECEPTIONIST, waiting for the elevator. It opens and Adam comes hurrying into the office. He is excited. He moves through the entrance hall and down to Mark who is in the hallway talking to some of his staff as they prepare to leave for the day.

MARK

So? What happened?

ADAM

I've got it all on tape. McKenzie spilled his guts. He talked for two solid hours. He let me take some pictures. Here, have these developed.

He hands Mark a couple of rolls of exposed film.

MARK

What's your lede?

ADAM

How about this? McKenzie was secretly negotiating to sell computers to Poland. As a last resort. To save his company. But the State Department found out about it and got ticked off. They couldn't stop him -- not legally -- because his factory's in Taiwan. So they decided to stop him any way they could. They set him up for a drug downfall. Like it?

MARK

Write it. We're holding the issue. How soon can we have it?

ADAM

How long do I have?

MARK

We need it first thing in the morning if it's going to make this issue.

ADAM

You got it.

Adam turns and goes. Mark stares at the film in his hand and up at Adam as he glances back before he goes out the door.

CUT TO

INT. AEROBIC CLASSROOM - SPORTS CONNECTION - AFTERNOON

74

Jessie is leading one of her afternoon classes at the Santa Monica branch. We are in the body-conditioning part of her program. The MUSIC is going and she is doing the exercising herself and correcting her students.

CUT TO

INT. LOUNGE AREA - LATE AFTERNOON

75

Jessie comes down the hall with some of the people who work out in her class. They are discussing the workout, etc. A STAFF MEMBER calls from the front.

STAFF MEMBER

Jessie? Telephone.

Jessie moves for the phone. PEOPLE moving in to work out, etc.

CUT TO

INT. ADAM'S APARTMENT - NIGHT

76

Adam is on the phone. He has changed clothes.

ADAM

Jessie?

INTERCUT WITH JESSIE at the health club.

JESSIE

Adam?

ADAM

Hi. How's it going?

JESSIE

Fine. How was the interview?

ADAM

Good. I can't talk about it over the phone. I'm sure this thing is tapped. Look, I'll be back sometime tomorrow. I'll call as soon as I know what time my plane lands.

JESSIE

I'll be there.

CUT TO

INT. ADAM'S APARTMENT - NIGHT

77

MONTAGE. VARIOUS ANGLES. Adam stays up all night writing his story. He drinks coffee, downs Scotch, and listens to the tapes of his interview with McKenzie. Finally, he plugs his computer into the phone and turns it on.

CUT TO

INT. ROLLING STONE - EARLY MORNING

78

Adam's story comes rolling up out of the office computer. There is no one there, but the story chatters on.

CUT TO

INT. ADAM'S APARTMENT - DAY

79

Adam is sound asleep when the phone RINGS. He wakes and pulls the receiver to his ear.

ADAM

Hello?

INTERCUT WITH MARK, at his desk, who has the story in front of him.

MARK

Good work. This should cause some trouble.

ADAM

Mmmmm?

MARK

I said this should cause some trouble.

ADAM

Mmmm...

MARK

I need to see you as soon as possible.

ADAM

Mmmhuh.

MARK

I've got some cuts I want you to see.

ADAM

Mmmm....

MARK

And the research department needs to see all your notes and listen to all your tapes. Bring them too.

ADAM

Mmm....

MARK

You there?

ADAM

On my way.

79 con

He hangs up and lies there thinking.

CUT TO

INT. ROLLING STONE OFFICES - AFTERNOON

80

Adam comes into the offices and moves down the hallway toward Mark's office. He approaches a desk in the corridor where Frankie is sorting through slides and pictures.

ADAM

Hi, Frankie, how'd my pictures turn out?

FRANKIE

Snapshoty. Amateurs never get close enough to their subjects.

ADAM

That good, huh?

At the end of the hall, he confronts Mark's secretary.

MARK'S SECRETARY

Go on in. They're waiting for you.

ADAM

They?

MARK'S SECRETARY

The lawyers.

CUT TO

INT. MARK'S OFFICE - AFTERNOON

81

The office is dominated by the long table cluttered with galleys. His galleys. And pictures. The ones he took. Mark sits at the table with TWO LAWYERS. They look up.

MARK

Come on in. You know Tod Turner and Martha Young.

ADAM

Only on the phone.
(to Mark)

I guess you really are expecting this one to cause some trouble.

While he talks, Adam looks at the pictures he took. Some are in focus, some are not.

ANGLE ON PICTURES

81 cont

They are snapshoty. Pictures of McKenzie and his wife and children in his fantastic house.

BACK TO ADAM

as he continues to talk and look.

ADAM

I thought you liked to cause trouble.

MARK

I do -- up to a point.

Adam moves to get himself a cup of coffee from the pot in the room. Mark and the lawyers exchange looks.

ADAM

Now, let me guess what that point is.
(putting milk in coffee)
Could it be the point where trouble starts costing you money?

MARK

Let's not fight in front of the lawyers. If you don't mind, they have a few things they'd like to go over with you.

ADAM

For instance?

LAWYER

For instance, who is to retain custody of the tapes of your interview with McKenzie?

ADAM

Me. Why?

LAWYER

We feel that the magazine should retain either the original tapes or a copy for its files.

ADAM

Oh no. I promised McKenzie that I wouldn't let anyone else have a copy. I'm sure that the prosecutors will demand the tapes, once the story comes out, and I want to be sure that they won't get them.

LAWYER

We will make every effort to keep the tapes out of the government's hands. We will fight any subpoena in court.

ADAM

That isn't good enough. I don't want to make every effort. I want to know for sure that the tapes won't be turned over. And the only way to be sure, to be certain, is to keep the tapes myself. What would happen if the magazine were fined a thousand dollars a day until it turns them over?
(getting hot under the collar)

How long would the magazine hold out with the meter ticking away at \$7,000 a week? I don't want to test the magazine's guts or it's bank account.

LAWYER

The government could put some pressure on you too. They could put you in jail.

ADAM

The tapes belong to me.
(to Mark)

You said you made some cuts in the story?
Can I see them?

Mark hands him several pages which are stapled together. Cuts and other changes are marked in blue pencil. While the lawyers wait, Adam quickly reads the changes.

LAWYER

The magazine must have the tapes.

ADAM

(reading)
Sorry, you're not getting them..
(scratches out changes and puts STET in its place)
I don't mind the cutting, but I don't like the rewriting. You must have done this, Mark, you write with your elbows.

LAWYER

Where are the tapes, Adam?

ADAM

Right here in my bag.
(tosses pages on table)
Take it or leave it. Print it. Don't print it.
(grabs his stuff)
I've got a plane to catch. Another story to write.

He turns and goes. Mark and the two lawyers look at each other. Mark picks up the story and stares at it.

Suddenly the door opens again and Adam sticks his head inside.

ADAM

And this one had better get the cover!

MARK

We put famous faces on the cover, not ideas.

ADAM

It's time to break the mold.

He slams the door.

MARK

Black Irish asshole.

CUT TO

EXT. ROLLING STONE OFFICES - FIFTH AVENUE - DAY

82

as Adam comes hurrying out with his bags, etc. He hails a taxi and leaps inside. It pulls out. CAMERA REVEALS A MAN watching him who moves to a telephone and starts to make a call. Adam leans back in the cab.

ADAM

JFK, please. American Airlines.

He starts humming impatiently to himself, tapping his hand on his computer. The cab moves through the heavy traffic.

CUT TO

INT. LOS ANGELES AIRPORT - DAY - ANGLE ON JESSIE

83

waiting for the passengers to come off the plane. She looks for Adam. She sees him. He sees her. They both smile. He takes her arm and guides her toward the escalator.

ADAM

Now, where were we?

CUT TO

INT. ADAM'S HOTEL ROOM - LATE AFTERNOON

84

Adam and Jessie are together again as the afternoon sun streams in through the windows in the other room. They kiss. They move to the bedroom. He puts a DO NOT DISTURB sign on the door.

VARIOUS ANGLES

as Adam takes Jessie into his arms and they kiss. It is tender and passionate and everything any movie kiss should ever be. They almost melt into each other's arms. As they begin to make love we CROSS CUT WITH JESSIE'S AEROBIC CLASS the next day. MUSIC is going. Adam is working out in her class as she begins to explain the warmup. We HEAR her in her patter explain that "A warmup will progressively stimulate the heart and lungs, increase blood flow and gradually increase the temperatures of the blood and muscles. In addition, a complete warmup will stretch the muscles in preparation for a more strenuous workout."etc. Then we CUT BACK TO THEM in each others' arms.

JESSIE

So the McKenzie story is put to bed and you can concentrate on the health-club story.

ADAM

Right.

JESSIE

You still want to interview me?

ADAM

(stroking her face)

I'm not so sure it's a good idea.

JESSIE

Why?

ADAM

They say a reporter should never get in bed with his subject.

JESSIE

Hard to be objective after that?

And she kisses him and he kisses her back and the music swells and we go back into the aerobics class where they are now doing the stretching exercises and we hear Jessie explaining these to the class and to Adam. "Stretching should never be stressful; it should be relaxing and non-competitive. Each individual has his or her own muscular structure and varying tension levels." etc. Then we cut back into the bedroom where they are now on the bed together.

JESSIE

How long will you be working on this story, Adam?

ADAM

(close to her)

Just a few days. A week at the most.

JESSIE

That's not much time.

ADAM

86 con

For what?

JESSIE

A relationship.

ADAM

I hate relationships.

JESSIE

Boring, aren't they?

They laugh and move once again into each other's arms. Then we cut back to the aerobics class where Jessie is leading them in the Endurance phase of the workout. "This portion of the program is called the aerobic phase and should be eased into slowly. Aerobic activity should be steady and uninterrupted for at least 15 minutes, preferably 20 minutes. Doubling the amount of exercise will not necessarily double its benefits." We watch them working out on the floor. It builds with MUSIC, etc. And then we cut back into the bedroom where they are lying in bed after both being very satisfied.

ADAM

87

I guess I consider myself one of the New Journalists. That's a name Tom Wolfe thought up. Anyway, the idea is to apply the techniques of fiction to nonfiction. Dialogue. Dramatic scenes. Etcetera. But I think most new Journalists leave out the most important thing in fiction. It's heart.

JESSIE

And what's that?

ADAM

The love story. That's what almost all fiction is about. So that's exactly what I try not to leave out. I look for good love stories.

And we go back to the workout where they are now in the Body Conditioning phase of the workout. We see Jessie moving around explaining etc. with the music going and them all working out. Adam is sweating, etc. "These exercises should concentrate primarily on the legs, hips, buttocks and abdominal muscles..."
etc.

CUT TO

INT. HALLWAY - AFTERNOON

88

Adam moves out of Jessie's classroom with the others. Every one hot and sweaty. Jessie is gathering up her records, etc. People talking to her. Adam looking around at the people. Couples meeting, etc. Couples talking. Adam stares at the

sweating women and at the people waiting for the next class in the hallway. PEOPLE gasping for air. Putting their heads down between their legs, etc. Linda is staring at him. He stares back.

LINDA

Hi.

ADAM

Hi.

She has on quite a bit of makeup. Jessie moves up beside him and they move on together down the hallway.

JESSIE

(tossing it away)

You don't want to interview her.
She's the most used piece of equipment
in the gym.

Adam glances back at Linda with new interest. He makes a mental note. Jessie moves toward the women's locker room.

JESSIE

I'm going to take a shower.

She moves into the locker room. Adam moves across to the telephone. Parr passes him.

PARR

How's it going?

ADAM

Fine.

(indicating Linda)

What's that girl's name standing
over there in the pink leotard?

PARR

Linda Simpson. We call her "Anytime
Annie". Did you ever see that old
movie. It has this great line in it.
"The only time she said no was when
she didn't understand the question".

Adam grins and picks up the phone and dials and stands there watching the scene at the club. It is rush hour and people are coming and going. The halls are like subways. Adam makes a note. He writes "Linda Simpson - the most used piece of equipment in the gym". He puts a star beside it.

