

PLATINUM

by

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FIRST DRAFT

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PLATINUM

DARK SCREEN.

ON SOUND: FEET STOMPING. HANDS CLAPPING. Pulsing. Rhythmic.  
Driving. The SOUND OF THE CROWD. LOUDER. Louder.

INT. FORUM, LOS ANGELES.

The stage, suddenly flooded with light.

ANNOUNCER'S VOICE

Ladies and gentlemen, Johnny Blaze!

And we see them, dressed casually in jeans and cords --

On drums: KEITH ELLISON, 26, heavy-set, curly-haired.

On bass: BILLY CLAYTON, 24, long-haired, lean.

On sax: JAKE BEAUDRY, 25, bearded, a lumberjack.

And leading them, at the mike, guitar in hand, JOHNNY BLAZE.  
He is 27, reed skinny. He has an itchy, twitching presence.  
A snarling style. Hair long. Face drawn and intense.

They break into a hard, bare-knuckle rock song. The crowd  
loves it.

INT. MOVIE THEATRE, TOLEDO, OHIO

~~NICK BLAZEK sits in the nearly empty theatre, watching Johnny~~  
Blaze on film. He wears a sportscoat and tie, looks very  
straight. His face is expressionless. He smokes a cigarette.

INT. FORUM, LOS ANGELES

Johnny Blaze finishes the rock song, segues immediately into  
a softer one. His face is a mask. It streams with sweat.

INT. MOVIE THEATRE, TOLEDO, OHIO

Blazek watches the film -- and then he suddenly gets up -- as  
Johnny Blaze continues the song.

He walks out of the movie theatre.

EXT. THEATRE - DAY

Bright sunlight. Blazek stands there, blinking, looking at  
traffic on Front Street in Toledo -- an industrial, grimy town.

Behind him, we see a framed theatre poster: One More Time --  
Johnny Blaze.

## INT. PSYCHIATRIST'S OFFICE - DAY

Blazek and DR. STEARNS, a friendly, gentle man in his 50's.

DR. STEARNS  
So tell me what you're doing.

BLAZEK  
I'm working.

DR. STEARNS  
(smiles)  
What are you doing at home?

BLAZEK  
Burning my food. I'm trying to  
learn how to wash dishes.

DR. STEARNS  
(smiles)  
What'd you do today?

BLAZEK  
I went to see a movie.

DR. STEARNS  
(smiles)  
During the day?  
(a beat)  
What movie was it?

BLAZEK  
(after a beat)  
You know which one it was.

DR. STEARNS  
Did you like it?

Blazek says nothing.

DR. STEARNS  
(continuing; after  
a long beat)  
Let it go, Nick.

## INT. GROCERY STORE - NIGHT

Blazek sits in the back room with STOKES, a black man in his 30's.

They are slumped against the wall, both of them wearing guns.  
A shotgun is placed against the wall next to them.

(CONTINUED)

CONTINUED:

From their vantage point, they can see the grocery store, the CLERK behind the counter.

A MAN comes into the store.

He wanders around, picking things out.

They watch him.

STOKES

(watching the man,  
quietly)

I don't know what the hell I'm  
doin' here. I oughta be at my  
place, gettin' her home, puttin'  
her down on my couch, gettin' my  
hand...

(a beat)

You gettin' laid?

BLAZEK

(watching the man)

I gave it up.

The Man goes to the counter.

He suddenly draws a gun on the CLERK.

MAN

(to the clerk)

Empty it!

The Clerk hesitates.

MAN

(loud)

Move, fuck!

The Clerk turns to the cash register.

Blazek bursts from the back room, shotgun in hand.

He FIRES.

The gunman is blown against the wall.

CLERK

(in shock)

Oh Christ oh Christ.

Blazek stands there, shotgun in hand, expressionless.

(CONTINUED)

CONTINUED:

Stokes rushes to the gunman's body.

He looks up at Blazek.

STOKES  
Christ, Nick.

BLAZEK  
(evenly)  
Call it in.

INT. BAR - NIGHT

Blazek sits there with Stokes. He sips his drink. Nothing is said a long beat, then --

STOKES  
They're gonna come down on you.

BLAZEK  
(after a beat)  
Let 'em.

STOKES  
You didn't have to blow him away.

Blazek looks at him.

EXT. MIDDLE-CLASS HOME - NIGHT

He rings the doorbell. His ex-wife answers. RANDY is in her early 30's, attractive.

RANDY  
(after a beat)  
You've been drinking.

BLAZEK  
I just want to take a look at 'em.

RANDY  
It's late, Nick. They're asleep.

BLAZEK  
I know they're asleep.

A beat, and then she moves away from the door. He walks in.

INT. BEDROOM - NIGHT

He stands at the door, watching two children sleep -- his son, JOEY, is 7; his daughter, ELLIE, is 5.

He turns suddenly away, walks into the kitchen.

INT. KITCHEN - NIGHT

Randy sits there.

RANDY  
Do you want some coffee?

BLAZEK  
No thanks.

He starts for the door.

BLAZEK  
(continuing)  
I'll see you.

RANDY  
Short and sweet, Nick.

He walks out, doesn't even look at her.

INT. LT. TALBOT'S OFFICE, DETECTIVE BUREAU - DAY

Blazek stands in front of his desk; TALBOT is in his 40's.

TALBOT  
(angry)  
You didn't even identify yourself.  
What the fuck is wrong with you?

BLAZEK  
He had a gun.

TALBOT  
It wasn't loaded!

BLAZEK  
(calm)  
He didn't tell me.

A pause -- the two men look at each other.

TALBOT  
I'm gonna take you off the street,  
Nick.

(CONTINUED)

CONTINUED:

BLAZEK  
I'm not a clerk.

TALBOT  
(after a beat;  
quietly)  
I don't know what the fuck you  
are anymore. I used to.

Blazek looks at him.

INT. DETECTIVE BUREAU - DAY

He walks back to his desk; Stokes sits near him.

STOKES  
I'm sorry.

BLAZEK  
(after a long beat)  
It's just a job.

Stokes shakes his head, looks away -- then back at  
Blazek.

STOKES  
There's a guy to see you.

INT. WAITING ROOM, DETECTIVE BUREAU - DAY

Blazek walks in.

A man in his early 20's sits there. ACE is pale,  
strung-out.

Ace looks at him.

ACE  
You don't look like him.

BLAZEK  
Like who?

ACE  
Your brother.

BLAZEK  
I don't have a brother.

(CONTINUED)

CONTINUED:

ACE

Can we talk?

BLAZEK

About what?

ACE

About your brother.

INT. BAR - DAY

They sit at a booth opposite each other. The bar is faded, run-down.

Ace drinks a beer. His hands shake badly. Blazek watches him.

ACE

I wanted to talk to you. I wanted to talk to somebody. I mean -- it's heavy, man.

BLAZEK

What's heavy?

Ace looks around nervously.

ACE

I mean -- Johnny'd talk about you.

BLAZEK

(abruptly)  
What do you want?

ACE

They're after me, man. I mean -- I came all the way here to talk to you. They're after me.

BLAZEK

(after a beat;  
looking at him)  
Sure they are.

ACE

(intensely)  
I overheard 'em. They were in the trailer at that Soldier's Field gig. Ira said to him -- 'They tried to kill you, Johnny.' Johnny was strung.

(CONTINUED)

CONTINUED:

BLAZEK

Johnny was always strung.

ACE

He was almost clean.

Blazek suddenly grabs his arm, pushes the shirt up.

We see the tracks on his arm.

Blazek holds the arm a long beat, then roughly lets it go.

ACE

(continuing;  
desperately)

It's on his last album. Slow it  
down, man. Flip the tape. He knew  
they were trying to kill him.

BLAZEK

He killed himself.

ACE

(emotionally)

He loved you, man.

BLAZEK

(after a beat)

I don't know who the fuck you are.  
I don't even know if you knew him.

He gets up.

BLAZEK

(continuing)

Get yourself a fix.

He walks out.

Ace sits there.

INT. BLAZEK'S APARTMENT - NIGHT

Bare, cluttered, anonymous.

Blazek sits at the kitchen table -- a half empty bottle of  
bourbon in front of him.

In the b.g., the SOUND OF A TELEVISION SET. LAUGHS from a  
sitcom.

(CONTINUED)

CONTINUED:

Spread out on the table in front of him are three photographs.

#1 -- Johnny Blaze is 10; Blazek is 18; Blazek has his arm around him. They're smiling.

#2 -- Johnny, at 14, in a football uniform, grinning.

#3 -- Johnny, at 17. His high school graduation picture -- very formal. The inscription is: "To Nickie, the best pal I'll ever have." It's signed -- "Love, Johnny."

Blazek picks the high school photo up, stares at it, sips from his drink.

INT. CONFERENCE ROOM, POLICE DEPARTMENT - DAY

He sits in front of three men from Internal Affairs.

MAN #1

Did he aim the gun at you?

BLAZEK

He had it in his hand.

MAN #2

At what angle was it?

BLAZEK

I didn't stop to measure.

MAN #3

Why did you use the shotgun?

BLAZEK

Because it's foolproof.

MAN #1

Foolproof?

Blazek says nothing.

A pause.

MAN #2

How long have you been having personal problems?

BLAZEK

I don't have any personal problems.

(CONTINUED)

CONTINUED:

MAN #3  
You're recently divorced.

BLAZEK  
Who isn't?

MAN #1  
What was the cause of your divorce?

BLAZEK  
Mental cruelty.

MAN #2  
Come on, Blazek.

A pause.

He sits there, his face expressionless.

MAN #1  
(looking at file)  
Your brother died a year ago.

He sits there, his face expressionless.

MAN #2  
How did that affect you?

BLAZEK  
(after a beat)  
It didn't.

EXT. CONFERENCE ROOM - DAY

He walks out of the conference room.

On the public address, he hears --

P.A.  
Sergeant Blazek, homicide please.  
Sergeant Blazek, homicide.

INT. HOMICIDE DIVISION - DAY

He walks in.

SGT. KREBS, a heavy man in his 50's, sees him.

KREBS  
(grins)  
I hear you got busy last night.

(CONTINUED)

CONTINUED:

BLAZEK  
What do you want, Tony?

KREBS  
(grins)  
Congratulations. I hear we won.

BLAZEK  
(abruptly)  
I'm not in the mood, Tony.

KREBS  
You know some guy named Paul Hoffman?

BLAZEK  
No.

KREBS  
(looks at sheet of  
paper)  
Twenty-three, from West Hollywood,  
California. He had your name in  
his wallet.

Blazek looks at him.

INT. MORGUE - DAY

Blazek, Krebs, and a deputy coroner, looking at Ace's body.

KREBS  
O.D.

BLAZEK  
Where?

KREBS  
Flophouse on Prospect.

Blazek starts leaving the room; Krebs goes after him.

KREBS  
(continuing)  
What did he want with you?

BLAZEK  
What difference does it make, Tony?  
You investigating ODs?

(CONTINUED)

CONTINUED:

KREBS

This guy shot pure heroin.

Blazek stops, looks at him.

KREBS

(continuing)

Somebody did him.

Blazek starts walking again.

KREBS

(continuing)

What did you talk about?

BLAZEK

I don't remember, Tony.

He walks out.

Krebs stands there.

INT. RECORD STORE - DAY

Blazek stands, looks at the racks. He looks out of place.

He sees the large display.

He picks the album out -- "One More Time -- Johnny Blaze."

He looks at it.

INT. RECORD STORE - DAY

He stands at the counter.

A SALESGIRL rings the album up.

SALESGIRL

(excited)

I love that album.

He says nothing -- she checks him out.

SALESGIRL

(continuing)

Do you like his music?

BLAZEK

(a slight smile)

No.

INT. AUDIO UNIT, POLICE DEPARTMENT - DAY

Blazek walks in, the album in his hand.

A PLAINCLOTHESMAN stands behind the counter.

PLAINCLOTHESMAN  
Hey, Nick -- I heard about that --

BLAZEK  
(cutting him off)  
Can you tape this for me, Charlie?

The Plainclothesman looks at the album.

BLAZEK  
(continuing)  
Real slow.

PLAINCLOTHESMAN  
Sure.  
(a beat)  
What the hell for?

BLAZEK  
It sounds better that way.

PLAINCLOTHESMAN  
It does?

Blazek winks, walks out.

The Plainclothesman looks at the album.

INT. FORUM, LOS ANGELES

Johnny Blaze, finishing a hard rock song, drenched in sweat,  
as the crowd goes crazy.

INT. MOVIE THEATRE, TOLEDO

Blazek watches him onscreen, expressionless.

INT. FORUM, LOS ANGELES

Johnny Blaze, taking his final bow.

The CAMERA FOLLOWS him as he runs backstage to his dressing  
room.

In the dressing room, he is surrounded by people.

(CONTINUED)

CONTINUED:

One of them is Ace, the roadie.

Ace throws a towel around Johnny's dripping head.

INT. MOVIE THEATRE, TOLEDO

Blazek sits in his seat, watching.

INT. POLICE AUDIO ROOM - NIGHT

Blazek puts the tape into a tape recorder, puts it on.

He speeds it forward.

He puts it on in reverse, turns the SOUND UP.

A BLARING, GRINDING, CACOPHANOUS SOUND.

He can make out no words.

INT. POLICE DEPARTMENT AUDIO ROOM - LATER

He is listening to the tape -- to the BLARING, CACOPHANOUS SOUND.

He hears something.

He stops it, puts it on reverse.

He slows it down even more.

We hear the EERIE, SLOW WORDS of a voice from the grave.

JOHNNY BLAZE'S VOICE

They -- 're -- Try -- ing -- T -- o --  
Ki -- i -- i -- l -- llll Me -- ee -- ee.

A long beat, and then --

JOHNNY BLAZE'S VOICE

(continuing)

Ni -- i -- ck -- ie -- ee.

He shuts the tape recorder off, sits there.

