

PERFECT!

Screenplay by Aaron Latham & James Bridges

Revised 1st Draft

5/2/84

PERFECT!

FADE IN

INT. NEW YORK NEWSPAPER OFFICE - DAY

Not 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 TOINT. 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 Roth 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

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 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.