ADAM

(into phone)

Hello? Is Mark there?

-51-

88 cont'd

INTERCUT WITH MARK in a meeting with the lawyers. Adam's story still in front of them. The story is in galleys at this point. Mark puts Adam's voice on the phone box.

MARK

Hello?

ADAM

Is my story going to fly?

MARK

Against the most expensive legal advice in the City, yes. Where are you?

ADAM

I'm at The Sports Erection. You should see this place, Mark, it's a fucking fashion show.

Adam glances over at the women's locker room as some BEAUTIFUL GIRLS come out in makeup, etc. The lawyers glance at each other.

ADAM

Do me a favor. Send an advance copy of my McKenzie piece to Dick Snider at Simon and Schuster, will you? And explain to them why it's not on the cover. Speaking of covers, I have a great idea for the health club cover.

MARK

You tell me the idea, I'll tell you if it's great.

ADAM

Very funny. You've been looking for an excuse to put Christie Brinkley on the cover. Now you've got one. In a leotard.

MARK

You're right, it's a great idea. Wait a minute, I think Dita Gordon needs to talk to you. I'm going to transfer you to Dita. Hold on. Bye.

And he does. Adam smiles at the people in the double lines moving into the club. A YOUNG MAN moves inside with a single rose and goes over and gives it to a GIRL who is waiting. Adam makes a note.

DITA'S VOICE

88 con

Hello?

INTERCUT WITH DITA in her office. She is a fact-checker for the magazine. She has his McKenzie article in front of her in galleys and a long list of facts that have to be checked. All the facts to be checked have been underlined in red.

DITA

Hi, Adam. It's your favorite fact-checker with a lot of facts I got to check on this McKenzie piece. You have time right now?

ADAM

I don't have my stuff with me. It's out in the car. Let me call you back.

DITA

Call me back in an hour at home. I got to get out of this place.

ADAM

What did you think of the story?

DITA

I think it's the kind of thing we should do more often. Man does not live by rock-n-roll alone, ya know. Talk to you later. Goodbye.

ADAM

Goodbye.

Adam hangs up. Jessie moves up, showered, etc.

ADAM

Remind me I got to make a call in about an hour to the researcher at the magazine. What are you up to?

JESSIE

I got to make a run to the house. Want to go with me?

ADAM

I thought you lived in your car.

JESSIE

Go shower.

CUT TO

EXT. JESSIE'S HOUSE - ABOVE LOS ANGELES - AFTERNOON

89

Jessie drives up. Adam is beside her. He has brought his bag with his notes and tapes, etc. A dog named MAX comes barking. There are three other cars in the driveway.

JESSIE

Oh, my God, my mother's here.
Oh, well, come on. Hi, Max!
Don't worry, his bite is worse than
his bark.

Adam follows with his bag. Jessie takes an armload of dirty clothes out of the car and carries them into the house.

CUT TO

INT. JESSIE'S HOUSE - AFTERNOON

90

A charming, but inexpensive house with a great view of the city. Jessie and Adam enter. Adam is stopped. A handsome man in his late twenties, LEE, is there with two beautiful girls, twins, named TRACY and STACY. They are dressed to workout and are gathering up their stuff to leave, also checking some music at the last minute.

JESSIE

Hi.

LEE

Your mother is in the kitchen. I
didn't tell her you had moved out.

JESSIE

Adam, this is Lee. Lee, Adam. Tracy,
Stacy, Adam. Is she drunk?

LEE

She brought the fucking divinity again.

JESSIE

How's it going?

LEE

Good.

JESSIE

You get the shower fixed?

LEE

Not yet. I'm taking the girls skiing
this weekend. Why don't you get come
along? I've got all my classes covered.

JESSIE

90 con

Maybe.

ADAM

Still skiing this time of year?

JESSIE

Yeah. They ski in Mammoth until the 4th of July. You ski?

ADAM

Yeah.

Adam is following Jessie. Lee and the twins look after them. Adam glances back at the twins. Jessie sees him trying to figure out what is going on and explains.

JESSIE

Lee and I used to live together here until he met the twins. He met them at the Sports Connection. I was tired of him anyway. He teaches too and all we ever did was talk about aerobics. Mother?

CUT TO

INT. KITCHEN - AFTERNOON

91

Jessie's mother, MELODY WILSON, is in the kitchen, cleaning. She is in her early fifties and slightly tipsy.

MELODY

I'm not staying. I'm leaving, don't worry! I was just having lunch at The Muse, and I thought I'd come by and drop off some divinity I made last night. This place is a pig pen.

There is a plate of the white candy on the table. She turns and sees Adam.

MELODY

Oh.

JESSIE

This is my mother, Mel. Mel, this is Adam Lawrence. Adam is a reporter with the Rolling Stone. He's doing a story on the Sports Connection.

MELODY

Oh. He looks too nice to be a reporter.

JESSIE

91 cont

Mother...

MELODY

Would you like some divinity, Mr. Lawrence?

JESSIE

Mother makes the best divinity in the world.

Jessie moves into the service porch where there is a washing machine. She sorts her things quickly, watching Adam and her mother. She puts in soap, etc. and turns it on during the scene.

ADAM

Thanks. Delicious.

MELODY

Are you interviewing Jessie for this story?

JESSIE

(calling from the porch)

We haven't quite decided.

MELODY

I hope you treat her nicer than the last reporter who interviewed her. It was one of the worst things that ever happened to me.

JESSIE

I thought we weren't going to talk about that anymore.

MELODY

All right, all right, I'll go. Goodbye, darling. Goodbye, Mr. Lawrence. Enjoy the divinity. You're too skinny.

And she is gone. Adam turns back to Jessie who is moving for the divinity and putting it down the garbage disposal.

JESSIE

This stuff will kill you.
(waves as her mother passes window)
Bye! Drive carefully!

MELODY

Bye, Lee! Bye, girls!

Jessie turns and smiles at Adam. The washing machine is acting crazy. She goes to it and kicks it or adjusts the load inside and it calms down.

91 con

ADAM

Who was the reporter? Why was he interviewing you?

JESSIE

If I tell you, you might be tempted to use it in your article and I don't think I could stand it again.

(moving out of kitchen)

Come on, I'll show you where we keep the phone.

CUT TO

INT. HOUSE AND HALL - AFTERNOON

92

They move down the hall. Lee and the twins are playing music and talking, trying to find new music to use during aerobics classes, etc. Laughing, enjoying themselves, etc.

ADAM

You have to tell me now. You can't stop there.

JESSIE

When I was in high school and college, I was on the swimming team. I was very good. I was on my way to the Olympics. That was the year that Carter decided we should boycott the games in Moscow. I didn't agree with him, and I was quite vocal about it. And there was this reporter who said he wanted to write about how I felt, but what he ended up writing was an article about my love affair with my coach.

Adam glances at her as she opens the door into the den.

CUT TO

INT. DEN AND SUN ROOM - AFTERNOON

93

The walls are covered with photographs, ads, etc. from various magazines and newspapers all about the health clubs and the health club scene. Huge pictures of bodies. Posters, etc. There is a soloflex machine in the room for working out at home.

JESSIE

My strongest event was the freestyle.
You make your call. I'm going to go
see if I can find some clean clothes.

Adam looks after her. He takes his tape recorder out of his pocket and checks to make sure that he got what she said. He did. Then he picks up the phone and dials carrying it around, looking at the pictures, etc. on the wall.

CUT TO

INT. DITA'S APARTMENT - NEW YORK - NIGHT

94

The phone RINGS. Dita picks it up. It is a small apartment with three CATS. There are stacks of galleys and work to do. She is just coming through the door. The cats are hungry and keep moving through her legs. She opens cat food as they talk. INTERCUT WITH ADAM who sits on the soloflex equipment and plays with it as he talks.

DITA

Hello?

ADAM

Hi, it's Adam.

DITA

I was followed.

ADAM

What?

DITA

Home. I was followed home. Somebody wants a copy of your story real bad.

ADAM

Are you sure?

DITA

Very sure. Okay, I got my notes right here. You ready?

ADAM

(takes out his notes)

Yeah -- shoot --

DITA

Okay, how do you know that he blames the State Department - maybe even the White House - for what happened to him?

ADAM

He told me. I've got it on tape.

DITA

I would sure be easier if I could listen to the tape myself.

ADAM

Now, Dita, don't you start.

Adam looks up as Jessie moves into the doorway with some clean clothes in her arms. She stands there, looking at him. She likes him. He looks at her. Dita keeps going through the facts as Adam responds. Jessie moves to the closet and takes out a pair of skis and comes out and starts clowning around with them as he grins at her and continues going through the facts with Dita.

CUT TO

EXT. MOHAVE DESERT - LATE AFTERNOON

95

as Jessie drives fast. She drives real fast. Adam is in the car. We SEE a billboard that tells us we are on the way to Mammoth. Lee passes her going even faster and he honks and the twins lean out both sides of the car and wave. Jessie honks and Adam waves back at Lee and the twins.

JESSIE

Still not sore?

ADAM

Not at all.

CUT TO

EXT./INT.CONDO - MORNING

95A

(Depending on location) Jessie is up making coffee. Suddenly she yells a yell and moves into the bedroom area. Adam is trying to get up.

JESSIE

What's the matter?

ADAM

I can't move! Polio! I have polio!

Jessie starts laughing.

CUT TO

EXT. MAMMOTH SKI AREA - DAY

96

CAMERA REVEALS ADAM AND JESSIE moving up to the chair lift. VARIOUS ANGLES. (Depending on location) Adam moves very carefully. He is sore. Kids, including Lee, Tracy and Stacy are skiing in bathing suits, shorts, leotards, etc. depending on the weather.

LIFT ATTENDANT

How yall doing?

ADAM

Good.

LIFT ATTENDANT

Look toward your partner.

They look at each other and the chair lift comes up under them and takes them up into the air. They laugh.

CUT TO

INT. CONDO - NIGHT - CLOSE ON FIRE

97

which is blazing. CAMERA REVEALS ADAM AND JESSIE sitting in front of the fire. She is in his arms. VARIOUS ANGLES.

CUT TO

EXT. SKI SLOPES - DAY

98

Adam and Jessie skiing. Lee and the twins waving at them, etc. Other SKIERS.

CUT TO

INT. MAMMOTH LAKES RESTAURANT - NIGHT

99

Adam and Jessie having dinner with Lee and the twins. They are telling him a lot of stories about working out. He has his tape recorder and asks for permission to turn it on. They agree. Jessie keeps glancing at him. He is working. To be improvised and structure into the script. (Discuss position of scene)

CUT TO

EXT. MAMMOTH MAIN LODGE PATIO - DAY

100

Adam and Jessie sit on the patio having lunch and watch the skiers coming down off the mountain. They have been skiing and wear dark glasses. The snow is quite bad at this time of the year and the kids are practically swimming by the end of the run. Adam has a beer and like the other skiers who are on the patio, they are enjoying the sun. They apply sun-tan lotion, if necessary, during the scene.

JESSIE .

How many articles do you write in a year, Adam?

ADAM

Almost ten. Almost one a month.

JESSIE

You always follow your subjects around?

ADAM

You're interviewing me again. I'm supposed to be interviewing you.

JESSIE

Any suggestions to improve my style?

ADAM

Always treat famous people like they are ordinary and ordinary people like they are famous. And always think of the interview as a seduction.

JESSIE

A seduction?

(Adam nods)

How many times a year do you fall in love, Adam?

ADAM

Depends on the subject.

JESSIE

You know I think that almost anything worthwhile takes a little longer. A relationship. Getting in shape.

ADAM

That's true, but I used to write six stories a day when I was working at a newspaper. At least I'm moving in the right direction.

JESSIE

Which is...?

ADAM

Taking some time off and writing a book.

JESSIE

About?

ADAM

Maybe even McKenzie if that story is as big as I think it is. Maybe a book on the media. The press has had a lot of bum raps lately. What do you want to do?

JESSIE

Now or the rest of my life?