INT. POLICE CONFERENCE ROOM - DAY

Blazek sits in front of the three men from Internal Affairs.

ONE OF THEM

We find that Officer Blazek acted in haste and without proper judgment and while there can be no criminal culpability for the events of June 23, it is the recommendation of this committee that Officer Blazek be suspended without pay, for a period of three months, from his duties at this department.

Blazek stares at them blankly.

INT. LT. TALBOT'S OFFICE - DAY

He walks in.

TALBOT

My hands are tied.

Blazek nods -- and then, after a long beat, he reaches into his pocket, takes his wallet out, takes the badge out of it, and throws it on Talbot's desk.

Talbot looks at it.

TALBOT

(continuing; after a long beat)

You don't want to do that.

BLAZEK

I don't care anymore, Frank.

TALBOT

(after a beat)

Your whole life is this force.

BLAZEK

I don't have my balance anymore, Frank.

He turns away from him; a long beat.

BLAZEK

(continuing; quietly)

I don't belong here.

A pause, and then he walks out of the office.

Talbot picks his badge up slowly, looks at it.

INT. BLAZEK'S HOUSE - NIGHT

He walks in -- his kids, Joey and Ellie, run to him.

ELLIE  
(excited)  
Hi, Daddy!

JOEY  
Hi, Dad!

BLAZEK  
Hey -- how are you guys? Give me  
a hug.

He hugs them.

BLAZEK  
(continuing; hugging  
them)  
A big hug.

They hug him.

BLAZEK  
(continuing; hugging  
them)  
Real big!

They hug him harder. He takes two gift-wrapped presents  
from behind his back.

BLAZEK  
(continuing)  
Look what I've got!

KIDS  
(excited)  
Presents!

He hands them the presents. They start opening them excitedly.

Randy, his wife, watches.

RANDY  
(to Blazek)  
You'll spoil them.

BLAZEK  
What else can I do for 'em?  
(a beat; he smiles)  
Something smells good.

(CONTINUED)

CONTINUED:

RANDY  
(slight smile)  
Pot roast.

He smiles, looks at her, then --

BLAZEK  
(low, evenly)  
I quit the force.

She looks at him.

KIDS  
(excited)  
Look at this, Mom! Mom, look!

Randy and Blazek still look at each other.

JOEY  
(excited)  
Look, Mom. A Darth Vader case!

RANDY  
(eyes on Blazek)  
What do you say to Daddy?

JOEY  
Thanks, Dad!

ELLIE  
(yelling)  
Thank you, Daddy!

BLAZEK  
(eyes on Randy)  
You're welcome, guys.

INT. KITCHEN - NIGHT

Blazek and Randy sit at the table; the kids are asleep.

RANDY  
What are you going to do?

BLAZEK  
I don't know.  
(a beat; he smiles)  
Kids look great.

RANDY  
They're fine.

(CONTINUED)

CONTINUED:

BLAZEK

I miss 'em.

She says nothing.

There is a pause between them.

BLAZEK

(continuing; quietly)  
I'm gonna go away for a while.

RANDY

Where?

BLAZEK

(after a long beat;  
quietly)

Mexico.

(a long beat)  
Mazatlan.

RANDY

(after a long beat)  
Why do you insist on blaming yourself?

Blazek says nothing.

A pause.

RANDY

(continuing)  
When?

BLAZEK

Tomorrow.

RANDY

(after a beat)  
Do you want to stay tonight?

He looks at her a long moment.

BLAZEK

It's over, Randy.

EXT. MEXICO CITY AIRPORT - DAY

The plane lands.

INT. MEXICO CITY AIRPORT - DAY

Blazek, in sportcoat and tie, wanders around in a raucous mob scene.

He goes up to a ticket counter.

BLAZEK  
The connecting flight to Mazatlan?

TICKET AGENT  
(in Spanish)  
Yes, we sell tickets to Mazatlan.

BLAZEK  
I don't speak Spanish.

TICKET AGENT  
(in Spanish)  
When do you want to go, sir?

BLAZEK  
Mazatlan. Mazatlan. Flight. Aero.  
What gate is it? Gate? Exit. Uh --  
exit.

TICKET AGENT  
(smiles; in Spanish)  
Gate 53, sir.

BLAZEK  
(not understanding)  
Christ!

He takes a pen out, has the clerk write it down. The clerk writes "53."

He pushes his way through the crowded terminal.

EXT. AIRPORT, MAZATLAN - NIGHT

A commuter plane lands.

EXT. AIRPORT, MAZATLAN - NIGHT

Blazek, suitcase in hand, signals for a taxi.

A taxi pulls up to him.

BLAZEK  
The Hotel Mazatlan.

(CONTINUED)

CONTINUED:

CABBIE

(in Spanish)

The Hotel Hacienda Mazatlan.

The Hotel Playa Mazatlan.

The Hotel Paseo Mazatlan.

The Hotel Montejo Mazatlan.

BLAZEK

Shit. I don't know which one it is.

CABBIE

(in perfect English)

How about the Holiday Inn?

Blazek grins, gets in.

INT. CAB - NIGHT

as it moves through traffic. The CABBIE is in his late 30's, dark complected.

CABBIE

My name's Sy Goldstein.

BLAZEK

(smiles)

How you doin'.

SY

I could be doin' better. This time of year, it's nickel and dimers.

You a nickel and dimer?

BLAZEK

Do I look like a nickel and dimer?

SY

Yup.

Blazek grins.

BLAZEK

(different tone)

You know where Johnny Blaze is buried?

Sy glances at him in the mirror.

SY

I sure do.

BLAZEK

Let's go.

(CONTINUED)

CONTINUED:

SY

You wanna go to his house, too?  
It's close by. Great big house --  
his manager still comes down here.

BLAZEK

I just want to go to the grave.

SY

(looking at him in  
mirror)

You don't look like one of those.

BLAZEK

One of what?

Sy looks at him in the mirror --

Sy grins.

EXT. CAB - NIGHT

Blazek gets out of the cab.

The cemetery is a long, sloping hillside backdropped by the sea.

He sees a fire at the top.

SY

You can't miss it.

EXT. CEMETERY - NIGHT

He starts walking up the hill.

As he nears the top, he sees that the fire is a large bonfire.

As he nears it, he sees about a dozen young people around it.

They are laughing, passing joints, wine bottles. Most of them are American.

The tombstones near the bonfire are marked with graffiti:

"Johnny Was A Junkie."

"Johnny Lives."

"Junkie Heaven."

He sees the large tombstone, simply marked:

JOHNNY BLAZE  
1954-1981

(CONTINUED)

CONTINUED:

He walks to it, stands in front of it, stares at it.

From the bonfire, one of the young people yells to him.

VOICE  
(drunkenly)  
Star fucker!

He hears LAUGHTER.

He looks at them.

INT. CAB - NIGHT

as it moves through traffic.

SY  
There's more shit shot up on that  
hill than anywhere else in this  
goddamn country. You go to Ireland,  
you kiss the Blarney Stone. Here,  
you bring your works.

BLAZEK  
(after a long beat)  
Where can I eat?

SY  
Anywhere.

BLAZEK  
Is it safe?

SY  
(grins)  
Where you from?

BLAZEK  
Toledo.

SY  
(grins)  
Maybe you should stick to the  
Holiday Inn.

INT. HOLIDAY INN, MAZATLAN - NIGHT

In front of the registration desk --

(CONTINUED)

CONTINUED:

BLAZEK  
I'd like a room, please.

CLERK  
(in English)  
What is your name?

BLAZEK  
Blazek.

The CLERK looks at a file.

BLAZEK  
(continuing)  
I don't have a reservation.

CLERK  
(looking at file)  
Here we are. Three nights.

BLAZEK  
I didn't make a reservation.

CLERK  
(looking at file)  
Mr. Nicholas Blazek. Toledo, Ohio?

BLAZEK  
(after a beat)  
That's right.

The Clerk smiles.

Blazek looks troubled.

INT. HOTEL BALCONY - NIGHT

He sits out on the balcony, watching the water, smoking.

EXT. HOLIDAY INN - MORNING

He calls for a taxi.

The taxi pulls up.

SY  
(smiles)  
Good morning, amigo.

He looks at him a beat.

He gets in.

INT. CAB - MORNING

As he gets in, Sy starts to drive.

BLAZEK  
I didn't tell you where we were  
going.

SY  
To district police headquarters,  
right, Mr. Blazek?

BLAZEK  
How did you know that?

SY  
(smiles)  
You're in Mazatlan, amigo. Everybody  
knows everything in Mazatlan.

INT. DISTRICT POLICE HEADQUARTERS - DAY

He sits in a waiting room.

SECRETARY  
(in Spanish)  
You can go in now.

Blazek doesn't understand, looks at her.

SECRETARY  
(continuing; in  
Spanish)  
You can go in.

He hesitates; she indicates he can go in.  
She smiles.

INT. POLICE CHIEF QUINTERO'S OFFICE - DAY  
Tastefully decorated.

QUINTERO is in his 50's, a dapper, attractive man.

BLAZEK  
Do you speak English?

QUINTERO  
(smiles)  
Yes I do.

(CONTINUED)

CONTINUED:

BLAZEK  
(smiles)  
Well that's good.

He sits down.

QUINTERO  
What can I do for you, Mr. Blazeek?

BLAZEK  
I'm here about my brother.

QUINTERO  
Yes?

BLAZEK  
Johnny Blaze.

QUINTERO  
I see.

BLAZEK  
(tight smile)  
What do you see, Mr. Quintero?

Quintero smiles.

QUINTERO  
Merely a form of expression. Why  
do you come to see me?

BLAZEK  
You investigated his death.

QUINTERO  
No. There was no necessity. We  
transacted the body to the coroner.  
(he smiles)  
Heroin is not a mystery in Mazatlan.

BLAZEK  
Can I talk to the coroner?

QUINTERO  
Of course. Dr. Thomas Sedad.

A beat --

BLAZEK  
(getting up)  
Well. Thank you.

(CONTINUED)

CONTINUED:

QUINTERO  
(getting up)  
Return to see me if I may be helpful.

BLAZEK  
I'll do that.

He starts out.

QUINTERO  
What do you do in Toledo, Mr. Blazek?

BLAZEK  
Did I say I was from Toledo?

QUINTERO  
(smiles)  
You did not answer my question.

BLAZEK  
I was a cop.

QUINTERO  
(smiles)  
Like me.  
(a beat)  
No longer?

BLAZEK  
No.

QUINTERO  
(smiles)  
A shame. The world needs policemen.

EXT. POLICE HEADQUARTERS - DAY

He comes out.

Sy's cab is there, waiting for him.

SY  
We're gonna go see the coroner.

Blazek looks at him.

SY  
(continuing; smiles)  
Right?

INT. CAB - DAY

It pulls up to a flat, bunker-like concrete building with a lot of words in Spanish written on it.

BLAZEK

What is this place?

SY

It's a cancer clinic. They come down here from all over the States.

Blazek looks at the place.

SY

(continuing)

You know what happens to 'em in there?

(a beat; he smiles)

They die.

INT. SEDAD'S OUTER OFFICE - BLAZEK AND SECRETARY - DAY

BLAZEK

I'm looking for Dr. Sedad, my name is --

SEDAD steps out the door. He is impeccably groomed, in his 40's.

SEDAD

Mr. Blazek, come in.

Blazek follows Sedad into his office; they sit down.

The office decor: multi-colored blowups of the human body.

SEDAD

(continuing)

I am sorry about your brother. He was a talented man.

BLAZEK

You didn't do an autopsy.

SEDAD

There was no request. I saw no reason myself.

BLAZEK

Why is that?

(CONTINUED)

CONTINUED:

SEAD

From the evidence of his arms, it was clear he had been a victim for some time. Heroin overdose is not difficult to determine.

BLAZEK

Who found the body?

SEAD

His manager, Mr. Summers. Your brother had been alone in the house. The needle was on the bed. The puncture wound was fresh. We found a packet of the narcotic in his pocket.

BLAZEK

Did you have it analyzed?

SEAD

Yes.

(a beat)

Mexican brown.

(a beat; he smiles)

I regret to say.

BLAZEK

Had it been cut?

SEAD

As usual. Perhaps more. His tolerance had decreased. Perhaps due to his -- lengthy indulgence. Perhaps due to his attempts to free himself.

BLAZEK

What did you do with the body?

SEAD

The district police returned it to Mr. Summers. The funeral was private. He did not wish a carnival. Certainly you do not disagree.

Blazek looks at him, says nothing.

SEAD

(continuing; smiles)

No?

INT. SY'S CAB - DAY

Blazek gets in.

SY

I wonder who buried him?

Blazek looks at him, says nothing.

SY

(continuing)

Somebody had to bury him.

(a beat; he smiles  
at him)

I'll take you.

INT. FUNERAL HOME - DAY

The place looks more like an indoor bull ring than a chapel. ORTIZ, the funeral director, is a very fat man in his shirt-sleeves.

They talk in the large room surrounded by displayed caskets.

ORTIZ

It was a wonderful coffin. The best. Brass on sides. Polished by the hands.

BLAZEK

Did you see his body?

ORTIZ

I -- prepared him.

(he smiles)

I am not blind.

BLAZEK

How did he look?

ORTIZ

(evenly)

Dead.

BLAZEK

Did he still have his tattoo?

ORTIZ

(gauging him)

Tattoo?

Blazek starts walking out, as if he doesn't want to talk to him anymore.

(CONTINUED)

CONTINUED:

BLAZEK  
(casually)  
He was gonna have it taken off --  
it was just a silly tattoo --

Ortiz walks with him.

BLAZEK  
(continuing)  
On his arm -- a heart, it had an  
arrow --

ORTIZ  
Yes?

BLAZEK  
A red heart.

Ortiz says nothing.

BLAZEK  
(casually)  
He still had it, huh?

ORTIZ  
Yes, I remember.

Blazek stops, looks at him.

BLAZEK  
You're a liar.

Ortiz stares at him.

BLAZEK  
(continuing)  
He hated tattoos.

ORTIZ  
(after a long beat)  
I see many bodies, senor. I see  
many tattoos. It happened one year  
ago. Sometimes -- the bodies --  
recede -- in my memory.

BLAZEK  
You lie very well, senor.

INT HOLIDAY INN BAR - DAY

Blazek sits there, drinking.

(CONTINUED)

CONTINUED:

The bar is half full.

The PHONE RINGS.

The BARTENDER answers it.

BARTENDER  
 (calling out; after  
 a beat)  
 Mr. Blaze?

Blazek goes to the phone, listens.

BLAZEK  
 Okay.

INT. WATERFRONT BAR - NIGHT

Off the A. Del Puerto, near the Ferry Terminal --

The place is hard-core, sleazy.

Fishermen, merchant sailors, hookers.

Blazek sits at a back table, drinking.

He is out of place here, several people eye him.

He sips his drink calmly.

A YOUNG MEXICAN comes into the place.

He looks around. He sees Blazek.

He looks him over a long moment.

He goes to Blazek's table and sits down.

Blazek says nothing.

YOUNG MEXICAN  
 I wish to help you.

Blazek says nothing.

MAN (YOUNG MEXICAN)  
 (continuing)  
 It will cost \$10,000.

BLAZEK  
 For what?

(CONTINUED)

CONTINUED:

MAN

You wish to know about your brother.

BLAZEK

(a tight smile)

Deal.

The Man laughs.

MAN

Money now.

BLAZEK

Talk first.

MAN

(after a beat)

Fuck you, senior.

Blazek smiles.

BLAZEK

(after a beat)

You think ten grand matters to me?

With the money I got from my brother's estate?

MAN

Money now.

BLAZEK

Take it or leave it, pal.

A long pause; the Man looks at him.

MAN

Your brother's grave is empty.

Blazek stares at him.

MAN

(continuing)

There is no one buried there.

BLAZEK

How do you know?

MAN

(smiles)

Ten thousand dollars, senior.

(CONTINUED)

CONTINUED:

BLAZEK  
 (after a beat)  
 My brother was broke when he dieJ.  
 I don't have any money. Sorry.

MAN  
 (in Spanish)  
 You sonofabitch!

He draws a knife, he holds it toward Blazek.

BLAZEK  
 I'll make you eat it.

The Man hesitates, then puts the knife away suddenly and walks out of the bar.

EXT. RESTAURANT CASA LOMA - DAY

On the patio of a converted home -- on the Av. Las Gaviolas.

Blazek and Quintero, eating.

QUINTERO  
 It is a very difficult transaction,  
 an ex-hu-mation.  
 (he smiles)  
 Did I say it correct?

Blazek nods.

QUINTERO  
 (continuing)  
 Why do you wish this?

BLAZEK  
 For my own peace of mind.

QUINTERO  
 You have difficulty with peace in  
 your mind? Perhaps it is why you  
 are no longer, like me, a policeman.  
 (he smiles)  
 I have not the difficulty with the  
 peace in my mind.

He smiles.

BLAZEK  
 There's no police report. There  
 was no autopsy. There was a private  
 funeral. How do I even know he's  
 dead?

(CONTINUED)

CONTINUED:

QUINTERO  
Everyone knows he's dead.

BLAZEK  
Did you see his body?

QUINTERO  
Yes, of course.

Blazek says nothing.

QUINTERO  
(continuing)  
You do not believe me?  
(a beat)  
You can speak to me with honesty --  
how do you say --  
(he smiles)  
-- cop to cop.

BLAZEK  
Did you take any pictures?

QUINTERO  
We are not -- ghouls, my friend.  
We do not dishonor the dead.

Blazek says nothing.

QUINTERO  
(continuing; after  
a beat)  
If you wish this -- ex-hu-mation --  
it will be done.

BLAZEK  
Thank you.

QUINTERO  
I will assist you with the formal  
requests. We must sign many papers,  
use many pens. But we can do this  
transaction.

BLAZEK  
How long will it take?

QUINTERO  
Not long. Three years.

Blazek stares at him.

(CONTINUED)

CONTINUED:

QUINTERO  
(continuing; smiles)  
In Mazatlan, three years is not  
long.

EXT. RESTAURANT - DAY

He walks out.

The cab is waiting for him.

He gets in.

Sy says nothing -- then:

SY  
(smiles)  
Where to?

BLAZEK  
You want to make some money, amigo?

SY  
Nickels and dimes?

BLAZEK  
More than that.

Sy turns to him, grins.

EXT. CEMETERY - NIGHT

Pitch black. The hillside is deserted.

Blazek and Sy walk up the hillside with two young Mexicans.  
All four have shovels in their hands.

Sy looks around nervously.

SY  
(as they walk)  
You sure you want to do this?

Blazek says nothing.

They keep going up the hill.

They get to the grave.

Blazek, shovel in hand, looks at his brother's grave.

EXT. CEMETERY - NIGHT

They are digging up the grave.

Eerie. Silent. Pitch black.

They hit the casket.

They stop shoveling.

The two Mexicans whisper something to each other in Spanish.

They turn and walk down the hill.

Blazek looks after them.

BLAZEK  
Where are they going?

SY  
They don't like to open coffins.

Blazek gives him a look.

SY  
(continuing;  
smiles)  
They're uneducated.

Blazek jumps into Johnny's grave.

He pries Johnny's casket open with his shovel.

He stares at it a long beat.

We don't see what he sees.

Sy stands there, watching him.

Then he jumps into the grave.

He stares at Johnny's opened casket.

We don't see what he sees.

INT. BLAZEK'S HOTEL ROOM - MORNING

He is asleep.

He stirs.

He opens one eye and sees:

HIS POV

A gun aimed into his face.

He opens the other eye, sits up.

Two policemen have guns aimed at him.

INT. POLICE HEADQUARTERS - DAY

The two policemen lead him into Quintero's office.

He is handcuffed behind his back.

QUINTERO

(smiles)

Please. Sit down.

Blazek sits down uncomfortably.

Quintero makes no move to remove his handcuffs.

He waves the two policemen out.

QUINTERO

(continuing)

In Mazatlan, the disturbance of graves is a considerable offense.

Blazek says nothing.

QUINTERO

(continuing)

Tell me. Did you find what you were seeking?

BLAZEK

The coffin. It's empty.

QUINTERO

(after a beat)

Yes.

(he smiles)

Of course it is.

EXT. POTTER'S FIELD - DAY

In a rural area near the railroad station on the Calz G. Leyva.

Quintero, two policemen, and Blazek, still handcuffed.

They stand at the entrance to the potter's field -- a vast valley of unmarked graves.

QUINTERO

Do you know how many men are buried here? Perhaps ten thousand, perhaps twenty. In most cases, we do not even know their names.

(he smiles)

The poor here do not carry with them their many credit cards.

(CONTINUED)

CONTINUED:

Blazek says nothing.

QUINTERO

(continuing; evenly)

Your brother's body was confused with one of these. He is buried here. Somewhere.

BLAZEK

You expect me to believe that?

QUINTERO

(evenly)

It was a bureaucratic failing.

(a beat, he smiles)

What would you call it? A misfile? Misfiles are common in Mazatlan.

Blazek says nothing.

QUINTERO

(continuing)

I would like to prove this to you. Unfortunately it is not in my power to transact the ex-hu-mation of these bodies.

BLAZEK

No body, no death -- that's what I learned at the police academy.

Quintero looks at him.

QUINTERO

I could kill you. No one would find you.

They look at each other.

Then, finally, Quintero smiles.

QUINTERO

(continuing)

Your bag is at the airport. I will chauffeur you.

He nods to one of the men.

Blazek's handcuffs are taken off.

QUINTERO

(continuing)

I hope it did not hurt your hands.

INT. POLICE CAR - DAY

The two policemen are up front; Quintero and Blazek in the back.

The car races along a two-lane road toward the airport.

In a ditch off the side of the road Blazek sees a taxicab. It is badly wrecked.

It looks familiar to him.

He turns back to look at it.

Quintero follows his look.

QUINTERO

An accident. They drive too fast.  
An American taxi driver. Mr. Seymour  
Goldstein. It happened this morning.

A beat, then he looks at Blazek, smiles.

QUINTERO

(continuing)  
Perhaps you met him.

Blazek looks at him, says nothing.

The police car pulls up to the airport entrance. It stops.

QUINTERO

(continuing)  
My men will help you with your bag.  
You must hurry, my friend. You do  
not wish to miss your plane.

Blazek looks at him.

One of the cops opens the door for him.

He gets out.

Quintero watches from the back seat as the two policemen lead Blazek into the airport.

He sits there a moment and then the door of the car opens.

Sy Goldstein gets in. He wears a suit and tie.

SY

Thank you, amigo.

(CONTINUED)

CONTINUED:

QUINTERO  
(after a beat)  
Honesty has its demands.

SY  
Yes indeed.

He smiles.

EXT. L.A. INTERNATIONAL AIRPORT - NIGHT

Blazek's plane lands.

INT. RENT-A-CAR - NIGHT

He drives on the freeway.

His RADIO IS ON.

DISC JOCKEY (V.O.)  
Another scorcher in the basin  
tomorrow -- out at the beach  
right now, it's 83 degrees.  
Smog tomorrow, so wear your  
gas masks and oxygen tanks.

The DISC JOCKEY LAUGHS.

Blazek sees the sign marked "Hollywood Freeway." He turns,  
gets off at an exit ramp.

INT. RENT-A-CAR - NIGHT

He drives in heavy traffic on Hollywood Boulevard.

He looks at the zoo: Chicken hawks, hookers, cops, street  
people.

INT. RENT-A-CAR - LATER

On Sunset, as he crests a hill, he sees it:

A mammoth, brightly-lighted billboard.

The words: "One More Time."

It shows Johnny Blaze's sweat-drenched face.

INT. MOTEL ROOM - NIGHT

A cramped, tiny room -- a sleazy motel near the Strip.

He lies on the bed, a telephone to his ear.

He looks exhausted.

BLAZEK

(on the phone)

I'm okay. The kids alright?

(he listens)

No -- just tell 'em I called.

(a beat)

Mazatlan was fun.

INT. OUTER OFFICE - BEVERLY HILLS - DAY

He walks in.

He sees Johnny Blaze's framed album covers all over the walls.

RECEPTIONIST

Can I help you?

BLAZEK

I'm here to see Mr. Summers.

RECEPTIONIST

Do you have an appointment?

BLAZEK

He'll see me.

(CONTINUED)

INT. SUMMERS' OFFICE - DAY

He and SUMMERS shaking hands.

Ira Summers is in his late 30's. He wears jeans, a western shirt, cowboy boots.

SUMMERS

(grins)

I feel like I know you.  
What brings you to L.A.?

Blazek sits down.

BLAZEK

I just wanted to come out.

He looks at the wallful of framed photos of Johnny with Summers.

He sees a large poster of the movie -- "One More Time -- Johnny Blaze".

SUMMERS

(following his  
look)

Did you see it?

Blazek nods.

SUMMERS

(continuing)

It's grossed \$10 million in two weeks. The new album shipped platinum. He's hotter now than he ever was.

(he smiles)

Johnny would've liked that.

Blazek says nothing, then --

BLAZEK

I was down in Mazatlan.

SUMMERS

Oh yeah? Johnny loved it down there.  
That's why I buried him there.

BLAZEK

You didn't bury him there.

SUMMERS

(after a beat)

What do you mean?

(CONTINUED)

CONTINUED:

BLAZEK

You know what I mean.

A long beat.

Summers looks at him.

Then he hits the button on his intercom.

As he talks to his secretary, he keeps his eye on Blazek.

SUMMERS

Cancel my appointments.

INT. RESTAURANT - BEVERLY HILLS - DAY

They are eating lunch.

Their table is private. There is no one else around.

SUMMERS

Look. Johnny was a junkman. He tried to kick it. He couldn't. It was inevitable.

BLAZEK

I want to see his body.

SUMMERS

I don't know where his body is. It's out in that potter's field somewhere. Those goddamn idiots screwed it up. Everything always get screwed up in Mazatlan.

BLAZEK

Why keep it a secret?

SUMMERS

Are you kidding? Johnny scratched and clawed to get where he was. When the junk completely took over his life, he didn't sell like he used to. Concerts got canceled on us. The junk killed him. I'm not gonna let it kill his career. Dead rock and roll stars sell. They go platinum. I'm not gonna let people think he's still alive.

(CONTINUED)

CONTINUED:

BLAZEK  
 (after a beat,  
 bitterly)  
 You're gonna make a lot of money.

SUMMERS  
 So are you. You're in his will.

BLAZEK  
 I don't want it.

SUMMERS  
 Well I do, we worked too hard for  
 it.

BLAZEK  
 (after a beat)  
 Somebody was trying to kill him.

SUMMERS  
 That's crazy.

BLAZEK  
 Who was it?

SUMMERS  
 (after a long beat)  
 Somebody led you wrong, friend.

EXT. HOME IN THE HOLLYWOOD HILLS - DAY

Blazek knocks.

A GIRL comes to the door.

We hear one of Johnny Blaze's SONGS from inside the  
 house -- LOUD.

BLAZEK  
 I'm Nick Blazek. I'm here to see  
 Billy.

GIRL  
 Come on in.

INT. HOME - DAY

Billy Clayton, Johnny's bass guitarist, is sitting in  
 the living room, listening to one of Johnny's SONGS.  
 He is 24, long-haired, lean.

(CONTINUED)

CONTINUED:

He glances at Blazek when he comes in.

BILLY

(listening  
to song)

It's shit, man. Listen to it.  
When I first met the dude, he  
was so fast. He was better than  
Hendrix. He'd pick up a new  
riff -- five minutes, he owned  
it. It was his.

(a long beat)

I don't want to talk to you, man.