ADAM

You're not going to teach aerobics forever.

JESSIE

Nope. At a certain point you're not the best anymore.

ADAM

You always have to be the best?

JESSIE

Since I was a child. I guess what I really want is to find something that means the same for me as going for the gold. I always wanted to stand on the highest step with a gold medal around my neck and see the American flag raised and hear the Star Spangled Banner played and fight back tears. I liked breaking records and setting record and winning trophies. I liked being the best, Adam.

ADAM

You are. Want to go break another record?

JESSIE

If you're not too sore.

CUT TO

OMIT

101

EXT. CALIFORNIA HIGHWAY - OUTSIDE BISHOP - DAY

102

Lee and the twins zip past in their car. Then Jessie drives past with Adam at her side. The mountains snow capped in the distance.

CUT TO

INT. JESSIE'S CAR - DAY

Jessie and Adam inside the car. She is driving quite fast. He is thinking.

JESSIE

(suddenly out of the blue)

His name was George.

ADAM

Who?

JESSIE

The reporter who wrote that terrible story. George Phillips. It was in New West magazine which is now defunct. I was very naive and passionate about what was going on and I talked too much.

ADAM

What made you think of that? I mean now?

JESSIE

I think about the press a lot these days.

They drive. Adam has on his jacket. He puts his hand inside. He glances over at her.

ADAM

Were you having an affair with your coach?

JESSIE

Yes. It was a very good story. I wonder if George has any idea of the effect that article had on all our lives. My mother almost had a nervous breakdown. She couldn't go anywhere without a pair of dark glasses. My friend the coach lost his job and did this terrible thing...

ADAM

Sui?

JESSIE

Sort of. He got fat. That's a sort of sui -- as you call it -- for a man like that. He had this perfect body and he destroyed it. Weighs an easy 250.

(glances at him)

Promise me you won't write any of that. It's off the record.

ADAM

I promise.

She glances at his hand. POINT OF VIEW. She suddenly throws on the brakes. The car swerves and screeches.

JESSIE

You what? Adam!

CUT TO

EXT. ROAD - DAY

104

as Jessie throws on the brakes, skids, and pulls over. The car stops. INTERCUT WITH INTERIOR.

ADAM

104 cont'

What? Jesus!

JESSIE

What have you got in your hand, Adam?
Let me see!

He shows her his tape recorder which is still running.

ADAM

I didn't think you'd mind. I had it
on last night. I asked last night.
You said okay. Besides, recording it
and writing it are two different things.

JESSIE

Get out of this car, Adam. Adam, get
out right now! Real quick! That was
off the record!

ADAM

(out of the car)

The rule of thumb about off the record
is that it stays off the record unless
it's really good.

JESSIE

You're a sphincter muscle, Adam.

And she pulls out, leaving him standing alone on the deserted
highway.

ADAM

Jessie!

INTERCUT WITH JESSIE in the car as she drives away, tears
forming in her eyes. And back to Adam as he stands there
and watches as the car hurtles away. Then he looks around.
No one, nothing for miles, and then he starts walking. A
small figure in this enormous California landscape. Los Angeles
197 miles.

CUT TO

EXT. LOS ANGELES STREET - DAY

105

Jessie drives up to a nice house in the valley, gets out
and moves inside.

CUT TO

INT. JESSIE'S FAMILY HOUSE - DAY

106

Jessie moves inside and up the stairs. Her mother is
having a tea for SEVERAL FRIENDS. She looks up.

CUT TO

INT. JESSIE'S ROOM - DAY

107

Gleaming trophies on the shelves. Framed photographs of her as a swimmer on the walls. Dolls on her bed -- relics of the little girl she used to be. She moves inside and opens a drawer in a fury and takes out a red Speedo bathing suit.

CUT TO

EXT. JESSIE'S BACKYARD - DAY

108

There is an Olympic sized pool. Jessie appears dressed in her bathing suit. She dives into the pool and begins to swim. Her mother moves up to the window and looks out.

MELODY

She's mad. She always swims when she's mad.

Jessie swims back and forth and back and forth.

CUT TO

EXT. BACK OF PICKUP TRUCK - DAY

109

Adam rides in the back of a pickup with his own back to the cab. He has gotten a ride. His hair blows violently. He shares the back of the pickup with a dog.

CUT TO

EXT. JESSIE'S POOL - DAY

110

as she swims. Back and forth.

CUT TO

EXT. SUNSET MARQUIS - LATE AFTERNOON

111

The sidewalk outside the hotel and the lobby are filled with BOY GEORGE LOOK ALIKES. A pickup pulls up. Adam gets out and thanks the kids in the cab for giving him a ride. He moves inside through the Boy Georges.

CUT TO

INT. SUNSET MARQUIS - LATE AFTERNOON

112

Adam moves up to the clerk who sees him and reaches for his messages.

ADAM

What's going on?

CLERK

Someone as a joke put an item in the L.A. Weekly that Boy George is staying here. I can't convince them that he's not. Your editor has called half a dozen times today. Says it's urgent.

ADAM

112 cont'

Thanks.

Adam moves across toward the rooms across the pool area. The Boy George Look Alikes everywhere.

CUT TO

INT. ADAM'S ROOM - AFTERNOON

113

as Adam opens the door and moves inside. He puts his things down and then stares at the room. It has been searched. Drawers are pulled open. He moves into the bedroom where he finds his clothes have been taken out of the closet and thrown on the bed. He stands there, thinking. The phone RINGS. He picks it up.

ADAM

Hello?

INTERCUT WITH MARK in New York at the end of the day.

MARK

Where the hell have you been for the last three days?

ADAM

(looking around, checking)
to see what they have taken)
Skiing.

MARK

Skiing? What has that got to do with the health club story?

ADAM

Very little I suspect. What's up?

He moves to get a beer. Outside a group are chanting for Boy George. During the scene he looks out and sees them yelling for the rock star.

MARK

Oh, nothing much. Just the whole world wants to get their hands on your McKenzie story. That's all. So I had to tell the whole world to eat shit and die.

ADAM

Like who?

MARK

The New York Times. The Washington Post. The New York Post. Time. Newsweek. The wires. I told 'em all. Eat shit and die.

ADAM

A real phrase maker.

MARK

Barbara Walters is pissed because McKenzie talked to you instead of her. She's been sending his wife flowers every day since the bust. I told her: eat shit and die.

ADAM

Lovely.

MARK

And then McKenzie's lawyers called. They want the story bad -- so they can tear it up. They say it's gonna piss off the judge so much their client won't have a chance. It'll ruin his life. They even offered me money not to run it. Can you believe it?

ADAM

Did you take it?

MARK

Adam, eat shit and die.

Mark hangs up the phone. Click. The line is dead. Then Adam hangs up. It rings again. He picks it up.

ADAM

Yes, Mark.

MARK

And some guy called and said not all the health clubs in the world could keep you healthy if the McKenzie story runs.

ADAM

Sounds like I'm being followed. And it looks like somebody's searched my room. My stuff's all over everywhere.

MARK

What? Where are the tapes?

ADAM

I'm not telling you.

MARK

Adam, you better get your ass home. It's bad enough I have to pay your hotel bills, I don't want to have to pay your hospital bills, too.

ADAM

I can't come home. I don't have a story yet. I'm still looking for somebody to hang it on.

MARK

What about that girl, the Miss Pied Piper in leotards, who lives in her car? She sounded perfect.

ADAM

She wasn't. There's no story there.

MARK

You sure?

ADAM

Didn't I just say so!

MARK

Hold on. What's the matter with you, Adam? Why don't you just forget that story and come on back? I'm tired of paying for you to get a suntan. Basta, you bastard.

ADAM

You think I like being out here. I don't. I hate California more than ever. Nothing ever goes right for me out here. Never.

MARK

Ah, cherchez la femme. That means look for the leotard. Sounds to me like you've fallen in love with some California air-head.

ADAM

Mark, eat shit and die.

Adam hangs up and then moves to his notebook and stares at it. He starts going through his notes. He comes upon the names: Linda Simpson and Sally Mark and Roger. He circles their names and sits there, thinking. He stares at Linda's number at work. And at home. He stares at his note: "The most used piece of equipment in the gym!" This has a star beside it.

CUT TO

INT. LINDA AND SALLY'S HOUSE - EARLY EVENING

114

The phone RINGS. Sally picks it up.

SALLY

Hello? Yes, she is. Who's calling? Oh, hi. It's Sally. Remember me? Sure. I'll get her. Linda, it's for you.

Linda comes in.

LINDA

Who is it?

SALLY
That reporter from Rolling Stone.

LINDA
(excited)
You're kidding!

CUT TO

INT. CHIPPENDALE'S - NIGHT - VIDEO SCREENS

115

as pieces of perfect male bodies fly through the air. We have no idea where we are. In reality we are watching part of the music video that accompanies the Perfect Man number at this club which features male exotic dancers. We SEE a part of the number (to be designed) and then we INTERCUT with Adam and Linda having dinner at Jack's At The Beach. ~~We will move back and forth in time as we did earlier in the lovemaking and aerobic montage.~~

ADAM
(being incredibly charming)
Do you ever feel that the health club is like a small town, a little Peyton Place?

116

LINDA
Yeah. Everybody knows everybody else's business.

ADAM
But it's what a lot of people need in a big city. A place to belong to. Right?

LINDA
Yeah. I get withdrawal when I'm away from it. It's my home away from home.

Back to dance floor at Chippendales as the musical number 117 continues. We SEE Linda and Sally sitting in the audience, looking up at Adam in the DJ's booth.

LINDA
(to Sally)
He was so charming! I think he was trying to seduce me! I wish he could sit down here with us instead of hiding up in the DJ's booth.

She waves at Adam who is in the booth who smiles and waves back. Sally waves at him too. The MUSIC builds. The neon light effect is brought on. A male body lies under a silver sheet. This is all very visual and crazy. CUT BACK TO the table at the restaurant.

ADAM

A pretty girl like you must get hit
on a lot there.

118

LINDA

I'd say I get propositioned maybe
100 times a week. Course I haven't
been as lucky as Sally. She met
Roger. I've only met one jerk after
another.

Back to the night club where the Perfect Man number continues 119
as the dancer is revealed in his silver outfit under the
silver sheet and he starts dancing and singing. Sally applauds
with the other women. Linda keeps glancing up at Adam in
the booth.

LINDA

I'm going to invite him to the party.

Sally nods and glances up. The number continues. And then we
are back in the elegant restaurant as Adam pours Linda's glass
full of wine.

120

ADAM

What do you mean "one jerk after
another?"

LINDA

I met a guy that all he wanted to do
was suck my toes. I met a shrink who
was really mentally ill. I met a
guy who gave me his phone number on
the back of a newspaper article about
herpes. I haven't met the perfect man
like Sally did.

Back to the night club where Roger is now dancing and removing
his clothes. Adam in the booth is watching. The DJ is
working in the booth, glancing over at Adam. Adam looks
down at Linda and Sally. Linda is eyeing him. The number
continues. VARIOUS ANGLES. During the sequence Adam speaks
into his tape recorder.

121

ADAM

-- the undertones of sexuality in the
exercises classes at the Sports Connection
become overtones of sexuality at Chippendale's.
Implicit sensuousness becomes explicit
sensuousness. Rather than parading around the
gym, Roger struts around the dance floor...

And the number continues.

CUT TO

EXT. BEACH BONFIRE - NIGHT

122

Linda is putting a couple of weiners on a stick to roast over the fire. Adam is talking to Roger and Sally who are standing there, drinking. There is a large group of people from the Sports Connection and from Chippendale's. Nanette and Mike are there.

ROGER

(his arms around Sally)

When I first saw her on the pec deck, I was attracted to her well-developed chest. I'm a real tit man. Course the truth is, you can't really make your tits get bigger, you can work on the muscle under the tits. It's like working on your legs to make your dick bigger.

SALLY

He's writing that down!

ADAM

(grins and says)

This was at the Sports Connection. That's where you met.