(a long beat)

We were startin' out -- in  
Detroit -- we were doin' forty  
minute sets -- six a night --

(he smiles)

playin' for the door.

(a beat)

We were makin' music.

(he looks at Blazek)

He turned it into shit.

EXT. HOME IN THE MALIBU HILLS - DAY

He stops the Rent-a-car in front of an expensive,  
woody home, looks at it.

EXT. HOUSE - DAY

He knocks on the door.

No answer.

He knocks again.

Keith Ellison answers the door. He is 26 -- heavy-set,  
curly-haired, Johnny's drummer. He looks a little  
stoned.

ELLISON

(looking at him)

Jesus -- you look like a cop.

BLAZEK

(smiles)

I am a cop.

INT. HOME - DAY

Tasteful, expensively furnished.

Blazek and Ellison, talking.

ELLISON

Last couple of years, I didn't hardly know him. I saw him on the road -- even there, he kept to himself. Lot of the time, he was sick.

BLAZEK

He was broke.  
(he looks around)  
You're not.

ELLISON

He pissed the money away. I didn't.

BLAZEK

I heard somebody was trying to kill him.

Ellison laughs.

ELLISON

You heard the album, right?  
They--re Try-y-y-i-i-n-g  
To K-i-i-i-l-l Me.

He imitates the sound of the grinding, slowed down tape.

He laughs again.

ELLISON

(continuing)

He loved playing with peoples' heads. There were a lot of little messages hidden in the albums. The Beatles did it, right? After that thing with the guitar, he figured it'd go over.

BLAZEK

What thing?

ELLISON

That Soldier Field gig. It was raining. It must've got wet.

(MORE)

(CONTINUED)

CONTINUED:

ELLISON (CONT'D)

He got a jolt. It even made the papers.

(he smiles)

I never did like outdoor gigs.

INT. RECORDING STUDIO - DAY

Jake Beaudry, 25, Johnny's sax man, playing back up at a recording session. Jake is big, bearded, a lumberjack.

EXT. RECORDING STUDIO - DAY

Jake comes out, sax in hand. He sees Blazek.

JAKE

(smiles slowly)

Big brother.

INT. TINY ROOM, RECORDING STUDIO - DAY

They sit in the tiny room.

Jake is cutting some coke; Blazek watches him.

JAKE

You want some of this?

Blazek shakes his head.

JAKE

(continuing;  
smiles)

It's not gonna hurt you.

He snorts the coke; Blazek watches him.

JAKE

(continuing)

So what do you want me to tell you? He was a star. He burned out.

He smiles; he feels the coke.

JAKE

(continuing)

First time I saw him play -- biker bar in Ann Arbor -- I knew.

(MORE)

(CONTINUED)

CONTINUED:

JAKE (CONT'D)

His music -- it wasn't just rock  
and roll -- it was the alley, the  
subway, the edge. It shot meth  
into your heart, ice into your  
spine. He made the music raw.  
He stripped it down to bone.

A long beat.

JAKE

(continuing)

But you know what, big brother?  
He was a baby. He was an  
innocent. He knew all about the  
street, but inside...

A beat.

BLAZEK

I heard somebody was trying to  
kill him.

JAKE

(looks at him,  
after a beat)

Yeah, that's true.

(a beat)

Somebody was. He was. Johnny'd  
been tryin' for a long time.

BLAZEK

(after a long beat)

Did you know Ace --

JAKE

The roadie?

(he smiles)

Ace scored his candy for Johnny.  
Him and Alvin.

BLAZEK

Who's Alvin?

JAKE

Johnny's bodyguard.

(he smiles)

Johnny's babysitter.

INT. PUNK ROCK CLUB - NIGHT

Blazek walks in wearing his sportcoat and tie.

(CONTINUED)

CONTINUED:

He looks at the punk rockers.

His face says: I am on Mars.

They eye him.

BLAZEK

(to one of them)

Is Alvin around?

VOICE

(behind him)

What you want, man?

He turns, sees a mountain of a BLACK MAN in his 30's.

They check each other out.

INT. CLUB - NIGHT

They are sitting, drinking.

Near them, on the dance floor, the punk rockers are going through their pogo act. A band screeches onstage.

Blazek has a hard time keeping his eyes off them.

BLAZEK

I'm curious about how he died.

ALVIN

He died. Everybody dies.

BLAZEK

You weren't down there.

ALVIN

I was down there the day before.

BLAZEK

Was he clean?

ALVIN

(smiles)

Was he ever clean?

BLAZEK

Why did he hire you?

ALVIN

Ira did. He needed somebody to take care of him. The cat was sick.

(CONTINUED)

CONTINUED:

BLAZEK

So you got his medicine for him.

ALVIN

(smiles)

Hey -- I ain't no doctor.

Blazek looks at him.

INT. APARTMENT HOUSE IN HOLLYWOOD - DAY

He rings the doorbell. A WOMAN in her late 20's answers it.

BLAZEK

I'm looking for Katie Donnelly.

WOMAN

She's not here.

BLAZEK

I'd like to talk to her.

WOMAN

She doesn't live here anymore.

(a beat)

About what?

BLAZEK

Johnny Blaze.

WOMAN

She doesn't want to talk to you.

BLAZEK

Can I leave my name and number?

(he smiles)

In case you hear from her.

WOMAN

(after a beat)

Suit yourself.

EXT. ONYX RECORDS, CENTURY CITY - DAY

It is a tall glass and chrome building.

Blazek stands, looks at it.

INT. ONYX RECORDS, RECEPTION AREA - DAY

He sits in the very plush reception area -- he has Rolling Stone in his hands. The cover shows Johnny Blaze. The headline: Red Hot.

SECRETARY

Mr. McCall will see you now.

INT. JIM McCALL'S OFFICE - DAY

The office is large, plush, tasteful.

Blazek walks in.

McCALL is in his 50's, impeccably groomed. He shakes hands with Blazek.

Blazek checks out the walls -- they are filled with gold records -- photos of McCall with rock stars -- with Johnny, with politicians, with President Nixon, with President Carter.

McCALL

(smiles)

It's good to meet you. I liked your brother.

He sees Blazek checking out the good records on the walls.

McCALL

(continuing)

Trophies. His new album's going to outsell all the others. You don't want to hear about rock and roll though, do you?

(he smiles)

Were you close to your brother?

BLAZEK

I used to be.

McCALL

His parents died a long time ago, didn't they?

BLAZEK

When he was 12.

McCALL

You raised him?

BLAZEK

I tried.

(CONTINUED)

CONTINUED:

McCall smiles.

McCALL

Well -- what are you doing out here?  
What can I do for you?

BLAZEK

How come he was broke when he died?

McCall -- a smile of recognition.

McCALL

I see.

(he smiles)

The estate.

(a beat,  
serious tone)

Some of the reasons are obvious.  
The drugs, the missed dates,  
the cancellations, back taxes.  
We signed him two years ago --  
he had a contract at Sunrise.  
He had to pay a lot of money  
to get out of it. It's the  
business, too. Blank cassettes,  
bootleggers, the economy. Years  
ago Pink Floyd sold 14 million  
albums, today we're lucky if we  
go platinum, a million units --  
maybe platinum and 750.

(a beat; he  
smiles again)

Don't worry, Blazek. He's going  
to make a lot of money now.  
There'll be enough for you.

BLAZEK

(after a long beat)

What if I told you he isn't buried  
down there?

McCALL

(evenly)

I'd say you're wrong.

(a pause)

If you told me something like that,  
I'd tell you to keep it to yourself.

BLAZEK

(after a long beat)

You don't give a fuck, do you,  
Mr. McCall?

(CONTINUED)

CONTINUED:

McCALL

(smiles)

I'm just trying to protect --  
his memory.

EXT. SUNRISE RECORDS - HOLLYWOOD - DAY

A small operation. It looks like nothing compared to  
Onyx Records.

INT. ART GERSON'S OFFICE - DAY

GERSON, the president of Sunrise Records, is in his  
40's. He's slightly pudgy, has long shoulder-length  
hair.

GERSON

Ira convinced me to go see this  
gig in the Valley. We made the  
deal right there --

(he smiles)

Johnny signed it in the john, an  
army of guys beatin' on the door  
to get in.

BLAZEK

Why did he switch to Onyx?

GERSON

Ira felt we weren't giving him support.  
It wasn't us -- it was Johnny. His  
first six singles -- all six were  
number one. Then he started to stale.

(a long beat)

It was the times, too. I used to  
love rock and roll. It reached me  
someplace nothing else ever has.

(a beat)

Then it turned into noise and smoke  
bombs. The Rock Machine.

(a long beat)

Onyx was perfect for him. They're  
very good at marketing the dead.

(he smiles)

I'm old-fashioned. I like living  
product.

EXT. HIS MOTEL - DAY

Blazek goes to the door of his room.

He sees the note there. He looks at it.

EXT. HOUSE IN MALIBU - DUSK

He walks to the house from his Rent-a-car.

He sees a YOUNG WOMAN down on the beach, sitting by an easel, painting.

EXT. BEACH - MALIBU - SUNSET

He walks up behind her. Katie Donnelly is in her mid-20's, very sexy, very attractive.

He watches her paint.

BLAZEK

It's pretty good.

She looks at him briefly, then turns back to her painting.

KATIE

(after a long beat)

You were never there. He needed you. You never answered his letters. You didn't even take his calls. He didn't have a brother.

BLAZEK

(after a long beat)

He does now.

She turns, looks at him.

KATIE

It's too late.

INT. HER LIVING ROOM - SUNSET

She stands at the bar; he sits.

KATIE

Do you want any carrot juice?

BLAZEK

I don't drink carrot juice.

KATIE

That's all I have.

She brings herself a glass of carrot juice, sits down.

(CONTINUED)

CONTINUED:

KATIE

(continuing)

Why did you want to see me?

BLAZEK

(after a beat)

I was down in Mazatlan. There was never any autopsy. The only person who saw the body was his manager.

She smiles, looks at him.

KATIE

You think he's alive?

Her smile says he's nuts.

BLAZEK

I don't know what I think.

KATIE

(smiles)

I heard a story last week -- a club on the Strip, the Hustle. He was in there. Some guy drove up in a white Rolls just like his. Strung-out just like him.

(she smiles)

Dead rock stars resurrect all the time.

(a long beat)

There are a lot of crazies out here. I used to know most of them.

BLAZEK

(after a long beat)

How long did you live with him?

KATIE

Two years. Off and on. Before he turned inside out.

BLAZEK

(after a long beat)

Did you love him?

KATIE

I slept with him. I held him. I traveled with him. I shot up with him. Yes, I loved him. Did you?

BLAZEK

I didn't shoot up with him.

(CONTINUED)

CONTINUED:

KATIE  
 (angry, but low)  
 What do you know about it?  
 What do you know about him?  
 You forgot him.

Blazek looks at her, then he gets up, walks away,  
 looks out the window.

BLAZEK  
 (after a long beat)  
 I didn't forget him.

KATIE  
 (after a beat)  
 I have.  
 (a beat)  
 It was a part of my life that's  
 dead. I'm healthy again.

A long beat.

KATIE  
 (continuing)  
 What do you want from me?

He looks at her.

BLAZEK  
 Nothing.

INT. HAMBURGER JOINT - THE STRIP - NIGHT

He sits at the counter, eating a cheeseburger, drinking  
 coffee.

At a booth near him he sees three young people.

He can't hear what they are saying, but watches them from  
 the corners of his eyes.

He sees money passed across the table.

Then he sees something handed across the table.

He turns, looks at them directly.

They get up quickly and bolt out of the place.

COUNTERMAN  
 More coffee?

(CONTINUED)

CONTINUED:

BLAZEK

This place is a sewer.

COUNTERMAN

(pouring coffee)

Anything you say, pal.

EXT. HAMBURGER JOINT - THE STRIP - NIGHT

He walks out into the hustling street scene.

He goes to his car.

As he is getting in, he sees, up ahead, a white Rolls.

INT. RENT-A-CAR - NIGHT

He sees the white Rolls slow down, cruise the Strip.

He starts the car up, pulls out.

He gets behind the white Rolls, which is slowly cruising the Strip.

He sees a figure in a cap inside the Rolls.

He passes the Rolls.

As he does, he looks:

He can't see much. The windows are tinted.

He sees a YOUNG MAN with long hair, shades, and a cap driving the Rolls. The young man looks like Johnny Blaze.

He stops, watches the Rolls in his rear view mirror.

It is as though he is stopping there, watching the Rolls, against his own will.

The Rolls passes him.

He hesitates.

Then he pulls out into traffic at a distance behind it.

He notices, in his rear view mirror, a car at a distance behind his own.

INT. RENT-A-CAR (LATER)

He is following the Rolls at a distance down Sunset.  
It makes a turn on a sidestreet, heads for the hills.

He makes the turn.

In his rear view mirror, he sees that a car behind him has also made the turn.

INT. RENT-A-CAR (LATER)

The Rolls turns into the driveway of a large house.

He stops on the street, watches the Rolls.

In his rear view mirror, he sees that a car behind him has stopped in the street at a distance.

EXT. DRIVEWAY - NIGHT

The figure steps out of the Rolls.

Blazek, out of the Rent-a-car on the street, yells to him.

BLAZEK

Hey!

The figure turns, stares at him -- his shades and cap on.

BLAZEK

(continuing;  
after a beat,  
hesitantly)

Johnny?

The figure runs for the front door.

Blazek runs after him.

INT. HOUSE - NIGHT

The figure gets in the front door, tries to slam it.

Blazek, behind him, forces it open.

The figure runs through the dark living room of the house, up the stairs.

(CONTINUED)

CONTINUED:

Blazek tackles him on the stairs.

He takes the sunglasses off him, yanks the cap off.

A wig comes off in his hands.

BLAZEK  
(in fury)  
Who the fuck are you?

MAN  
I'm Johnny Blaze.

Blazek slugs him viciously, then again.

MAN  
(crying)  
I didn't hurt nobody.  
(a beat;  
he cries)  
It didn't hurt nobody.

Blazek looks at him a long beat, then starts down the stairs toward the front door.

MAN  
(continuing;  
crying)  
Who the fuck are you?

On the wall near the front door, Blazek sees Johnny's album covers -- framed.

He walks out.

EXT. RENT-A-CAR - IN FRONT OF HOUSE

He gets into the Rent-a-car.

As he does, he sees a car at a distance down the street make a sudden U-turn and ROAR AWAY.

He sits in the car a moment.

INT. HIS HOTEL ROOM - MORNING

He is asleep. Someone is KNOCKING on his door.

The KNOCKING gets LOUDER.

(CONTINUED)

CONTINUED:

He crawls out of bed, opens the door.

Sy Goldstein, the cabbie from Mazatlan, stands there, wearing a suit, grinning.

SY  
Taxi, amigo?

BLAZEK  
(after a beat)  
I thought you were dead.

SY  
(smiles)  
Rock stars and FBI men have nine  
lives.

He takes his wallet out, flashes it at him.

Blazek looks at it.

SY  
(continuing;  
grins)  
I'll give you a ride downtown --  
no charge.

INT. SY'S CAR - DAY

Sy drives.

SY  
(smiles)  
You've been stirring the waters,  
amigo.

BLAZEK  
What were you doing down there?

SY  
(smiles)  
Getting nickels and dimes.  
(a beat)  
What'd you do to that turkey  
last night.

BLAZEK  
I took his wig off.

SY  
(smiles)  
There are guys like that all over  
the country. Johnny lives.  
(MORE)

(CONTINUED)

CONTINUED:

SY (CONT'D)  
 (a long beat)  
 Go back to Toledo, will you?

Blazek says nothing.

SY  
 (continuing)  
 What if I level with you?

BLAZEK  
 Try me.

SY  
 It's gonna hurt.

INT. DRESSING ROOM - BLACK AND WHITE FILM - NIGHT

The film is a bit blurred, the SOUND a bit MUFFLED.

Johnny Blaze sits in his dressing room, alone. He looks shaky, strung out.

The door opens -- Ira Summers walks in.

SUMMERS  
 Ten minutes.

Johnny sits there.

SUMMERS  
 (continuing)  
 You okay?

JOHNNY  
 No.

SUMMERS  
 Johnny -- we've got 20,000 people out there.

JOHNNY  
 (after a beat)  
 I'm cold.

SUMMERS  
 Don't do this.

JOHNNY  
 (emotionally)  
 I'm cold!

(CONTINUED)

CONTINUED:

Summers says nothing, looks at him.

JOHNNY  
(continuing)  
Give me.

SUMMERS  
Come on, Johnny.

JOHNNY  
(emotionally)  
Give me!

SUMMERS  
Jesus, Johnny.

JOHNNY  
(yelling)  
Give me!

A long beat, and then Summers takes something out of his pocket and throws it to him and walks out.

Johnny, alone in the dressing room, gets a needle, a spoon. He cooks the smack, shoots it up.

He sits there as it hits him.

He starts humming gradually, softly -- it is a soft rock song we have heard before.

The film runs out; the screen goes black.

INT. FBI SCREENING ROOM - DAY

Blazek and Sy sit there.

Blazek stares at the blank screen.

SY  
(after a long beat)  
Let's get outa here.

EXT. WESTWOOD - DAY

They walk around.

SY  
Let me tell you about the music  
business, amigo.  
(MORE)

(CONTINUED)

CONTINUED:

SY (CONT'D)

There are billions of dollars out there. More than in all other entertainment combined. More than in government budgets. A funny thing started happening. Some of the biggest names in this business started dying very young.

(he smiles)

And you know what? They made more money dead than when they were alive.

BLAZEK

Why were you watching Johnny?

SY

That's another funny thing about the music business. Guys start slipping. They don't sell that well. They go broke. And then they make new friends -- they switch to the right label -- and suddenly they come back.

BLAZEK

What are you talking about -- the mob?

SY

(smiles)

I read this book by J. Edgar Hoover. There is no mob.

(a beat,  
different tone)

Your brother made out an insurance policy two years before he died. His manager got three million dollars.

BLAZEK

(after a long beat)

How do you know he's dead?

SY

(evenly)

He's dead.

BLAZEK

(after a long beat)

Who killed him?

(CONTINUED)

CONTINUED:

SY

(after a beat)

Go back to Toledo, amigo.  
You don't belong in L.A.

EXT. KATIE'S HOUSE - MALIBU - THE BEACH - DAY

She is painting on the beach.

He walks up behind her.

BLAZEK

Did you know Summers?

KATIE

(continuing to paint)

Ira? Sure, I know Ira.

BLAZEK

How did he hook up with him?

KATIE

He was hustling around L.A. He didn't know anything about this business. Ira helped arrange him. He produced him. He built Johnny. Johnny trusted him.

(a beat)

He was the only brother Johnny had.

BLAZEK

(bitterly)

Is that why he left him a three million dollar insurance policy?

She turns around, looks at him.

KATIE

Are you jealous?

BLAZEK

Ira scored his shit for him.

Katie looks away.

KATIE

So what.

She looks back at him.

(CONTINUED)

CONTINUED:

KATIE  
(continuing)  
So did you.

He slaps her suddenly -- hard.

She turns her face away from him.

He stands there a long beat.

He wants to say something. He can't.

He walks away.

INT. SUMMERS' OFFICE - OUTER OFFICE - DAY

Blazek walks in.

He walks right by the Secretary.

Right into Ira Summers' office.

INT. SUMMERS' OFFICE

Summers is on the phone.

He sees Blazek, gets pissed, hangs up.

SUMMERS  
What the fuck is this?

BLAZEK  
(hard)  
Tell me about the insurance.

SUMMERS  
What insurance?

BLAZEK  
The three million dollars.

SUMMERS  
(after a long beat)  
I didn't get a penny of it.

BLAZEK  
(hard)  
Tell me!

Summers looks at him. A long beat.

(CONTINUED)

CONTINUED:

He opens a drawer.

He hands Blazek a contract.

Blazek looks at it.

SUMMERS

It was part of the deal.

INT. UNDERGROUND GARAGE - ONYX RECORDS - NIGHT

Jim McCall goes to his Mercedes.

BLAZEK

(behind him)

Tell me about the three million dollars.

McCALL

(startled)

Jesus Christ, man.

He sees the look on Blazek's face.

McCALL

(continuing)

There's nothing to tell. He could've ODed anytime. I knew that when I signed him. We fronted him a lot of money. I wanted to secure my investment.

BLAZEK

You put it in his manager's name.

McCALL

You're damn right I did. I didn't want the publicity if he ODed.

He starts getting into the car.

BLAZEK

Your investment paid off.

McCALL

(smiles)

They usually do.

He gets into the car, drives off.

INT. SUMMERS' HOUSE - NIGHT

In Bel Air -- very expensive -- a small mansion.

Summers walks in, puts the lights on.

He sees Blazek sitting in the darkness in the living room.

BLAZEK

The door was open.

SUMMERS

(after a beat)

It's never open. I've got a fifty thousand dollar alarm system.

BLAZEK

(looking at him)

Get a new one.

SUMMERS

(after a beat)

If you weren't his brother, I'd file a burglary charge.

BLAZEK

(looking at him)

Do it.

They look at each other a long moment.

SUMMERS

I loved the guy. So did you.

(a long beat)

You want to go out and get something to eat?

BLAZEK

(after a long beat)

I'll buy.

SUMMERS

(grins)

Done.

INT. KENTUCKY FRIED CHICKEN PLACE - NIGHT

They sit here, a bucket of chicken next to them, eating.

BLAZEK

Did you trust Onyx?

(CONTINUED)

CONTINUED:

SUMMERS

What do you mean?

BLAZEK

The insurance. Their connections.

SUMMERS

(after a beat,  
smiles)

We went to Onyx because we got ripped off at Sunrise. At Onyx we've got 30 points from the wholesale -- 30 percent of \$3.98 from each album sold. McCartney's got 33 -- that's top of the market. At Sunrise we had 19. We had a lot of hits at Sunrise, but we didn't make a lot of money. They did.

BLAZEK

Why would they give Johnny a good deal at Onyx? He wasn't hot anymore.

SUMMERS

Hey -- they saw his potential to come back. They made a dollars and cents decision. They're also too big to fuck with. The distributors can't cheat them. At Sunrise -- Christ -- the distributors paid off in 90 days. At Onyx it's thirty.

BLAZEK

How could you let him go broke?

SUMMERS

(after a beat)

He didn't care about money. He liked living high. We went out on tour, we had to gross \$55,000 a night to break even. The roadies, eight light guys, a prep man, five sound guys, renting our own jet, our own stews --

(he smiles)

The stews went out each day and bought all this shit -- caviar and frog legs and paté -- Johnny didn't even eat it, he liked having it around.

(MORE)

(CONTINUED)

CONTINUED:

SUMMERS (CONT'D)

(a beat)

And he was generous. Out of his 30 points, he gave me six, the guys in the band two each. Most rock stars just keep the band on salary.

BLAZEK

You made out okay, didn't you?

SUMMERS

I've got nothing to hide. I got the six points off wholesale -- I got 20 percent of everything he made, everything the band made.

BLAZEK

(thin smile)

You made out like a bandit.

SUMMERS

(after a beat)

You know how many nights I spent til six o'clock in the morning counting 16,000 ticket stubs from some hall like Cobo or the Spectrum or the Forum making sure they weren't cheating him?

(a long beat)

I'm not a bandit, man. I took care of him. I made sure he didn't get fucked. If he fucked himself, it's the one thing I couldn't stop. Nobody could.

(a beat, he looks at Blazek)

You couldn't, either.

BLAZEK

Who was trying to kill him?

SUMMERS

(eating a piece of chicken)

I love this stuff. I haven't been here in years. Sometimes I think the worst thing that happened to me was getting rich.

BLAZEK

Who was trying to kill him?

(CONTINUED)

CONTINUED:

SUMMERS

(after a long beat)

You didn't hear a word I said,  
did you?

INT. PUNK ROCK CLUB - NIGHT

Blazek walks into the club and sees Alvin, Johnny's  
former black bodyguard.

BLAZEK

Can we sit down?

ALVIN

I don't know nothin' from nothin'.

Blazek looks at him.

ALVIN

(continuing)

Take good care of yourself, man.

Blazek walks out.

INT. ALVIN'S APARTMENT - NIGHT

Alvin walks in.

As soon as he does, Blazek hits him in the face with  
the gun.

Alvin reels against the wall.

Blazek hits him again.

Alvin falls against the wall.

BLAZEK

Who was trying to kill him?

ALVIN

Nobody.

Blazek puts the gun to his face.

BLAZEK

What about Soldier's Field?

ALVIN

It was an accident.

(CONTINUED)

CONTINUED:

BLAZEK

(hard)  
Bullshit.

ALVIN

The wire was loose. It  
shorted.

BLAZEK

(hard)  
You're gonna tell me the truth.

ALVIN

It is the truth.

Blazek holds the gun to Alvin's face.

ALVIN

(continuing;  
after a beat)  
What are you gonna do -- shoot me?

Blazek takes a long look at him.

He takes the gun away from his bleeding face.

BLAZEK

(as he heads out)  
Get yourself some band aids.

EXT. STREET - ALVIN'S APARTMENT

He starts getting into his Rent-a-car.

VOICE

(behind him)  
Put 'em up. Real slow. Up  
against the car.

He does -- without turning back.

He is frisked.

His gun is taken from him.

He turns.

Sy Goldstein stands there with two other FBI agents.

Goldstein has the gun in his hand.

(CONTINUED)

CONTINUED:

SY  
You didn't take my advice, amigo.

BLAZEK  
I'm hard-headed.

SY  
(smiles)  
Me too.

He walks away with Blazek's gun, with the two other agents.

EXT. BEVERLY HILLS RESTAURANT - DAY

Summers stands there -- a valet brings his Rolls.

He sees Blazek sitting inside.

BLAZEK  
(smiles)  
I thought maybe you could give  
me a ride.

INT. SUMMERS' ROLLS - DAY

Summers drives.

Blazek sits next to him.

SUMMERS  
You're crazier than Johnny.

A long pause between them.

BLAZEK  
The FBI was watching him, did you  
know that?

Summers looks at him.

SUMMERS  
(after a long beat)  
I don't believe it.

BLAZEK  
They even got you on film.

SUMMERS  
I don't know what you're talking  
about.

(CONTINUED)

CONTINUED:

BLAZEK

(quietly)

You sonofabith.

(a beat)

You bought his heroin for him --  
was that part of your deal?

SUMMERS

(angry)

What is this? I don't have to  
take this.

A pause.

SUMMERS

(continuing)

I put a lot of energy into trying  
to clean him up.

BLAZEK

I saw the film. You handed it to  
him -- he shot up in his dressing  
room. They even got sound.

Summers drives -- a long beat -- he turns to him.

SUMMERS

Why tell me?

BLAZEK

(with an edge)

I loved the guy. So did you.

Summers takes a long look at him.

Then he turns away.

INT. MOTEL - AFTERNOON

He lies on the bed in the little room, smoking. It is  
hot.

His door is wide open.

Katie stands there.

He sees her.

BLAZEK

I'm sorry.

(CONTINUED)

CONTINUED:

KATIE  
What for?

BLAZEK  
You know what for.

KATIE  
(after a beat)  
You look like you could use a  
good meal.

He looks at her.

INT. HER HOUSE - MALIBU - NIGHT

They are sitting at the dinner table, eating.

KATIE  
The first time he got a billboard  
on the Strip, he got so excited --  
he got up on the roof of this  
building to get a better look at  
it.

BLAZEK  
(eating)  
This is good. Why go to all the  
trouble?

KATIE  
No trouble. I like to cook.  
(a beat)  
What was he like as a child?