ROGER

Yeah. I found out her schedule and made a point of working out when she worked out, and finally I invited her to come see me work.

SALLY

And I had no idea that he was a male stripper!

ROGER

I'm not a male stripper. I'm an exotic dancer.

(to Adam)

And don't you forget it.

Linda laughs, spewing her beer everywhere. Adam sees his story beginning to form. Linda puts the weiners on the fire.

ANOTHER ANGLE

123

A little later. Linda is putting mustard on her hot dog. Adam is going through his notes and talking to her.

ADAM

How do you feel? I mean you and Sally have been best friends all your lives --

LINDA

Grew up together. Yes.

ADAM

And you've always known about each other's love affairs --

LINDA

Of course.

ADAM

And hung out in singles' bars together --

LINDA

Tom Bergin's, Angie's, Carlos and Peppy's --

ADAM

And yet, she's the one who's found a man at the Sports Connection and you haven't. Does that bother you?

LINDA

Well -- I'm not perfect.
(beat)
Yet.

ADAM

(writing away)

What do you mean?

LINDA

Well, I'm planning to have plastic surgery.

ADAM

Plastic surgery? You're kidding.

LINDA

No. I want a chin implant. And some cheek implants. And a different nose.

ADAM

(musing)

Is there any connection between having plastic surgery and working out?

LINDA

I guess so. Now that you mention it. Of course. It's all part of the same thing. You work out hard. You have plastic surgery. All for one reason.

ADAM

Which is?

LINDA

To be perfect, naturally. As perfect as you can be. That's what I want to be -- the most perfect me possible.

ADAM

And you'll do anything?

LINDA

Anything!

ADAM

Because if you suffer enough -- in the gym -- in the operating room -- then you can make yourself perfect. And if you're perfect, then you'll be loved.

LINDA

You put it so nice.

ADAM

That's the important thing. The reward of perfection is love.

LINDA

(nods)

Sally thinks I'm mentally unstable.

Adam looks up at her as he writes and checks his tape recorder. Linda looks up and screams.

ANOTHER ANGLE

124

a cake filled with burning candles is being carried through the house.

LINDA

We're missing the cake!

She takes his hand and they hurry toward the house and/or patio where the GUESTS have gathered and the birthday cake is being carried to where Sally is standing. They are all singing "Happy Birthday." Roger is carrying the cake. Linda and Adam move up and watch. Linda keeps staring at Adam. She is attracted to him. He smiles back. He wants more information. Sally makes a wish and blows out the candles.

ANGLE ON CHAMPAGNE BOTTLE

125

as it is opened.

ANGLE ON SALLY

unwrapping present. Everybody drunk and enjoying themselves. Adam and Linda standing or sitting together. Adam pours her some champagne. A friend passes.

LINDA

Adam's interviewing me for the Rolling Stone. He may make me the focus of his story. I might even get on some talk shows.

The friend (Bob Parr) stares at her and at Adam like they are crazy. Suddenly the lights go out. Everyone screams. MUSIC starts. And a voice over a loud p.a. system says "And now for the final present!" A spotlight searches out a man in a raincoat with a paper sack over his head. The Flasher. He starts dancing around the room, bumping and grinding. Adam moves closer. The girls laugh. The boys make cat calls, etc. He "flashes" and there is a lot of laughter. Then he moves up to Sally bumping and grinding, and finally flashing open his raincoat. She shrieks! He has on a G-string and it is on a battery and electric lights shine. He closes it and moves closer.

FLASHER

Look closer! Look closer!

He flashes again. Adam moves to get a better view of what is going on.

LINDA

It's Roger! What's he doing?

FLASHER

Look closer! Look closer!

The CROWD starts chanting "Look closer! Look closer!" etc. Finally the flasher (Roger) stands directly in front of Sally and flashes and we SEE attached to his G-string is an engagement ring. Sally shrieks. Roger pulls off his paper sack and then take the ring off the G-string and kneels in front of Sally and puts it on her finger.

SALLY

You're crazy!

LINDA

(moving around)

What is it? What is it? What is it?

Adam glances at her. She is drunk and slightly hysterical as she moves to see what Sally and Roger are doing.

SALLY

It's an engagement ring! Look! Look,
Linda! Oh, my God, Roger! Roger!

He holds open his raincoat and wraps her inside. Everyone cheers. Adam looks over at Linda who is trying to deal with the engagement of her best friend, but she is drunk and deeply hurt. She bursts into tears and runs out of the house. Everyone goes "Ohhhh!" Sally looks after her and pulls away from Roger in his raincoat and hurries after her. Adam watches and then he too moves out to get a view of what is going on. Roger follows. Music is put on and people make fun of the whole thing.

CUT TO

EXT. BEACH HOUSE - NIGHT

126

Linda runs out of the beach house followed by Sally who in turn is followed by Roger. And then Adam appears.

LINDA

(drunk and staggering)

You should have told me! I'm your
best friend!

SALLY

(moving)

I didn't know he was going to give me
a ring.

LINDA

Roger, you should have told me.

ROGER

If I had, it wouldn't have been a
surprise! You would have told Sally.

SALLY

Aren't you happy for me, Linda?

LINDA

I couldn't be happier. What's going
to happen to me?

SALLY

For God's sake, Linda, I'm only getting
married!

At that Linda starts screaming. Sally starts toward her, but Linda turns away and runs.

LINDA

I'm getting out of here. Where's my car?

SALLY

You're in no condition to drive.

LINDA

Shut up! You can't tell me what to do. You're getting married!

126 cont

Linda stumbles to her car and gets in.

ADAM

I'll follow her. I'll try to make sure she gets home all right.

CUT TO

EXT. LOS ANGELES STREET - NIGHT

127

Adam's car follows Linda's car.

CUT TO

EXT. SPORTS CONNECTION - NIGHT

128

Linda's car pulls into the parking lot closely followed by Adam's. As the cars come to a halt, we HEAR Adam's voice telling us a story. Actually, he is reading the story that he is writing for Rolling Stone.

ADAM'S VOICE

(over shot)

Linda was hurting and wanted to go home. But the only home she had now was the Sports Connection. So she drove there.

CUT TO

INT. SPORTS CONNECTION - NIGHT

129

Linda enters. A sleepy STAFF MEMBER at the desk looks up.

STAFF MEMBER

We're closing in fifteen minutes.

LINDA

Then I'm just in time for last call.

Adam is right behind her -- making notes.

ADAM'S VOICE

Linda arrived just in time for Last Call at the Sports Connection. The desperate hour. The hour when you are afraid you might have to go home alone. Closing time when all the bodies get more beautiful. She hurried through the lobby and up to the gym.

CUT TO

INT. SPORTS CONNECTION GYM - NIGHT

130

Young men and women are trying to make connections.

ADAM'S VOICE

130 cont"

Last call at a health club is like last call at a singles' bar.

We SEE a line of girls on Life Cycles with guys leaning on their handlebars talking to them. The scene is just like the line of girls on barstools at a singles bar with guys leaning over them.

ADAM'S VOICE

Everyone seemed determined to try to clutch some last chance -- especially Linda. She mounted the Life Cycle at the end of the line and started pedalling. Then she made an announcement.

LINDA

I'm sorry. I didn't have time to change into my gym clothes.

She takes off her blouse. She isn't wearing a bra. The young men who have been talking to the other girls begin to shift their attention.

ADAM'S VOICE

She moved from the Life Cycle to the nautilus equipment.

Linda moves over to some workout gadget where she starts taking off her jeans.

CUT TO

INT. ADAM'S HOTEL ROOM - NIGHT

131

He is typing his story into his computer and we hear him read.

ADAM'S VOICE

She did a complete circuit. And every time she moved to a new machine she took off something else. Finally, she selected a volunteer and pretended he was a workout machine. A rowing machine. An inner and outer thigh machine. Right there on a workout mat in the middle of the gym.

ANOTHER ANGLE

Adam is musing. The sun is coming up. The phone RINGS.

ADAM

Hello?

INTERCUT WITH MARK in his office with a copy of the McKenzie story in his hand.

MARK

How's it going?

ADAM

It's going to work. I turned the corner late last night.

MARK

How soon can I have it?

ADAM

How soon do you need it to make a decision about the cover?

MARK

Tomorrow.

ADAM

You got it. I'm just about finished.

MARK

Good, because I've got a feeling you're about to get pretty busy.

ADAM

Why?

MARK

Try turning on the radio. Your McKenzie story's all over the air waves. Somehow UPI got an advance copy and put out a bulletin. You didn't give it to them, did you?

ADAM

Hell, no.

There is a KNOCK at the door.

ADAM

There's somebody at the door. Can you hold on?

MARK

I'm on my way out. I'll talk to you later.

Adam hangs up and moves to the door.

ADAM

Yeah?

JESSIE'S VOICE

It's Jessie.

Adam glances at the computer on the table. He moves back and turns it off. Then he opens the door. Jessie stands there. She is in her workout clothes and is on her way to teach her classes.

JESSIE

Can I come in?

ADAM

131 cont'

Sure.

She moves inside. He closes the door.

ADAM

Want some coffee? It might be cold.
(feels pot)
It is. It's cold.

They look at each other.

JESSIE

This is real hard for me, Adam.
You've got to promise me something.
It's not for me. My coach is
married now and --

Adam picks up the tape and hands it to her.

ADAM

Here's the tape. I'm not going to use
it. I haven't transcribed it.
I haven't copied it. I'm not writing
about it. You're not in my article.
I'm not even using your name.

She stares down at the tape in her hand and then up at him.
And then suddenly she slaps him hard in the face and starts
for the door. He is stunned. She stops at the door and
stands there with her back to him. She just stands there.
A long beat. He watches and then moves up behind her. A
beat. He turns her around. Tears in her eyes. He holds
her.

ADAM

You called me a sphincter muscle.

JESSIE

You are.

He looks into her eyes and then they kiss. She responds.
There is a KNOCK at the door.

ADAM

Who is it?

VOICE

Federal Express.

Jessie moves away from Adam and behind the wet bar in the
kitchen area. Adam opens the door and we discover FRANKIE
standing there with her camera around her neck and a copy
of the new issue of Rolling Stone in her hand. She can't
see Jessie who is standing in the bar area.

FRANKIE

Here's an advance copy of the McKenzie issue. They even used your snapshots. I just checked in. Got any drugs?

ADAM

No.

FRANKIE

You've been in L.A. all this time and no drugs. How can you stand it? You need serious drugs to take this place. Mark didn't tell you he was sending me out to take pictures for the health club story.

ADAM

No, no, he didn't.

FRANKIE

I already shot the cover. It's dynamite. Aren't you going to ask me in?

Adam opens the door. Jessie is standing there as Frankie moves inside.

ADAM

Jessie, this is Frankie Smith. Frankie, Jessie Wilson. Frankie is one of our best photographers.

FRANKIE

Not one of -- the best.

ADAM

She'll be doing the pictures for the article. Jessie is one of the instructors at the Sports Connection.

FRANKIE

Is it true they call it the Sports Erection?

JESSIE

I got to go. Thanks for the tape.

ADAM

I'm not such a bad guy.

She looks at him and then goes. Adam turns. Frankie is smiling at him.

FRANKIE

Great piece. Referring, of course, to your McKenzie story.

Adam tosses the issue on the couch.

131 cont'

ADAM

Get out of here, Frankie, I got work to do.

FRANKIE

Fine. What time do you need me?

ADAM

I'll set up the session for three thirty or four.

FRANKIE

Plenty of time to find what I need.

And she is gone. Adam moves to the window and looks out. POINT OF VIEW. Jessie can be SEEN moving away from the main building, across the pool. She reaches down as she passes and feels the temperature of the water. She glances back toward Adam's room. When she is gone, Adam goes over to his television set which has a radio built into it. He turns it on and hears rock-n-roll. He twists the dial looking for a news station.

CUT TO

INT. CAR - LATE AFTERNOON

132

Adam and Frankie are driving. The radio is on. They are listening to KNXT all news radio.