BLAZEK  
He was just a kid. He had a paper  
route. He put his money away, bought  
this beat up old guitar. I'd wake  
him up in the morning -- he had it  
in bed, curled up around it.

He smiles.

KATIE  
What were you like?

BLAZEK  
(after a beat)  
I don't know, I always worked hard  
I guess.

(CONTINUED)

CONTINUED:

KATIE

Did you always want to be a cop?

BLAZEK

My old man was a cop -- walked the beat for 20 years. He was out there -- he was content. He was a simple guy. Like me.

KATIE

Not like Johnny.

BLAZEK

(after a beat)

Not like Johnny.

A pause between them -- they have finished eating.

KATIE

Sometimes, when he and I were in bed, and he'd talk about you, it was like the three of us were in bed together.

He looks at her, says nothing -- a pause between them.

KATIE

(continuing)

Do you want to go to bed with me?

BLAZEK

(after a beat)

What about him?

KATIE

He's dead.

He looks at her, nods slowly.

INT. HER BEDROOM - NIGHT

They make love.

Their love-making is hesitant, but intense.

INT. HER BEDROOM (LATER)

He is lying in bed, smoking -- she is huddled against him.

(CONTINUED)

CONTINUED:

BLAZEK  
Why did we do that?

KATIE  
Because we wanted to.

He says nothing; she smiles.

KATIE  
(continuing)  
How was I?

BLAZEK  
Fine.

KATIE  
I couldn't tell.

BLAZEK  
I don't talk enough. My wife  
used to tell me that.

KATIE  
Do you have children?

BLAZEK  
Yeah.

KATIE  
Are you close to them?

BLAZEK  
I try to be.

He stubs his cigarette out, gets out of the bed,  
starts dressing.

KATIE  
You don't have to go.

BLAZEK  
(after a beat)  
I haven't been with anybody for  
a long time.

He turns, looks at her.

BLAZEK  
(continuing)  
I have to get used to it.

(CONTINUED)

CONTINUED:

KATIE  
(after a beat)  
Why did you cut him off?

BLAZEK  
(after a long beat)  
His grave is empty. He isn't  
buried down there.

KATIE  
(after a long beat)  
Why did you tell me that?

BLAZEK  
I don't know.

KATIE  
Let him go.

EXT. HIS MOTEL ROOM - NIGHT

He walks in.

He puts the light on.

Sy Goldstein is there.

SY  
(after a beat,  
evenly)  
There's a body you want  
to see.

Blazek looks at him. He seems frozen in his tracks.

Sy gets up.

SY  
(continuing)  
Let's go.

INT. ALVIN'S APARTMENT - NIGHT

We see Alvin lying on the floor of his apartment in a  
pool of blood.

Blazek stands there with Sy and other policemen.

(CONTINUED)

CONTINUED:

SY

You know what? It was a burglary.

Blazek gives him a disbelieving look.

SY

(continuing;  
after a beat)

He was a snitch. Minus two  
for our side.

BLAZEK

Who was one?

SY

(smiles)

The roadie.

INT. SY'S CAR - NIGHT

Sy drives.

SY

You told Summers, didn't you?

BLAZEK

What did I tell him?

SY

That we were on the case.

BLAZEK

Why would I tell him that?

SY

Because you want to push it to the  
edge -- you don't care how it falls,  
you just want it to fall.

A pause; Blazek says nothing.

BLAZEK

What about the roadie?

SY

What about him?

BLAZEK

He was working for you.

(CONTINUED)

CONTINUED:

A long beat, Sy says nothing.

BLAZEK  
(continuing)  
You want me here, don't you?

SY  
(smiles)  
Why would I want you here?

BLAZEK  
Because I'm pushing it to the edge.

A long beat, Sy says nothing.

BLAZEK  
(continuing)  
You sent him out to see me.  
You knew I'd come. You're  
the reason I'm here.

SY  
(smiles)  
Johnny's the reason you're here.

BLAZEK  
You're using me.  
(a beat)  
I'm just a pawn.

SY  
(seriously)  
This isn't a game, amigo. These  
guys have clout all the way to the  
top. Everybody kisses their ass.  
Do you know the kind of money  
politicians make from a benefit  
rock concert? You don't know  
anything about this kind of power.

Blazek says nothing; Sy drives.

BLAZEK  
(after a beat)  
Drop me here.

Sy stops.

EXT. THE STRIP - NIGHT

Blazek gets out of the car, walks away.

INT. CAR - NIGHT

Sy watches him a long beat as he blends into the street scene on the Strip.

INT. HAMBURGER JOINT - NIGHT

It is the same one we saw him in before.

It is late; no one else is in the place.

He sits at the counter sipping coffee.

The Counterman is cleaning up.

TWO YOUNG MEN come in, dressed casually.

One of them immediately draws a gun.

He points it at the Counterman.

YOUNG MAN

Let's have it!

COUNTERMAN

You got it, you got it. No trouble.

The Counterman empties the cash register.

Blazek watches, motionless.

The Gunman suddenly FIRES at the Counterman, hits him in the neck.

Blazek leaps up.

The Gunman looks at him, smiles.

We see the fear and the fury in Blazek's eyes.

And then the ROAR of the gun being fired at him.

He goes down.

The Gunman FIRES at him again.

The impact of the bullet twists Blazek's body.

INT. AMBULANCE - NIGHT

As it SCREAMS through the streets.

Paramedics work on him.

He is unconscious.

INT. EMERGENCY ROOM - HIS POV - NIGHT

He gradually focuses.

He sees DOCTORS and NURSES.

DOCTOR

You were shot in the shoulder  
and the arm. You need surgery.  
You're going to be all right.

INT. HOSPITAL - NIGHT

Sy Goldstein watches through a surgery room window as  
Doctors work on him.

SY

(to two other  
agents)

I want this place sealed off.  
I want two guys outside his room.

INT. HIS HOSPITAL ROOM - NIGHT

He lies on the bed in his room, his eyes closed.

Sy Goldstein sits there with him.

Blazek opens his eyes.

SY

The other guy is dead.

BLAZEK

They didn't want him.

SY

It was a holdup.

(CONTINUED)

CONTINUED:

BLAZEK

They wanted me.

SY

(evenly)

You're one brilliant sonofabitch,  
amigo.

Blazek closes his eyes.

INT. HOSPITAL ROOM - DAY

A Nurse comes in; he is awake, lying on the bed.

NURSE

How do you feel this morning?

BLAZAK

(evenly)

Wonderful.

NURSE

(tidying up)

You have a visitor.

Katie comes in the door, stands there, looking at him.  
The Nurse leaves.

KATIE

I hate hospitals.

BLAZEK

Me too.

KATIE

(smiles)

Maybe you should have gone back to  
Toledo.

BLAZEK

We've got holdups in Toledo.

KATIE

(seriously)

Maybe you should go back when you  
get out of here.

(CONTINUED)

CONTINUED:

BLAZEK

(smiles)

You ever been to Toledo?  
You wouldn't want to go to Toledo.

KATIE

(seriously)

You're not being very smart.

BLAZEK

I've never been very smart.

KATIE

It must run in the family.

He smiles, reaches out, holds her hand.

BLAZEK

(after a beat)

Why do you want me to go back to  
Toledo?

KATIE

(after a beat)

I like you.

BLAZEK

(looks at her)

That's a helluva reason.

She smiles, looks at him.

INT. HOSPITAL ROOM - NIGHT

The room is dark.

He lies in bed, smoking.

The TELEPHONE RINGS.

He picks it up.

BLAZEK

Hello?

Nothing is said.

BLAZEK

(continuing)

Hello?

MAN'S VOICE

You all right?

(CONTINUED)

CONTINUED:

BLAZEK  
(after a beat)  
Who is this?

MAN'S VOICE  
(after a long beat)  
Nickie --

We hear the CLICK.

Blazek holds the phone.

He looks shaken.

INT. HOSPITAL ROOM - DAY

Blazek sits at the edge of his bed -- he has a chair in his left hand. He is lifting it, putting it down, lifting it, putting it down. He looks in great pain. His arm and shoulder are bandaged.

Sy Goldstein comes in.

He stands there, watching him with the chair.

SY  
What the hell are you doing?

BLAZEK  
(lifting the chair)  
Exercises.

SY  
You're gonna rip your stitches.

Blazek puts the chair down.

He puts his left hand out to Sy.

BLAZEK  
It's gettin' stronger.

Sy reaches for the hand to feel his grip.

Blazek sucker punches him with the left hand, hits him on the chin.

Sy staggers back, holds his chin.

BLAZEK  
(smiles)  
See?

INT. HOSPITAL - NIGHT

The room is dark. He lies on the bed.

The TELEPHONE RINGS.

He looks at it.

It RINGS AGAIN.

He lets it RING TWICE MORE, then picks it up.

BLAZEK

Hello.

MAN'S VOICE

They're gonna kill you, Nickie.

BLAZEK

Who is this?

MAN'S VOICE

Go away, Nickie.

We hear the CLICK.

Blazek hangs the phone up slowly.

INT. HOSPITAL ROOM - DAY

He is putting his clothes on -- putting the shirt painfully over the bandaged arm and shoulder.

A Nurse comes in, looks at him pop-eyed, runs out.

He continues dressing.

The Doctor who performed his surgery comes in.

DOCTOR

I can't release you!

BLAZEK

I'm releasing myself.

DOCTOR

You can't!

BLAZEK

(smiles)

Bet me.

EXT. HIS MOTEL ROOM - DAY

He is going into the room.

A burly man stands behind him.

Blazek looks at him.

MAN

Can you come with me, please?

Blazek looks at him, sees the limo parked nearby.

He goes with the man to the limo.

The man opens the door for him.

Jim McCall of Onyx Records sits there.

INT. LIMO - DAY

He gets in.

McCALL

(after a beat)

How's the shoulder?

BLAZEK

Terrific.

McCALL

(after a beat)

You were lucky. You could've been killed.

Blazek looks at him.

BLAZEK

Who'd try to kill me?

McCALL

(after a long beat)

I don't believe in beating around the bush.

(a beat)

I'll give you a hundred thousand dollars. Forget the whole thing.

BLAZEK

(smiles)

Forget what?

McCALL

Do you want more?

(CONTINUED)

CONTINUED:

BLAZEK

What do you want me to forget?

McCALL

Your presence is contrary to my business interests.

BLAZEK

Why don't you explain it to me?

McCALL

I want you out of the way.

BLAZEK

Why?

McCALL

(slight smile)

Because you ask too many questions.

BLAZEK

Well -- I'll tell you.

(a beat)

You can't pay me off. You're gonna have to figure out something else.

He gets out of the car.

---

EXT. KATIE'S HOUSE - MALIBU - DAY

He rings her doorbell. No answer.

He walks around the house to the beach, sees no one.

Then he walks up to a back door, finds it open.

He walks in.

BLAZEK

Katie?

INT. HER HOUSE - DAY

He walks to her bar, sees nothing there but carrot juice. He pours himself a glass, drinks some of it, puts it down quickly.

He sort of wanders around the living room, goes to her bookshelf -- mostly art books.

(CONTINUED)

CONTINUED:

He sees a stack of video cassettes. One of them is marked "Johnny." He hesitates, then takes it out.

He takes it to a cassette machine, puts it in, hits the play button.

He sits down, waits.

The screen is dark and then, suddenly, he sees, in vivid color --

Johnny and Katie, making love.

He sits there, staring at it.

He watches them.

They make love passionately, with no holds barred.

He suddenly shuts it off with the remote device, sits there.

KATIE

(behind him; bitterly)

Did you get off on that?

BLAZEK

(after a long beat)

You must have quite a collection.

She says nothing -- he finally turns back to look at her.

He sees that she is crying.

He goes to her, puts his arms around her.

KATIE

It was his idea.

He holds her.

INT. HER BEDROOM - NIGHT

He makes love to her with an intensity he didn't have before.

She seems hesitant.

He pushes her.

Is he trying to compete with his brother?

INT. HER BEDROOM - NIGHT

Afterwards -- he smokes -- he holds her.

She feels his bandages.

KATIE

Does it hurt?

BLAZEK

Yes.

(he smiles)

No.

KATIE

What happened between you?

BLAZEK

Didn't he tell you?

KATIE

He started to once.

A pause. Blazek says nothing. It looks like he is going to say nothing -- and then --

BLAZEK

(haltingly)

He was 19. He'd dropped out of school. He was living in this fleabag, playing in a band.

(a long beat)

One day I saw the tracks on his arms.

(a long beat)

I'd just joined the force. I tried to help him. He kicked it, then... he was doing it again.

(a long beat)

I didn't want him looking for it on the street.

A pause.

KATIE

So you scored it for him.

BLAZEK

(after a beat)

I stole it from the property room.

(a long beat)

I couldn't take it. I went up there. I took him home. I took him cold. I was with him for a week.

(MORE)

(CONTINUED)

CONTINUED:

BLAZEK (CONT'D)  
(a long beat)  
I handcuffed him to the bed.

A long pause.

KATIE  
Don't tell me anymore.

BLAZEK  
When he started doing it again, I...

A pause.

BLAZEK  
(continuing)  
I hit him.

KATIE  
Don't.

BLAZEK  
I couldn't... stop... hitting him.

KATIE  
Please don't.

BLAZEK  
I broke his nose.

KATIE  
(emotionally)  
Nick --

BLAZEK  
I broke his shoulder.

KATIE  
(emotionally)  
Please --

BLAZEK  
He hurt his eye.

KATIE  
(near hysteria)  
Stop it. Please stop.

BLAZEK  
(after a long beat)  
He went to Detroit.  
(MORE)

(CONTINUED)

CONTINUED:

BLAZEK (CONT'D)

(a beat)

He came out here.

(a long beat)

I cared too much.

A pause; she is crying.

BLAZEK

(continuing)

I won't ever care that much again.

She holds him.

INT. HER BEDROOM - MORNING

He wakes up gradually. He looks around, sees her in bed, watching him, wide awake.

BLAZEK

Good morning.

KATIE

(after a beat)

You sleep like a bear.

BLAZEK

How do bears sleep?

KATIE

Very loudly.

He grins.

KATIE

(continuing)

You wake up like a bear, too.

BLAZEK

How do bears wake up?

KATIE

Very gradually.

She kisses him. She smiles.

KATIE

(continuing)

I like to wake up very gradually,  
too.

She gets on top of him.

He kisses her.

EXT. BEACH, MALIBU - DAY

She sits, painting. He sits next to her.

He looks around, at her house, at the other houses.

BLAZEK

This must cost a lot of money.

KATIE

I rent the place. I worked for it.

BLAZEK

What did you do?

KATIE

I slept with rock and roll stars.  
Professionally.

(a beat)

Isn't that what you think?

BLAZEK

No.

(a beat)

I don't think that.

She turns from the painting, looks at him.

KATIE

Really?

BLAZEK

(looking at her)

Really.

She turns away from him to the painting.

KATIE

(after a beat)

Sometimes you surprise me.

BLAZEK

(after a long beat)

I thought that at first. Not  
anymore.

KATIE

What changed your mind?

BLAZEK

You're not good enough.

She turns back to him, sees him smiling.

(CONTINUED)

CONTINUED:

She smiles slowly.

KATIE

Yes I am.

EXT. BEACH - AFTERNOON

They sit at the edge of the water, watching the setting sun.

KATIE

I was working for a record company.  
I did A & R. I had to make our  
clients happy.

BLAZEK

Johnny was a client, so you made  
him happy.

KATIE

He wasn't a client. I worked for  
another label.

(a beat)

Yeah, I made Johnny happy.

A pause .

BLAZEK

How did you meet him?

KATIE

I had a friend. Who had a friend.  
Who had a friend.

(a long beat)

I loved his music.

(a beat)

I still do.

BLAZEK

But not Johnny.

KATIE

(after a beat)

Not anymore.

(a long beat)

For a long time after we broke up,  
I used to wake up in the morning  
and I'd feel -- I don't know --  
off balance.

(a beat)

Do you know that feeling?

BLAZEK

Yeah.

(CONTINUED)

CONTINUED:

She looks at him.

KATIE  
Do you?

BLAZEK  
(looking at her)  
Yeah.

He turns away from her -- a long beat.

BLAZEK  
(continuing)  
Do you still feel off balance?

KATIE  
Sometimes.  
(a long beat)  
This morning I didn't.

She looks at him.

INT. HER BATHROOM - NIGHT

He is changing the dressing on his stitches.

She comes in, watches him.

KATIE  
I'll help you.

BLAZEK  
I don't need any help.

KATIE  
Yes you do.

She starts changing the dressing.

KATIE  
(continuing)  
What was it like -- getting shot?

BLAZEK  
(after a beat)  
It hurt.

KATIE  
Did you ever shoot anyone?

BLAZEK  
Yeah.

(CONTINUED)

CONTINUED:

KATIE

Really? Who?

BLAZEK

(after a beat)

Some guy who was trying to hold up  
a store.

KATIE

Did it hurt to shoot him?

BLAZEK

No.

(a beat)

It should've.

(a beat)

It didn't.

(a beat)

It was easy.

She finishes the dressing, looks at him.

INT. HER BEDROOM - NIGHT

They are in each other's arms.

KATIE

I like holding you.

Blazek says nothing.

KATIE

(continuing)

Did you love your wife?

BLAZEK

Yes.

KATIE

What happened?

BLAZEK

(after a long beat)

I don't know.

(a beat)

Who knows what happens?

A pause between them.

BLAZEK

(continuing)

What are you going to do?

(CONTINUED)

CONTINUED:

KATIE  
(after a beat)  
I'm going to fall asleep.  
(she smiles)  
Very gradually.

BLAZEK  
You can't just sit in the sun and  
paint.

KATIE  
Yes I can.  
(a beat)  
When I feel strong enough, I'll  
go back to some record company.

BLAZEK  
And do what? Make your clients  
happy?

KATIE  
Do you care?

BLAZEK  
(after a beat)  
Yeah.

He turns to her.

BLAZEK  
(continuing)  
I care a lot.

KATIE  
Don't.

BLAZEK  
Why not?

KATIE  
Because you don't want to make the  
same mistake.

BLAZEK  
(after a long beat)  
Johnny called me.

KATIE  
He's dead, Nick.

BLAZEK  
I'm going to find him.

(CONTINUED)

CONTINUED:

KATIE

It's just your guilt. It's just  
your goddamn guilt.

BLAZEK

I'm going to find him.

KATIE

(after a long beat)

Hold me. Just hold me.

He holds her.

EXT. KEITH ELLISON'S HOUSE - DAY

He knocks on the door.

Ellison, Johnny's drummer, comes out.

ELLISON

Hey -- I read about you in the  
paper, man. You got shot, right?

BLAZEK

Right. When did you record the  
album?

ELLISON

What album?

BLAZEK

The new one.

ELLISON

Off and on, year or so before he  
died.

BLAZEK

How many songs did you record?

ELLISON

A lot of 'em. A lot of 'em, man.  
Johnny was doing crystal. He had  
jets on. I'm gonna be makin'  
money for a long time.

BLAZEK

(after a beat)

Good for you.

EXT. ELLISON'S HOUSE - DAY

Blazek goes back to his car.

Sy Goldstein stands there.

SY

(smiles)

Did McCall try to pay you off?

BLAZEK

I'd like my gun back.

SY

Civilians can't walk around with  
police specials.

(he smiles)

What did he offer you, a hundred  
thou?

BLAZEK

Why don't you get off my back?

SY

(smiles)

You ought to hold out for half a  
million.

BLAZEK

What are you -- my agent?

SY

I want ten percent.

BLAZEK

Johnny called me.

SY

(casually)

Oh yeah? What did he say?

BLAZEK

He said they were going to kill me.

SY

(casually)

He ought to know. They killed him.

BLAZEK

Who killed him?

SY

(smiles)

How could anybody have killed him  
if he called you?

(MORE)

(CONTINUED)

CONTINUED:

SY (CONT'D)

(a beat)  
When was the last time you'd  
talked to him?

BLAZEK

Eight years ago.

SY

(smiles)  
And you recognized his voice,  
right?

Blazek says nothing, looks at him.

SY

(continuing; after  
a long beat)  
She must be a terrific fuck.

Blazek looks like he is going to hit him.

SY

(continuing)  
Take it easy, amigo.

He hands him a large envelope, walks away.

Blazek looks at it.

His gun is inside.

EXT. PARKING LOT NEAR BEACH - DAY

*His rent-a-car drives into the lot. Blazek gets out.*

He sees Ira Summers' Rolls. He walks over to it, gets in.

INT. ROLLS - DAY

BLAZEK

I'll make a deal. I just want to  
see him, and then I'll go.

SUMMERS

What are you talking about?

BLAZEK

(hard; emotionally)  
Listen to me!

(MORE)

(CONTINUED)

CONTINUED:

BLAZEK (CONT'D)

(a beat; calmer tone)

I don't want you to say anything.  
Just tell him to call me.

SUMMERS

You're sick, man --

BLAZEK

(loud; emotionally)

Listen to me! Just tell him to  
call me and I'll get out of the  
way. Just say that to me -- 'I'll  
tell him to call you.'

Summers looks at him like he's nuts, then looks away.

BLAZEK

(continuing)

Say it. 'I'll tell him to call  
you.'

Summers says nothing.

BLAZEK

(continuing; loud)

Say it!

SUMMERS

(after a long beat;  
shrugs)

I'll tell him to call you.

BLAZEK

Thank you.

SUMMERS

(smiles)

Where should he call you? I hear  
you're out in Malibu.

BLAZEK

(looking at him)

At the motel.

SUMMERS

(after a beat; smiles)

Done.

INT. MOTEL - NIGHT

He lies on the bed.

(CONTINUED)

CONTINUED:

The TV is ON: a GAME SHOW.

He stares at the set hollowly.

INT. MOTEL ROOM - NIGHT

He lies on the bed.

The TV is ON: The CARSON SHOW, LAUGHTER.

He stares at the set hollowly.

He looks at the phone.

BLAZEK  
(to the phone)  
Ring!

He looks back at the set and then it RINGS suddenly,  
loudly.

He grabs it.

BLAZEK  
(continuing)  
Hello?  
(a beat)  
Daddy's fine, Joey. I've been  
real busy.  
(a beat)  
You guys have to work too, don't  
you?  
(a beat)  
Well, you've got homework, right?

INT. MOTEL ROOM - NIGHT

He lies on the bed.

The TV is on: the station has gone off the air.

He stares at the static and the electrical snow.

INT. MOTEL ROOM - MORNING

He lies on the bed.

The TV set is ON: the TODAY SHOW.

He gets up suddenly.

He goes to the bathroom, goes into the shower, puts it on.

INT. MOTEL ROOM - MORNING

Dressed, showered, he opens his door.

He sees the envelope stuck under the door.

He opens it, reads the note.

We can't see what it says.

INT. RENT-A-CAR - MORNING

He drives.

He looks into his rear view mirror.

He sees a car following him at a distance.

He makes a sudden turn onto a side street.

The car turns with him.

He smiles.

He turns into an alley.

He stops the car in the alley suddenly.

He gets out quickly, hunches behind parked cars.

The car following him turns into the alley. It approaches his car.

It stops.

He jumps out from behind the parked car, gun in hand, aims it at the TWO MEN.

BLAZEK

Out!

The Two Men -- well-dressed young men -- look at him.

They get out of the car.

BLAZEK

Strip!

ONE OF THE MEN

What?

BLAZEK

Get your clothes off!

(CONTINUED)

CONTINUED:

                                  ONE OF THE MEN  
                                   You're making a mistake.

He hands Blazek his wallet. Blazek looks at it.

It says: FBI.

                                  BLAZEK  
                                   Strip!

The Men start to take their clothes off.

INT. FBI CAR - DAY

Blazek sits in the car, gun aimed at the Two Men, who have finished taking their clothes off.

                                  BLAZEK  
                                   Walk!

They hesitate, then start walking stark naked down the alley.

Blazek grins.

He puts the car into reverse.

He SCREECHES out of the alley.

EXT. KATIE'S HOUSE - MALIBU

He knocks on her door. She opens it, looks at him.

                                  KATIE  
                                   I missed you this morning.

                                  BLAZEK  
                                   (after a beat)  
                                   I know where he is.

She looks at him, says nothing.

                                  BLAZEK  
                                   (continuing;  
                                   emotionally)  
                                   I know where he is!

                                  KATIE  
                                   (after a beat)  
                                   Nick, please --

(CONTINUED)

CONTINUED:

BLAZEK

Are you afraid to see him -- is that what it is? You want him dead.

KATIE

You're going to get hurt -- I don't want you to get hurt.

(a beat)

It's some sort of cruel joke.

BLAZEK

Come with me.

KATIE

No.

BLAZEK

I just want you with me.

KATIE

You're not going to find anything --

(a beat)

Don't you understand?

BLAZEK

Please.

She says nothing.

BLAZEK

(continuing)

Please.

He holds her.

INT. AIRPORT TERMINAL - SAN FRANCISCO - DAY

They walk together toward the baggage area.

INT. RENT-A-CAR - SAN FRANCISCO - DAY

He drives; she sits next to him.

On the freeway, they see the sign:

San Francisco, 12 -- Santa Cruz, 34.

He turns toward Santa Cruz.

INT. RENT-A-CAR - DAY

He drives on a wooded, two-lane Santa Cruz mountain road.  
He slows, looks for a side road.

KATIE

That's it.

He sees the dirt road, single-lane, and turns.

EXT. DIRT ROAD - DAY

As they slowly drive down the dirt road...

Blazek sees the hiking trail.

BLAZEK

There it is.

He stops the car, shuts off the motor. They sit there a moment.

KATIE

(after a beat)

Let's go back.

BLAZEK

Why?

KATIE

I don't know.

(a beat)

I'm scared, Nick.

BLAZEK

(after a beat)

We'll be all right.

(he kisses her  
briefly)

I promise.

He smiles.

EXT. CAR - DAY

He opens the trunk.

BLAZEK

(smiles)

Don't you like to hike?

He takes hiking boots out and a knapsack.

(CONTINUED)

CONTINUED:

Then he opens his suitcase, takes his gun out of it.

BLAZEK

(continuing; smiles)  
How about picnics? You like  
picnics?

She watches as he puts the gun into his knapsack.

KATIE

Some picnic.

EXT. HIKING TRAIL - DAY

They hike down the wooded trail.

No one else is around.

Thick woods everywhere.

And then, suddenly, very loud, they hear the ROAR OF A  
HELICOPTER VERY LOW.

He grabs her, pulls her behind a tree. They duck behind  
the tree.

They catch a glimpse of the chopper as it flies above them.

She looks at him.

BLAZEK

I don't know.

She looks scared.

EXT. HIKING TRAIL - DUSK

They see, through the trees, a small cabin.

It is set in a clearing between two towering tree lines.

They look at each other a moment, then start hiking toward  
the cabin.

EXT. CLEARING - DUSK

They walk carefully, quietly up to the cabin.

He listens, hears nothing.

(CONTINUED)

CONTINUED:

They stand there a moment in the overwhelming, pristine silence of the woods.

He takes the gun out of his knapsack.

He pushes her against the wall of the cabin -- motions that she should stand there.

Gun in hand, he opens the cabin door carefully.

INT. CABIN - DUSK

He steps inside carefully, gun in hand.

No one is inside the small, one-room cabin.

It is bare -- a sleeping bag against the wall, some books, very few other things.

He turns to a wall, sees something.

He freezes.

EXT. CABIN - DUSK

Katie is pressed against the wall of the cabin. She hears nothing.

KATIE

Nick?