ANNOUNCER'S VOICE

United Press International reports that it has obtained a copy of an interview with Joseph McKenzie. It is the only interview McKenzie has given since his arrest on drug charges. In it, he claims that the State Department framed him because he was negotiating to sell computers to an Iron Curtain country. The interview will be published in Rolling Stone magazine.

FRANKIE

Sorry they forgot to mention your name.

Adam glances at her with mixed emotions.

CUT TO

EXT. SPORTS CONNECTION - SANTA MONICA - DAY

133

Adam parks. He and Frankie get out and start walking toward the club. Frankie takes a picture. She hurries up beside him.

FRANKIE

Got any ideas about what you want?

ADAM

133 cont'

Yeah. I know exactly what I want.

Adam and Frankie go inside.

CUT TO

INT. SPORTS CONNECTION - LATE AFTERNOON

134

Adam sees Sally and Roger waiting to have their pictures taken. He introduces them to Frankie.

ADAM

Congratulations again. Were you able to get in touch with Linda?

SALLY

Yeah. She'll be here, but a little late.

ADAM

Is she all right?

SALLY

I think so. Just a little hung over and embarrassed. Neither of which is usually fatal.

They all grin.

CUT TO

INT. WOMEN'S LOCKER ROOM - DAY

135

MONTAGE - Adam and Frankie arrange the pictures. He has a list. They are ruthless as they pose the people. The girls pose in front of the mirrors putting on make up, drying their hair. Ad-lib dialogue. Adam is charming and funny. Through out the montage we will freeze frame and jump forward in time.

CUT TO

INT. MEN'S LOCKER ROOM - DAY

136

MEN dressing and undressing, checking themselves out in the mirrors. Roger is featured. They comb their hair. They blow their hair dry. They brush their teeth, etc. Adam organizing everything.

CUT TO

INT. FAT LADIES' GYM - DAY

137

HEAVY SET LADIES working out. Frankie moving around, snapping away. Adam watching, amused. He keeps looking around for Linda and/or Jessie.

CUT TO

INT. COED GYM - DAY

138

Roger is on one of the machines. Sally is watching him work out. Freeze. Then Sally is on one of the machines working on her tits and Roger is watching her. Adam moves around, checking off his ideas, making it happen. Linda appears. People laugh and applaud. Linda gives them the finger. Sally hugs her. Roger tries to pinch her on the ass.

ANOTHER ANGLE

Linda is on the reclining board doing some sit ups with a handsome guy beside her. Adam looks out the window and SEES Jessie arrive in the parking lot and start for the building. Adam turns back to the session.

ADAM

Now, look at each other with more than sit ups in mind.

And they do.

LINDA

This is a funny position to get your picture taken in.

GOOD LOOKING GUY

You're used to funny positions, aren't you, Linda?

Everybody laughs. Jessie appears on the stairs and looks into the gym where the picture taking is going on. INTERCUT HER POINT OF VIEW. Adam sees her and smiles. She smiles back and moves away to dress for her aerobics class. Adam turns back to the work at hand.

FRANKIE

Okay. Great. Now what?

ADAM

How about this machine over here?
Linda, could you show us how it works?

LINDA

Sure. It's not hard.

Linda sits on the leg spreading machine and spreads her legs without a protest. Frankie walks between her legs and starts shooting. Freeze frame with Linda looking directly into the camera, her legs spread.

138
cont

CUT TO

INT. AEROBICS CLASS - NIGHT

139

Jessie is leading her class. They are all perspiring. They are in one of the more difficult parts of her class. Adam appears in the doorway, watching. Frankie walks up beside him. Jessie sees them. After watching for a few seconds. Frankie lifts her camera to take a picture. Adam holds up his hand in front of the lens.

ADAM

No. That's not part of my story.

FRANKIE

Oh. I'll go pack up.

She turns and goes. Adam remains in the doorway, watching the class. INTERCUT HIS LOOK WITH JESSIE'S. She keeps working out staring at him and he stares back.

ANOTHER ANGLE

The class is over. Adam stands by the door as the class files out, all perspiring profusely. Jessie moves forward with her records and paraphernalia.

ADAM

Well, I guess that about does it.

JESSIE

You're finished. Get everything you need?

ADAM

I think so. All I could get in a couple of weeks.

CUT TO

INT. HALLWAY - NIGHT

140

as Adam and Jessie move down the hall through the people in the club. A girl flirts with a guy who virtually has her pinned against the wall. The girl is giggling. It is the most romantic time of the day. They are both aware of it.

JESSIE

I'm glad I met you and I'm sorry I met you.

ADAM

I'm sorry you're sorry you met me,
but I'm glad you're glad you met me.

She looks at him and shakes her head. Frankie moves up with her gear.

FRANKIE

I just checked. We can catch the
nine if we hurry.

Jessie looks at him.

ADAM

I'll meet you out in the car.

Frankie nods and realizes that he wants to say goodbye to her. She moves through the people moving in and out of the club.

JESSIE

Are you really in such a hurry that
you can't spend one more night?

CUT TO

EXT. SPORTS CONNECTION - NIGHT

141

Frankie is photographing them through the window. Adam suddenly begins to smile and talk to Jessie and then he moves out of the club. Jessie watches and then moves toward the shower. He looks around for Frankie.

ADAM

You go on. Take the car. I have
a ride. I'll fly in tomorrow.

FRANKIE

Perfect...

And she turns and goes. He stands there watching and then starts back inside.

CUT TO

INT. ADAM'S HOTEL ROOM - NIGHT

142

Jessie has tossed a scarf over the lamp in the room. The light is soft and romantic. They are in each others' arms. Kissing. Etc. Suddenly the phone RINGS. They look at it and at each other. It rings again and again. And again.

JESSIE

I thought you put a "Don't disturb"
on it.

ADAM

142 cont

I did.

It rings again and again. Finally he picks it up.

ADAM

Hello.

INTERCUT WITH OPERATOR in hotel.

OPERATOR

I'm sorry to disturb you, Mr. Lawrence, but it's the Associated Press. They said it was of utmost importance.

ADAM

(to Jessie)

It's the AP.

(to operator)

I'll take it.

He gets up and carries the phone into the bedroom as he talks, turning on a light and reaching for a pad and pencil.

ADAM

Before you ask me any questions, I'd like to ask you one. Do you have an advance copy of my story? Well, where'd you get it? I'm just curious. Why? Because I've been followed. My room's been searched. I just want to know what's going on...

CLOSER ON JESSIE

as we HEAR Adam on the phone with the AP in the other room. Jessie looks at the coffee table where she SEES Adam's notes and his computer. His notebook is open to a page with a star on it. Jessie looks closer. The star is beside the following: "Linda Simpson -- the most used piece of equipment in the gym." Jessie is curious and worried. INTERCUT ADAM AND JESSIE. Giving in to temptation, Jessie moves to the computer and punches up the contents.

ANGLE ON COMPUTER

143

There is a file name which is obviously the story: "HEALTH."

BACK TO JESSIE

144

as we HEAR Adam and possibly SEE him through the partially opened door. Jessie starts reading the health-club story.

ANGLE ON COMPUTER

as it starts coming up. Her voice might read it.

Looking for Mr. Goodbody
By Adam Lawrence

INTERCUT WITH JESSIE READING.

Health clubs are the new singles's bars of the 80s. They have become the place to exercise the most important muscle in the body. The Heart.

Words flash by on the screen so fast that we can only catch a few words and phrases. "Sports Connection...sweat is sensuous...everything from lusty matinees to matrimony..." Jessie reads more slowly when she comes to a name she recognizes.

Meet Linda Simpson. Go ahead, she's friendly. Very friendly. A friend of hers describes her as "the most used piece of equipment in the gym."

Jessie is startled and angry. He used her quote. Damn him. She reads on. When we see the screen again, it says:

The night of the engagement party will go down in health-club history...

Jessie braces for the worst and it comes. She lingers over the description of the last act at Last Call:

Finally, she selected a volunteer and pretended he was a workout machine. A rowing machine. An inner and outer thigh machine...

Adam can be heard finishing up his call in the bedroom. Jessie has had enough. She glances off in his direction and then makes her decision. She types up KILL HEALTH. She sits there and stares at it. She looks up. Adam hangs up in the other room and then appears in the doorway.

ADAM

Jesus, I hate being interviewed.

JESSIE

You hypocrite. Of course, you hate being interviewed. You know what the press does to people.

He stops and stares at her. He looks down at the computer in front of her. When he lifts his eyes, they stare at each other.

ADAM

What? I don't understand. What's wrong?

JESSIE

I read your story on your little computer. That's what. How could you, Adam? How could you write those things?

ADAM

You're over-reacting.

JESSIE

That's what the last reporter said.
Poor Linda. You even quoted me.

ADAM

Not by name. I left you out. There's
nothing bad about you.

JESSIE

Do you think that's all I care about?
What do you care about, Adam? Your story?
Do you care about anything besides your
story? Well, you're not going to have a
story to care about much longer. Watch.

She presses a button. The story is dispersed in an electron storm

ADAM

What? What did you just do?

JESSIE

I just erased your story, Adam. I did
just what you taught me. I typed KILL
HEALTH. I killed it.

ADAM

No...Jessie!

JESSIE

I still don't get it. You talked to me
about Emerson and Self Reliance and Baby
Booms and returning to values and you
write a smutty little piece about the
most used piece of equipment in a gymnasium.
I thought you were writing about everybody
getting into shape, but you were just writing
about everybody getting into everybody else's
pants. You should be ashamed of yourself.

ADAM

Did you really erase it?

JESSIE

Sure I erased it. Don't you believe me?
Want to take a look?

Adam moves around beside Jessie and presses buttons. His
story is gone.

ADAM

Jessie, what have you done?

JESSIE

What did I do? No, what did you do? You're disgusting, Adam. How could you do that to Linda. And she was so excited about being in your story. You treat her like McKenzie -- only worse. You treat her like she was guilty of something. Guilty of having a good time. Guilty of going to bed. Guilty of making love in a health club. Is that so unhealthy? Is that a crime? Guilty of wanting to be perfect. You're going to ruin her life. Don't you care? Adam, you're the one who's guilty. Don't you understand? No, I guess not.

And she turns and moves out of the room. Adam follows her.

CUT TO

INT. SUNSET MARQUIS HALLWAY - NIGHT

145

Jessie moving down the hall toward the exit. Adam behind her.

ADAM

Wait a minute, Jessie.

JESSIE

I don't want to wait a minute. I don't want to see you or talk to you anymore.

CUT TO

EXT. SUNSET MARQUIS POOL AREA - NIGHT

146

Jessie runs across the pool area. Adam right behind her. A PUNK GROUP is posing for an album cover. Flashes going off. Tiny Tim is there. They all look up as Jessie and Adam run through the area.

CUT TO

EXT. SUNSET MARQUIS - NIGHT

147

Jessie runs through the lobby and out onto the street. She heads for her car. Adam runs after her.

ADAM

Jessie! You've got to listen.

JESSIE

Oh, please, Adam, just keep away from me, please. I already listened too much. You're a con man.

ADAM

Jessie!

JESSIE

Please!

She gets in her car, rolls up her windows, locks the doors.

ADAM

Jessie!

She pulls out and is gone. He is standing there watching her go. Suddenly THREE MEN get out of a car and move up to him. One of them is the man who has been following him around.

MAN

Adam Lawrence?

Adam turns, surprised. It is dark and he can't see their faces.

ADAM

Yeah?

The man nods and the two other men step quickly and professionally up behind him and pin his arms behind his back. The man in front hits him in the stomach, the nuts, the face.

MAN

McKenzie is a liar. I warned you.
You shouldn't have written that story.

They walk away. Adam is left, his breath knocked out of him, on his knees in the middle of the street. The men pull out in a car. Adam can't move. A car swerves by, kids yelling, etc. He struggles to get up. One of the PUNKERS in the lobby sees him and runs over, calling for help.

PUNK

Hey, come help! This guy's hurt!
Hey! The Stone reporter. Hey!

CUT TO

INT. HALLWAY - NIGHT

148

The PUNKERS are helping Adam down the hall. Adam's nose is bleeding. One of the punkers sees a tray outside a door with some ice in a bucket and a napkin. He grabs it and makes a compress and hurries after the others.

CUT TO

INT. MARK ROTH'S HOUSE - NIGHT - ANGLE ON BOWL

149

as eggs, sugar, cream, fruit and nuts are mixed together. CAMERA REVEALS SEVERAL PEOPLE standing around watching Mark as he prepares dessert.

MARK

Okay, we got all the ingredients,
but it's not ice cream yet. Yet --

He reaches down and picks up a huge container of liquid nitrogen.

149
cont'd

MARK

Watch this --

He pours the liquid nitrogen into the mixture and has a girl who is there start stirring. There is a fog everywhere.

MARK

Stir! Stir!

The phone RINGS. Mark yells over his shoulder.

MARK

Get that somebody, will you?

GIRL

What is it?

MARK

Liquid nitrogen. Voila! Ice cream!

All the guests applaud. The man who has answered the phone moves up to Mark.

MAN

It's for you. Adam Lawrence. Says it's important.

MARK

Excuse me. Serve it, will you?

He moves back and picks up the phone, keeping an eye on the ice cream as it finishes hardening and all the guests applaud.

MARK

Hello? What? You what? Who were they?

INTERCUT WITH ADAM sitting with the ice compress, staring at his computer, his notes, etc., in front of him.

ADAM

How the hell do I know?

MARK

I warned you. I told you to come home.

ADAM

Too late. Doesn't matter.

MARK

(to guests who
are eating)
Isn't it delicious?

ADAM

What? What are you talking about?

MARK

Ice cream.

Adam glances at himself in the mirror. His nose is swollen, his eye is black. He is in a very bad state.

ADAM

Ice cream?

MARK

Where's the story, Adam? We need the story in the morning. Can you still type?

(to guests)

Nitrogen. Liquid nitrogen.

ADAM

I don't understand. What's going on?

MARK

Ice cream

(eating some)

Mmm...delicious! By in the morning, Adam. It's going on too long.

ADAM

Don't worry. You'll have it.

He hangs up. Mark is surprised. BACK TO ADAM who stares at the computer and then at his notes. He turns on his tape recorder and starts listening. He starts typing. He types in HEALTH and then he starts to work. With his notes, etc., he is trying to recreate the original story. But he feels badly about it. He leans back with some ice on his face, then stares at the ceiling. He thinks. Then his conscience gets the better of him. He realizes he is in love with Jessie.

ANGLE ON KEYS AND COMPUTER

as he writes KILL HEALTH

ANOTHER ANGLE

Adam starts over. He writes a different story this time. He disobeys a cardinal rule of journalism. He remembers that the people he is writing about have mothers.

WIDER ANGLE

Adam writing.

CUT TO

INT. ROLLING STONE OFFICES - MORNING - THE COMPUTER 150

Adam's story comes rolling up out of the Rolling Stone computer. A REPORTER is there to take it off.

CUT TO

INT. MARK'S OFFICE - MORNING 151

Mark is reading Adam's story and he is mad. Frankie is in the room going over the pictures she took on the light board. INTERCUT INSERTS of the photo session in the gym, etc. Frankie is amused by the pictures.

MARK

What is this? Adam's gone crazy. He's written a little puff piece about working out in America. It has no edge. It's --

INSERT OF PHOTO that she took of Adam and Jessie standing and talking inside the Sports Connection. She hands the magnifying glass to Mark. Mark looks at it and understands.

FRANKIE

That's what happened...bed with the subject...

MARK

I can't print this! This is a thumb sucker! I'm killing the goddamn story!

The MANAGING EDITOR is also in the room with the cover layout with Christie Brinkley and a handsome young model featured.

MANAGING EDITOR

It's a shame. It's such a good cover.

He hands Mark the cover with the title LOOKING FOR MR. GOODBODY on it. Mark hands him the picture of Jessie and Adam.

MANAGING EDITOR

Christie will be so disappointed.
(looking at Jessie)
She looks familiar. Who is she?

FRANKIE

Her name is Jessie Wilson.

MANAGING EDITOR

We did a piece on a Jessica Wilson when I was working at New West.
Mmm...

MARK

I'll re-write the story myself.

MANAGING EDITOR

151 cont'

Adam will be very upset.

MARK

He won't know about it. Get rid of him. Ship him out. Find him an assignment on the other side of the world!

CUT TO

INT. ADAM'S HOTEL ROOM - AFTERNOON - ADAM

152

sitting up in bed, his eye black, his face swollen, on the phone.

ADAM

Where? What? When?

CUT TO

INT. SPORTS CONNECTION - AFTERNOON

153

Jessie is shaking her head. Parr is on the phone.

PARR

I'm sorry. She's standing right here. Give up, Adam. She won't talk to you. What? Where? Sure, I'll give her the message.

CUT TO

INT. LAX - AFTERNOON

154

Adam moves across to the International terminal.

CUT TO

INT. MARK'S OFFICE - EARLY EVENING

155

Mark is rewriting Adam's story. INSERT. He has some of the pictures in front of him for inspiration. One of Roger has "MALE STRIPPER" written on it. He is drinking gin. The managing editor moves inside with a xeroxed copy of an article.

MANAGING EDITOR

Look what I found.

Mark picks it up and starts to read. There are photographs of Jessie as a young swimmer standing with her coach and the devastating article.

CUT TO

INT. SPORTS CONNECTION - EVENING

156

Jessie is leading her aerobic class. She is not real happy.

CUT TO

INT. PLANE - NIGHT

157

Adam is sitting there, staring out the window, unhappy. He picks up a map and stares at it. We CUT TO HIS POINT OF VIEW and we SEE that he is going to Africa. CAMERA PUSHES IN.

CUT TO

EXT. AFRICA - MORNING

158

An incredible sunset. Animals. A plane in the sky. MONTAGE of Adam's arrival there. He gets a cab and goes to a hotel. He unpacks in his room. He showers. He makes a couple of calls. He goes to the theater that night. He watches Linda Ronstadt perform in front of a white audience. Only the ushers are black. He wanders around with Linda the next day in a jeep out on a photographic safari, talking to her, making notes, etc. They watch the Watusi dance. All with music and quick cutting, etc. Adam goes into his hotel room with the mosquito netting and tries to make a phone call.

CUT TO

INT. ROLLING STONE OFFICES - DAY

159

Mark moves in to pick up his phone.

MARK

Adam? How's it going? Terrible connection! Adam!

CUT TO

INT. ADAM'S HOTEL ROOM - DAY

160

Adam on the phone. He yells into the receiver.

ADAM

How's the story? When does it come out?

INTERCUT

MARK

The story's fine! I did a little editing, I hope you don't mind!

ADAM

When does it come out?

MARK

It comes out on Thursday.

ADAM

My God. This Thursday?

MARK

How's it going down there?

ADAM

Almost finished.

MARK

What's your lede?

ADAM

There wasn't a black face in the crowd.
I'm calling it Snow White in South Africa.

MARK

How much longer?

ADAM

Couple more days.

MARK

Okay. Take care. Goodbye.

ADAM

Goodbye.

CUT TO

INT. ROLLING STONE PRINTING PRESSES - DAY

161

as the story is printed.

CUT TO

EXT. NEWSSTAND - LOS ANGELES - DAY

162

The Rolling Stone with the Goodbody story featured on the cover is set out to sell. A hand moves in and picks it up. It is Linda. She starts reading and is puzzled and then terribly upset. She moves quickly for her car. She stares at the pictures.

CUT TO

INT. SPORTS CONNECTION - WOMEN'S LOCKER ROOM - DAY

163

Jessie is taking a sauna or changing clothes, etc. Linda moves in looking for her. She has the magazine in hand.

LINDA

Jessie...

JESSIE

What?

Linda hands her the copy. Jessie stares at it and can't believe what she reads. She is furious, tears in her eyes, etc.

CUT TO

INT. ADAM'S HOTEL ROOM - NIGHT

164

Adam is on the phone. He has marked his calendar in his appointment book. He is phoning. They might speak in French.

ADAM

Yes -- that's right -- person to person to Jessica Wilson -- what? How long? Yes, yes, I'll wait --

He hangs up. VARIOUS ANGLES as he paces. He lies down on his lonely bed. He gets up again. He has a drink. He paces. He stands and looks out into the night. Suddenly the phone RINGS and he turns back and picks up the receiver.

ADAM

Hello? Yes, operator, this is Adam Lawrence. Yes, yes, good, thank you.

INTERCUT WITH JESSIE'S PHONE and her house as it RINGS. Jessie moves inside and picks it up. Max is barking. He hates the phone.

JESSIE

Hello?

ADAM

Jessie? It's Adam! I'm calling from Africa! Jessie? Are you there?

JESSIE

You're a sphincter muscle, Adam.

She hangs up. He is stunned.

ADAM

Hello? Jessie? Hello?
(calls operator back)
Operator?

CUT TO

INT. JESSIE'S HOUSE - DAY

165

Jessie stands there staring at the phone. It starts RINGING It RINGS and RINGS. The issue of the Rolling Stone nearby.

CUT TO

INT. ADAM'S HOTEL - AFRICA - NIGHT

166

Adam waiting.

OPERATOR'S VOICE

I'm sorry. There is no answer.

ADAM

Could you try another number, please?
In New York.

OPERATOR'S VOICE

I'm not sure -- there are so many others
waiting for a line, sir.

ADAM

This is all part of the same call.
Please. It's important.

OPERATOR'S VOICE

All right. What is the number in New York?

CUT TO

INT. ROLLING STONE OFFICES - NEW YORK - DAY

167

The operator at the switchboard.

OPERATOR

I'm sorry, there's no one in that office.
They've gone to lunch. Just a minute.
Let me see if she's in.

CUT TO

INT. DITA'S OFFICE - DAY

168

Dita is eating a deli sandwich and checking some facts on
a new story. The phone RINGS and she picks it up. She
gets rid of the other call.

DITA

Hello? Adam? Where are you? This
connection is terrible. I hear my echo.

INTERCUT WITH ADAM in his hotel in the foreign country.
He too will also hear his echo and the scene has this
strange reverberation.

ADAM

Dita? Has the health club story hit
the stands yet? Is it still in the
last issue?

DITA

Yes.

ADAM

Read it to me.

DITA

What?

ADAM

Read it to me, Dita. Dita, read it to me.

DITA

Okay.

(picks up story)

"Coed health clubs are the new pickup palaces. The gyms are the new meat markets -- and the meat isn't even dressed."

(Adam is stunned)

You still there?

ADAM

Go on.

DITA

"Couples huff and puff in the clubs and then go home together and huff and puff some more."

As she reads, she looks up and sees Mark coming down the hallway. He questions her with a look and she says with her hand over the phone that it's Adam, or she writes it as she reads and shows it to him.

DITA

"This new phenomenon comes to us from California, the original home of the air-head and the inflated body. The high priestess of one of the most successful health clubs on the West Coast is former Olympic hopeful Jessica Wilson who is..."

Mark presses the button on the phone and breaks the connection.

ANGLE ON ADAM

in the middle of the reading as the line goes dead.

ADAM

Dita! Dita!

(tapping the receiver bar)

Operator! What's going on? The line went dead. You've got to reconnect me. I was talking to New York!

OPERATOR'S VOICE

I'm sorry, sir. I'll call you back in half an hour. I've got people waiting.

Adam hangs up. Then he dials a number.

ADAM

Hello? I want to go to Los Angeles.
When is the next connecting flight?

ANGLE ON BAG

on the bed as he throws things into it.

CUT TO

EXT. SKY - AFRICA - DAWN

169

as a plane takes off.

CUT TO

INT. AIRPLANE - MONTAGE

170

Adam tries to get comfortable. The flight. A map.
Turbulence. He starts drinking. It is a terrible trip.
MUSIC, etc. Twenty-one hours on the plane.

CUT TO

EXT. LAX - DAY

171

as the plane touches down.

CUT TO

INT. CUSTOMS' BUILDING - DAY

172

Adam going through customs. The long impossible lines.
He is quite tipsy.

CUT TO

INT. LAX - DAY

173

Adam moves into the lobby and sees a newsstand. There is
a stack of Rolling Stones. He buys a copy of "his" story.
He glances at the cover of the two handsome people working
out and then opens the magazine and starts to read the
article.

ANGLE ON MAGAZINE

The photographs that Frankie took and that Mark selected
are enough to make Adam understand what has happened,
however, there are photographs that he has never seen of
Jessie in her Olympic outfit from the New West article.

BACK TO ADAM

as he looks up and hurries to the Hertz counter. While he

stands in line, he keeps reading the article and we HEAR
it over the scene. He is too tipsy for them to rent him
a car, and they refuse. He starts to argue, then decides
against it and hurries away.

173
cont'd

CUT TO

EXT. LAX - DAY

174

Adam moves out and flags down a cab. He jumps inside.

CUT TO

INT. CAB - DAY

175

Adam still reading. He is appalled, angry and worried.

CUT TO

EXT SPORTS CONNECTION PARKING LOT - SANTA MONICA - DAY

176

The cab pulls up. Adam tells him to wait. He rushes in.

CUT TO

INT. SPORTS CONNECTION - DAY

177

Adam moves through the front door of the Sports Connection.
He is unshaven and drunk. He stops and looks around.

POINT OF VIEW - PEOPLE

sitting in the lounge. Several of them have copies of the
Rolling Stone magazine and are reading it.

ANOTHER ANGLE

Adam moves through the turnstile. The GIRL at the desk yells
at him.

GIRL

Hey! Just a minute?

ADAM

Where's Jessie?

GIRL

She's not here. She's at the
Encino Club.

ADAM

The Encino Club?

He keeps moving out of the place. CAMERA MOVES TO POSTER
on easel that tells of a Grand Opening at the Encino Club.

CUT TO

EXT. ENCINO CLUB - DAY

178

A huge hot air balloon hovers over the "new" Sports Connection. (This might also be a benefit for the March of Dimes.) CAMERA FROM ABOVE REVEALS ADAM jumping out of the cab as it pulls up and parks. He hands the man some money and moves inside. The place is jammed.

CUT TO

EXT. POOL AREA - DAY

179

in the middle of the club. A fashion show of the latest in work out clothes is in progress. Adam can be SEEN as he makes his way through the crowd at the door, looking around desperately for Jessie, as he moves out by the crowd at the pool. There is a table by the water with the MISTRESS OF CEREMONIES announcing the new clothes, the designers, the models, both male and female, etc. Hundreds of festive balloons give it a colorful air. Roger, Linda and Sally spot Adam from the other side of the pool and try to get to him. The models are dancing, etc. to the music as they parade in the clothes.

CLOSER ON ADAM

as he looks around and starts pushing his way through the crowd. He is looking for Jessie. A lot of people from the Sports Connection in Santa Monica are there. Adam moves up to Robert Parr who is carrying a clipboard and wandering around.

ADAM

Where's Jessie?

PARR

Out in the back --

Adam turns and keeps pushing through the crowd that clusters in the doorway. Parr recognizes him.

PARR

Hey!

Roger, Linda and Sally are pushing through the crowd toward the gym. Adam disappears inside.

CUT TO

INT. SPORTS CONNECTION - ENCINO - AFTERNOON

180

There are several giant television screens placed around here and there on which we SEE the aerobics contest which is taking place. The overflow crowd watches the contest on these screen. The contest area itself is too crowded to hold any more spectators. Adam moves into the gym area and stops and stares at JESSIE ON THE SCREENS as she is videoed from the contest area. Adam looks around and then moves on toward the contest area where the MUSIC is fast and loud. He keeps passing screens with Jessie's image on them. We SEE more and more people coming toward him, perspiring, arguing, carrying their workout clothes, etc. CAMERA CONTINUES TO MOVE WITH ADAM as he comes to the door that leads into the hall that connects to the other part of the gym. Linda, Sally and Roger can be SEEN following him.

CUT TO

INT. SPORTS CONNECTION - ENCINO - HALLWAY - AFTERNOON

181

The hallway is even more crowded as PEOPLE try to get closer to and away from the aerobic contest. There is a CROWD at the doorway of the exercise classroom and the MUSIC is blaring. Adam moves closer and stands up in the back as he gets up on his tiptoes to look into the room.

POINT OF VIEW - OVER THE HEADS OF THE CROWD

The aerobic contest is in full swing. There are about 100 people exercising. Jessie and Lee are up front leading the aerobic dancing. Precision movement.

ANOTHER ANGLE

as Adam pushes his way through the crowds up against the wall. The contest continuing. Roger, Linda and Sally arrive in the back and watch him as he moves closer and closer to Jessie. She and other instructors might be doing a demonstration. People who can really do it. Adam watching.

POINT OF VIEW - INTERCUT

The aerobic dance/demonstration is spectacular. Jessie sees him as she dances. But she keeps going. He keeps getting closer and closer to her. Then the number is over and the people applaud. Jessie moves toward the back door with Lee and the other dancer/teachers. Adam follows, but there is such a crowd that he can't get to her.

ANOTHER ANGLE

181 cont

As Adam desperately crawls under the table, past the startled judges. Linda, Roger and Sally INTERCUT see him as the next set of aerobic dancers are announced.

ANGLE ON JESSIE

as she tries to get out of the room, and Adam grabs her by the ankles, and she squeals. He gets to his feet and grabs her.

ADAM

Jessie -- you've got to listen to me --
that's not the story I wrote --

Jessie stares at him and then slaps him and moves out away and toward the door. Adam is stunned. He follows her. Roger, Linda and Sally start forward, then realize that they should go back the way they came and start pushing. Jessie moves past the CELEBRITY JUDGES (Danny Terio, Nanette and Mike, etc.) followed by Adam. She pushes through the back door and out into the corridor.

ADAM

Jessie --

CUT TO

INT. CORRIDOR - DAY

182

Jessie pushes out. Adam right behind her.

ADAM

Jessie!

Jessie pushes through the crowd. Adam following. He moves up to Linda, Sally and Roger. They are glaring at him.

LINDA

You ought to be ashamed of yourself!

ROGER

(grabbing at him and
swinging him around)

You called me a male stripper!

But Adam pulls away, no time to talk. He is hurrying after Jessie who is pushing through the crowd in the hallway.

ADAM

Jessie! Wait!

Jessie moves into the women's locker room.

CUT TO

INT. WOMEN'S LOCKER ROOM - DAY

183

WOMEN in various stages of undress, etc. as Jessie moves inside. Adam right behind her.

ADAM

Jessie!

Jessie turns, horrified. She can't believe that he would follow her into the women's locker room.

JESSIE

Get out of here, Adam!

Jessie looks around as she moves deeper into the locker room. Adam follows, determined. VARIOUS ANGLES as the women in the showers, saunas, moving around with towels, etc. see him and react in different ways. Some scream. Yell. Throw things. Cover their private parts. One is amused and doesn't care, just continues to paint her toenails totally naked. Others continue to primp and laugh. Adam moving after Jessie. One woman partially dressed reaches into her bag and blows a rape whistle. Laughter. Adam moves for Jessie.

ADAM

Jessie! You've got to listen to me!
You've got to let me explain!

Suddenly Parr and another HEALTH CLUB EMPLOYEE, A WOMAN, come in and grab Adam and start pulling him out of the locker room. Jessie very upset.

CUT TO

EXT. POOL AREA - DAY

184

The fashion show is continuing. Adam is being expelled from the place. He and Parr get into a shoving contest and several of the models, including Adam end up in the pool. There is general confusion, etc.

CUT TO

EXT. SPORTS CONNECTION - DAY

185

Adam is leaving. The police have been called. No one wants to press charges, etc.

PARR

Just let him go. Get out of here.
Hey, you didn't mention my name!

You shit on California! I don't
forgive anybody shitting on California!

185 cont'

Adam stands there talking, waiting for a cab. The hot
air balloon in the sky.

CUT TO

INT. AIRPORT TERMINAL - BAR - NIGHT

186

Adam sits having a drink in the bar. He is upset. His
flight is announced. He moves away.

CUT TO

INT. PLANE - NIGHT

187

Adam, upset, unshaven, stares at the Rolling Stone article
with the pictures of Jessie, Roger, Linda, Sally, etc.
There is a MAN reading the Stone and laughing as he reads.
There is turbulence. Adam is having more to drink.

CUT TO

EXT. PLANE - DAWN

188

It flies toward the East. Right to left.

CUT TO

EXT. NEW YORK CITY - MORNING

189

The city is alive. A cab pulls up and drops a very disheveled
Adam in front of the F.O.A. Swartz store. He moves inside.
He buys a baseball bat and moves into the Rolling Stone building.

CUT TO

INT. ROLLING STONE RECEPTION AREA - MORNING

190

as the elevator door opens and Adam appears with the bat in
his hand. The receptionist speaks to him and buzzes him in.
She is perplexed, he doesn't look well.. TWO MEN in suits
are waiting in the reception area. They look up. One turns
to the other.

MAN

That's him.

CUT TO

INT. ROLLING STONE HALLWAY - MORNING

191

Adam moves down the hallway. Frankie, drinking coffee, sees
him and moves up to watch. Adam moves right down and into

Mark's office. His secretary is setting up his coffee. Mark looks up. Adam is standing there, drunk, disheveled, with the baseball bat in his hand.

ADAM

You rewrote my story.

MARK

So what? You got more trouble than that health club story. This whole McKenzie thing's about to blow up in our faces. McKenzie's threatening to sue. The FBI's looking for you --

ADAM

You rewrote my story.

MARK

It was soft. It's not what people want!

ADAM

Soft? Soft?

Adam goes berserk and swings the bat and breaks up the office. Mark watches. Adam slings the bat across the room.

ADAM

I quit.

He turns and goes. Mark stares at the mess.

CUT TO

INT. ROLLING STONE - RECEPTION AREA - MORNING

192

Adam moves down the hall and toward the elevator. The two men who were waiting stand up and face him.

1ST MAN

Mr. Lawrence?

ADAM

Yes?

1ST MAN

(hands him subpoena)

We're from the United States Marshal's Office and we have a subpoena for you. This calls for you to turn over the tapes of your interview with Joseph McKenzie.

Adam looks up at him.

CUT TO

INT. COURTHOUSE - ROOM - AFTERNOON

193

Adam is being questioned. A MARSHAL is going through the file on his desk. Adam staring at him.

A DAM

You guys are wasting your time. I'm not turning over the tapes.

A beat. The Marshal reads some more and then looks up.

MARSHAL

What were you doing out of the country, Mr. Lawrence?

ADAM

I was sent out of the country to cover a story on the other side of the world so that my editor could rewrite one of my articles without my knowing.

MARSHAL

Not to avoid a subpoena?

ADAM

Not to avoid a subpoena.

MARSHAL

We're not going to hold you, Mr. Lawrence. I just want to impress on you that if you stick by your decision not to turn over the tapes, then you are flirting with the possibility of going to jail. We'll see you in court, in California.

ADAM

Thanks.

Adam goes. They look after him.

CUT TO

EXT. COURTHOUSE - LATE AFTERNOON

194

Adam is moving down trying to get a taxi as REPORTERS with their cameras and notebooks, etc. try to get a statement from him. He moves away from them trying to avoid their questions. He manages to get into a taxi and it speeds away.

CUT TO

INSERT - SPINNING HEADLINE

195

Which reads REPORTER SUBPOENAED. McKenzie trial begins in Los Angeles on Monday. Adam Lawrence still refuses to turn over interview tapes.

CUT TO

INT. ADAM'S APARTMENT - NEW YORK - DAY 196

Adam is packing some dark suits and some ties. He looks at the phone and then decides not to use it.

CUT TO

EXT. JESSIE'S FAMILY'S HOUSE - MORNING 197

Jessie is reading the L.A. Times and there is an article about the McKenzie trial and about Adam's refusal to turn over the tapes. She looks at the phone and thinks, then she gets up, deciding not to call. She is in her swimming suit. She dives into the pool and starts doing laps.

CUT TO

EXT. NEW YORK AIRPORT - DAY 198

Adam gets out of the cab with his lawyers and they move toward the terminal.

CUT TO

EXT. L.A. STREETS - DAY 199

Jessie driving to work in her car. Thinking about Adam.

CUT TO

INT. AIRPLANE - DAY 200

Adam sits there, thinking, staring out the window, thinking about Jessie.

CUT TO

INT. SPORTS CONNECTION - DAY 201

Jessie giving a class, but maybe this time the tempo of the music is different. Or very fast.

CUT TO

INT. LAX TERMINAL - DAY 202

Adam moves up the ramp into the terminal. There are REPORTERS and PHOTOGRAPHERS there who try to get him to talk and take his picture. He is met by other LAWYERS, etc. There is a television crew which tries to get an interview with him. He now knows what it's like to be pursued.

CUT TO

INT. SPORTS CONNECTION - DAY 203

Jessie sitting in the club, drinking a smoothie, thinking.

CUT TO

EXT. BONAVENTURE HOTEL - L.A. - LATE AFTERNOON 204

Adam and his lawyers move into the hotel.

CUT TO

INT. AEROBIC CLASS - NIGHT 205

Jessie is at the Beverly Hills branch giving the biggest class she gives. She is really going for it.

CUT TO

INT. BONAVENTURE HOTEL - ADAM'S ROOM - NIGHT 206

Adam and his lawyers are having dinner in the room, talking about the case, going over what they have to do, etc. One of the lawyers turns on the 11:00 news. The local news and we SEE something come up about the trial. We SEE a story which includes McKenzie arriving at the courthouse and Adam arriving at the airport. Adam, the reporter who refuses to turn over the interview tapes. INTERCUT WITH ADAM WATCHING.

CUT TO

INT. JESSIE'S FAMILY'S HOUSE - HER BEDROOM - NIGHT 207

Jessie sits up in her bed in the room full of trophies watching the t.v. Watching Adam. She lies there thinking, glancing at the phone. She turns out the light. The t.v. continues on.

CUT TO

EXT. COURTHOUSE - LOS ANGELES - MORNING 208

PEOPLE moving into the courthouse. A GROUP OF REPORTERS etc. Adam moves up and inside with his lawyers pursued by the press.

CUT TO

INT. COURTROOM - DAY 209

It is the same courtroom that Adam visited earlier. It is crowded. The press is there. Adam looks around. Mark is

sitting there, staring at him. Adam glances away and then glances back as Jessie moves inside. Adam is overwhelmed. He tries to make eye contact with her. Adam turns back as the BALIFF calls out that they should all rise, that the court is now in session. (Research)

209
cont'

MONTAGE

210

as Adam's lawyers and prosecutors fence -- making motions and counter motions -- a sense of what is going on. Write the whole thing as a hearing and/or trial and then cut it to time -- maybe even cut outside for useful time jumps.

ANGLES ON ADAM

as he listens to what is going on in the courtroom. He looks over trying to catch Jessie's attention. The same thing always happens. When he first turns to look, he sees her looking at him, but then she looks away. INTERCUT. Then Adam hears himself being called to the stand.

ANGLES ON JESSIE

211

as she watches him go. Mark is aware of the looks that Adam has been giving this beautiful girl whom he recognizes as the girl from the pictures and the story.

ANOTHER ANGLE

Adam moves to the stand and vows to tell the truth, etc. And when questioned by the judge he makes the following speech:

ADAM

It isn't that I won't turn over the tapes. It's that I can't. I can't, and continue to believe what I believe.

INTERCUT WITH JESSIE AND MARK.

ADAM

I believe that the press and the government should -- that they must -- remain separate. If government can command the press to do it's bidding -- in court or anywhere else -- then the press is no longer free and all of us have lost an important guarantee of our freedom.

Adam stares at Jessie. He is trying to apologize to her, while attempting to defend himself at the same time. Mark watching the looks between them.

ADAM

The press isn't perfect, but the first amendment comes as close to perfection as anything written by humans can. And it deserves to be defended.

(pause)

I know the press sometimes abuses people, but if we abuse the 1st amendment, then we will all be subject to abuse. I know the press sometimes ridicules people, but if we make light of the 1st amendment then the joke will be on all of us.

The judge listens. VARIOUS ANGLES.

ADAM

I know the press sometimes actually harms people, but if we harm the 1st amendment, then we will all put ourselves in harms' way. I know the press sometimes seems too powerful, but if we weaken the 1st amendment, then we will all be weaker for it. The 1st amendment is a guarantee to be free, not to be perfect.

There is silence. Might even be applause from the press in the audience.

JUDGE

Is there any chance that you might change your mind?

ADAM

No, Judge, there is not.

JUDGE

All right, Mr. Lawrence. I have no choice. You will be imprisoned until such time as you decide to comply with the subpoena and turn over the tapes to the government.

Jessie looks at Adam. He looks at her and at Mark.

CUT TO

INT. HALLWAY - DAY

212

People coming out. The PRESS moving for phones.

CUT TO

INT. COURTROOM - DAY

213

POLICEMEN come over and take Adam out of the courtroom. The Judge is moving out. The crowd moving. Adam looks over at Jessie and the others.

POINT OF VIEW - THROUGH SPECTATORS

213 cont'

blocking his view of Jessie, but she is staring off at him, upset.

ANGLE ON MARK

who sees this exchange.

ANOTHER ANGLE

as the courtroom continues to clear, and Adam is taken out of the courtroom. He glances back at Jessie and Mark.

CUT TO

INT. COURTHOUSE - HALLWAY - DAY

214

Adam is led down the hallway, through the back entrance of the courtroom, through a barred area for criminals.

CUT TO

INT. COURTROOM - DAY

215

The courtroom is almost cleared. The last spectators are moving away. There are two people, however, who are left. Jessie and Mark. Mark looks over at her. She is upset. He stares at her. Then he gets up and moves over to her.

MARK

Excuse me, my name is Mark Roth. I'm the editor of the Rolling Stone and I have to talk to you. I have to tell you something...

Jessie is staring at him, suspiciously.

CUT TO

INT. COURTHOUSE - HALLWAYS - DAY

216

Adam is led through the back hallways with the POLICEMEN.

CUT TO

INT. COURTROOM FRONT HALLWAY - DAY

217

We SEE Mark finishing telling Jessie what he had to tell her and she turns and comes running out, excited. Mark moves out behind her with a grin on his face.

JESSIE

217 cont'

Adam...

CUT TO

INT. COURTHOUSE - BACKSTAIRS - DAY

218

Adam is being led away.

CUT TO

INT. COURTHOUSE - HALLWAYS AND ESCALATORS - DAY

219

Jessie runs down the granite corridor. Her heels echoing. The hall is crowded, but she fights her way through the people.

VARIOUS ANGLES

as we INTERCUT Adam being taken to the truck that will drive him away and Jessie running down flights of stairs to find him. She finally reaches the lobby, startles some of the GUARDS who think she is trying to escape from something. They run after her, but she doesn't even notice.

CUT TO

EXT. COURTHOUSE - LOS ANGELES - DAY

220

Jessie bursts through the heavy front doors and runs out into the bright California day. She looks around and SEES the U.S. Marshals putting Adam into a government vehicle to take him away. She rushes down the sidewalk. DOLLY SHOT. The van pulls away from the building just as she reaches it.

JESSIE

Where are they taking him? Where is he going?

GUARD

Terminal Island.

Jessie rushes toward the parking lot across the street.

CUT TO

EXT. L.A. STREETS - DAY

221

The government van that is taking Adam to Terminal Island is moving slowly through the L.A. traffic.

CUT TO

EXT. PARKING LOT AND FREEWAY ENTRANCE - DAY

222

Jessie pulls out of the parking lot tossing some money and her ticket at the ATTENDANT as she pulls out and around some cars.

CUT TO

EXT. FREEWAY - DAY 223

The government van moves onto the freeway and speeds down toward the south. CAMERA REVEALS JESSIE following.

CUT TO

INT. GOVERNMENT VAN - DAY - CLOSE ON ADAM 224

in the back, his hands in handcuffs, despondent, thinking.

CUT TO

INT. JESSIE'S CAR - DAY - CLOSE ON JESSIE 225

driving, trying to keep them in sight. INTERCUT POINT OF VIEW.

CUT TO

EXT. FREEWAYS - HIGH ANGLE - (HELICOPTER) 226

The cars on the freeway, heading south.

CUT TO OR FLIP TO

EXT. TERMINAL ISLAND 227

VARIOUS ANGLES as the government van drives down the road to Terminal Island with Jessie catching up with them. They pull up to the gate and the gate swings open. Jessie pulls up and parks and runs to the fence. (This, of course, depends on the location, research, etc.)

CLOSE ON JESSIE

running for the fence. She stops and looks.

ANGLE ON VAN AND ADAM

as the door is opened and Adam gets out. INTERCUT WITH JESSIE at the fence. BOTH POINTS OF VIEW.

JESSIE

Adam! Adam!

Adam turns as he is being led into prison. Jessie keeps moving down the fence, getting as close as she can to him.

Adam sees her and yells.

ADAM

Jessie!

They are separated. (Depending on location) He is trying to get as close to her as possible. She is yelling.

JESSIE

Mark Roth told me, Adam! I know, Adam!
I'm the sphincter muscle! Adam! Forgive
me, I love you, Adam!

ADAM

What?

JESSIE

I love you!

ADAM

I love you too!

They smile. Jessie sees the workout area in the prison.
She gets excited. She yells, jumping up and down.

JESSIE

Adam! You're going to have a lot of
time to kill!

ADAM

What?

JESSIE

You're going to have the time! At
last you're going to have the time!

ADAM

What?

JESSIE

You don't have an excuse anymore!
Work out, Adam, work out!

ADAM

What?

JESSIE

WORK OUT! GET IN SHAPE! AND WRITE!

Adam sees the workout yard and equipment and grins. MUSIC!

CUT TO

WORKOUT AND WRITING MONTAGE - PASSAGE OF TIME - as Adam 228
works out and gets into shape in the prison yard. Our
reporter pumps iron next to criminals. Black guys, white
guys, men with tattoos, beards, etc. Now we SEE his body
as he begins to tone up, as he develops muscles that he
never had before. He also has the time to write and he
works on his computer and his printer, working on his
non-fiction book in the prison library, etc. During the
day he builds his body and at night he works on his writing.

INTERCUT WITH JESSIE - at the health club - reading letters 229
from Adam - working out herself - leading her classes -

INTERCUT WITH MCKENZIE TRIAL IN L.A. - MCKENZIE on the 230
stand himself --

A new-fashioned movie montage - News accounts and t.v. 231
accounts about the trial and the reporter who refused to
turn over the tapes. McKenzie is found not guilty!

Jessie reads the paper in her car, gets out, in her 232
nightgown and tosses it happily into the air.

NEWSPAPER HEADLINE - ROLLING STONE REPORTER TO BE RELEASED
TODAY!

ANGLE ON PRISON DOOR as Adam steps out into freedom. Jessie 233
is there, waiting for him. He is in great shape. Jessie
runs up to him. He shows her his muscles. They laugh.

JESSIE

Perfect!

Reporters photograph them. They move down and get into her 234
car, her home. She locks the doors and pulls the shades.
No one can see inside. MUSIC BUILDS.

* FINAL CREDITS - over Jessie leading her aerobic class with 235
Lee, Sally, Roger, Linda, etc. Adam is there and it is
full of energy and excitement. The CAMERA PULLS BACK TO
REVEALS HUNDREDS OF PEOPLE EXERCISING ON A HUGE MAP OF AMERICA!