No response.

She moves to the door hesitantly, carefully.

She sees Blazek standing inside, gun in his hand, next to the wall, staring at something.

INT. CABIN - DUSK

She goes into the cabin.

He just stands there rigidly.

KATIE

Nick?

He doesn't turn.

(CONTINUED)

CONTINUED:

She goes closer to him, right behind him, and then she sees what he is staring at.

Two photos, pinned to the wall.

One of them shows Katie.

The other, old and faded, shows Blazek with his arm around a young Johnny.

KATIE  
(continuing; after  
a long beat; softly)

No.

He looks at her. She is staring at the photos.

KATIE  
(continuing;  
emotionally)

No!

He holds her.

KATIE  
(continuing; staring  
at photos; softly)  
I don't want to do this.  
(a beat; softer)  
I don't want to do this.

INT. CABIN - NIGHT

He sits in the pitch-black, against a wall. We don't see Katie.

He hears a NOISE outside. He listens.

FOOTSTEPS. APPROACHING. LOUDER. Louder.

The cabin door swings open and in the pitch-black he sees:  
A man, wearing a hooded sweatshirt, his back to him.

BLAZEK  
Hello, Johnny.

The hooded figure freezes, his back to Blazek.

A long beat, and then slowly, the figure turns.

We see Johnny Blaze -- bearded, heavier, his hair longer.

(CONTINUED)

CONTINUED:

A beat -- they stare at each other, and then Blazek leaps up, runs to him.

He throws his arms around him. He holds him.

BLAZEK

(continuing;  
emotionally)

Johnny -- Jesus, Johnny.

Johnny's face is expressionless as Blazek holds him.

And then he starts quietly to cry.

Blazek holds him -- crying now, too.

BLAZEK

(continuing;  
emotionally)

Johnny, Johnny.

A long beat -- as they hug each other --

And then they step back, looking at each other, the tears on their faces, and --

Johnny pulls the sleeves of the sweatshirt up and shows him his arms -- his clean, trackless arms.

And Blazek, choked up, hugs him again, and holds him for a long, intense moment.

KATIE'S VOICE

(behind them)

Johnny.

He turns, sees her.

JOHNNY

Katie, Katie --

He puts his arms around her, holds her close to him, crying again.

JOHNNY

(continuing)

I've missed you, Katie. I've missed you.

He holds her, his face pressed against hers.

(CONTINUED)



CONTINUED:

JOHNNY  
 (smiles at her)  
 You don't know how to cook jackshit,  
 Katie.

BLAZEK  
 (clumsily)  
 How did you catch him?

JOHNNY  
 (smiles)  
 I trapped him.  
 (a beat)  
 You want me to teach you how to  
 set a trap?

BLAZEK  
 (grins)  
 Yeah.

KATIE  
 (smiles)  
 How about me?

JOHNNY  
 (grins at her)  
 You too.  
 (he smiles at both  
 of them)  
 I'll teach you everything I know.

They stand there smiling self-consciously at each other.  
 Then Johnny laughs.

INT. CABIN - LATER

By the light of the kerosene lamp, they are eating the  
 jackrabbit.

JOHNNY  
 How is it?

BLAZEK  
 It's pretty good.

KATIE  
 It's awful.

Johnny smiles, looks at the two of them.

(CONTINUED)

CONTINUED:

JOHNNY  
 (after a beat)  
 How'd you find me?

BLAZEK  
 Ira.

JOHNNY  
 (after a beat)  
 Anybody follow you?

BLAZEK  
 No.

JOHNNY  
 Are you sure?

BLAZEK  
 (looks at him)  
 I'm sure.

Johnny looks unconvinced; he eats his jackrabbit.

BLAZEK  
 (continuing; after  
 a beat)  
 You look great.

JOHNNY  
 Not bad for a dead man.  
 (he smiles)  
 What do you think, Katie?

KATIE  
 (after a beat; smiles)  
 You look fine.

Blazek watches the two of them -- a pause.

JOHNNY  
 (to Blazek)  
 How's Randy?

BLAZEK  
 We got divorced.  
 (a beat)  
 Kids are great.

JOHNNY  
 (grins)  
 You got any pictures of 'em?

(CONTINUED)

CONTINUED:

BLAZEK

(grins)

Hell yes I've got pictures of 'em.

He hands Johnny his wallet.

Johnny looks at the pictures of the kids, grins:

JOHNNY

(looking at Blazek's  
boy)

He looks like me.

BLAZEK

Bullshit.

JOHNNY

(laughs)

He does. Look at him.

He hands Blazek the wallet back. Blazek looks at it.

BLAZEK

He doesn't look like you. He  
looks like me.

Johnny starts to laugh.

Then Blazek starts to laugh with him.

They sit there, laughing very loudly at each other.

Katie watches them, smiles.

The laugh dies down.

JOHNNY

(suddenly; to Katie)

How are you, Katie?

KATIE

(looking at him)

It's good to see you. It's so  
good to see you.

A beat -- he playfully knocks her on the chin with his fist  
-- it is obviously an old gesture between them.

Blazek watches them.

INT. CABIN - NIGHT

The lamp is turned down low.

(CONTINUED)

CONTINUED:

They are slumped against the wall, next to each other.  
Katie is between them, at an equal distance from the two.

KATIE

What do you do up here?

JOHNNY

I fish. Hike. Read. I write a  
song sometimes.

(to Blazek)

It's great being dead.

BLAZEK

(smiles)

Maybe I'll try it.

KATIE

(to Johnny)

Why did you do it?

JOHNNY

(after a long beat)

You know why.

(a beat)

I couldn't shake the junk. This  
was my only chance.

(a long beat; then  
quietly)

Other reasons.

BLAZEK

What reasons?

JOHNNY

(after a long beat)

What difference does it make?

BLAZEK

Who wanted to kill you?

Johnny looks at him a moment, then he suddenly laughs.

JOHNNY

You been listenin' to my albums,  
Nickie?

BLAZEK

What reasons?

JOHNNY

(low)

It doesn't matter, Nickie.

(CONTINUED)

CONTINUED:

BLAZEK

(after a long beat)

It does to me.

JOHNNY

(after a long beat)

We signed a deal with a new label.  
They were supposed to have...  
connections.

(he smiles)

They did. We got back on the  
charts.

(a long beat; then  
seriously)

And then Ira -- he started hearing  
some things.

A long pause; they watch him.

JOHNNY

(continuing;  
hesitantly)

He heard if I ODed, Onyx'd like  
that.

(a beat)

I'd get really hot then. And  
they'd collect the insurance.

KATIE

(after a long beat)

God.

JOHNNY

So I ODed. And I went platinum.  
And they collected the insurance.  
(he smiles)

Everybody's happy..

KATIE

(after a long beat)

Why didn't you tell me?

JOHNNY

I don't know.

(a beat)

Shit, Katie, I don't know. I  
didn't want you to get hurt.

(a beat)

We were pretty fucked up then.

(he smiles at her)

We're not fucked up anymore.

They look at each other a long moment.

(CONTINUED)

CONTINUED:

BLAZEK

Who knows you're here?

JOHNNY

(still watching Katie)

Ira. You two.

(he looks at Blazek)

Unless somebody followed you.

BLAZEK

I told you --

JOHNNY

It's funny. You're alive, you get  
paranoid about stayin' alive.

(he smiles)

You're dead, you get paranoid  
about stayin' dead.

It hangs there -- no one says anything, a pause.

JOHNNY

(continuing; suddenly;  
to Katie)

You want to take a walk with me?

KATIE

(after a long beat)

I'm tired.

JOHNNY

(looking at her;  
after a long beat)

Me too.

It hangs there -- then --

BLAZEK

(grinning)

Where the hell do we sleep?

JOHNNY

(looks at Katie)

Right here.

He looks at Blazek.

JOHNNY

All three of us.

He looks at Katie.

(CONTINUED)

CONTINUED:

JOHNNY  
(continuing)  
All together.

He smiles.

He leans his head against the wall, closes his eyes, and starts humming a song softly.

Then he starts to drift off.

JOHNNY  
(continuing; his  
eyes closed)  
I missed you, Nickie.  
(a long beat)  
I missed you, Katie.

INT. CABIN - MORNING

The sudden LOUD ROAR OF A HELICOPTER FLYING LOW.

Blazek, asleep on the floor, his arm around Katie, leaps up suddenly, reaches immediately for the gun in his knapsack.

Gun in hand -- as the CHOPPER NOISE LESSENS -- he turns.

He sees that Johnny is wide awake and has been watching the two of them.

JOHNNY  
(evenly; looking  
at Blazek)  
It's just the rangers. I hear  
'em all the time.

Katie sits up, stretches, yawns.

JOHNNY  
(continuing; to  
Katie; low-key)  
Rise and shine.

EXT. STREAM - DAY

They stand in knee-high water next to each other, looking for fish.

Johnny grabs for a fish with his hands, misses.

(CONTINUED)

CONTINUED:

BLAZEK

How the hell can you catch 'em  
with your hands?

JOHNNY

Mountain trout. They're  
uncivilized. They don't know  
there's any threat.

(he smiles)

They're dumb goddamn fish.

Katie grabs for a fish with her hands, misses.

Johnny grins.

JOHNNY

(continuing)

You gotta sneak up on 'em.

He puts his arm around Katie, shows her how to do it -- as  
he does, he nuzzles her. Katie pulls away from him.

Blazek watches them -- Johnny grins.

JOHNNY

(continuing; to Blazek;  
looking at her)

She sure is pretty, isn't she,  
Nickie?

Blazek says nothing, looks for fish in the water.

JOHNNY

(continuing; grins)

Ain't she the best you ever had  
-- huh, Nickie?

Blazek stares at him.

KATIE

Johnny, please.

JOHNNY

Huh, Nickie?

BLAZEK

(angry; trying to  
control it)

Listen --

JOHNNY

What are you gonna do, hit me,  
Nickie?

(CONTINUED)



CONTINUED:

JOHNNY

Do? I'm gonna rest in peace.

He strums the guitar.

JOHNNY

(continuing)

You gonna go back to Tow-lee-doe?

Blazek says nothing.

JOHNNY

(continuing; to

Katie; smiles)

You wanna come live in the grave  
with me?

She says nothing.

He strums the guitar, starts singing a song softly.

He stops suddenly.

JOHNNY

(continuing; to Katie)

Will you sleep with me tonight?

Katie looks at him.

Blazek says nothing, watches them.

Johnny starts strumming the guitar again, singing the song  
softly again. He stops suddenly.

JOHNNY

(continuing; to

Katie; seriously)

I just want to hold you. I want  
to put my arms around you. I just  
want to wake up with my arms  
around you.

She says nothing, looks at him.

He strums the guitar, stops.

JOHNNY

(continuing)

You think I'm askin' much, Nickie?

A long beat, and then Katie nods.

Johnny starts strumming the guitar again.

(CONTINUED)

CONTINUED:

JOHNNY  
 (continuing; without  
 looking at Blazek)  
 I'm not gonna do nothin', Nickie.  
 It won't mean nothin', Nickie.

He starts to sing the song he has begun several times --  
 it is a slow, melodic, moving love song.

INT. CABIN - MORNING

Blazek wakes up.

He looks at them. Johnny and Katie are sleeping on the  
 floor, fully dressed, their arms around each other.

BLAZEK  
 (after a beat)

Hey.

They don't stir.

BLAZEK  
 (continuing; louder)

Hey!

They wake up.

BLAZEK  
 (continuing; grins)  
 Rise and shine?

JOHNNY  
 (after a beat)  
 Why not.

They smile at each other. The HELICOPTER COMES ROARING  
 LOW again. They keep smiling as the SOUND GETS TO BE  
 DEAFENING.

INT. CABIN - MORNING

Johnny stands by the stove, stirring cereal in a bowl.

Blazek looks at the cereal.

BLAZEK  
 (making a face)  
 Christ.

(CONTINUED)

CONTINUED:

JOHNNY

(grins)  
It'll make you healthy.  
(to Katie)  
Taste.

Johnny holds the wooden spoon for her. She tastes it, makes an approving face.

JOHNNY

(continuing; stirring  
cereal; to Blazek)  
I still can't believe you found me.  
(a beat)  
What'd you do to Ira?

BLAZEK

I told him I knew you were alive.

JOHNNY

(after a beat; stirs)  
How'd you know?

BLAZEK

You called me, that's how I knew.

JOHNNY

(stirring cereal)  
I called you?

BLAZEK

(not understanding)  
In the hospital.

JOHNNY

(stirring cereal)  
The hospital? What were you doin'  
in the hospital? I didn't call you.

Katie looks at Blazek suddenly.

BLAZEK

(after a beat;  
realizing it)  
They set me up.

JOHNNY

(casually)  
Who set you up?

BLAZEK

(intensely)  
They're gonna kill us.

(CONTINUED)

CONTINUED:

JOHNNY

Nobody followed you, right? So  
nobody's gonna kill us.

(a beat)

How can you kill a dead man?

He grins.

He puts the cereal bowl down, heads for the door.

KATIE

(alarmed)

Where are you going?

JOHNNY

(casually)

I'm gonna get some water.

He walks out.

BLAZEK

(to Katie)

We've got to get out of here.

Blazek goes to the cabin door, after Johnny.

EXT. CABIN - DAY

Blazek steps out the cabin door.

He sees Johnny at the water pump -- pumping water.

And then, suddenly --

The ROAR OF AN ECHOING HIGH-POWERED RIFLE.

And we glimpse Johnny's bloody head as he falls.

BLAZEK

(a roar from his  
bones)

No!

He runs outside, dives to the ground, and cradles his dead  
brother's head in his arms.

Another ECHOING RIFLE SHOT from the tree line -- the bullet  
hits the ground near them.

He HEARS THE HELICOPTER. Here it comes -- flying low, from  
behind the cabin. A man is FIRING A RIFLE at him.

(CONTINUED)

CONTINUED:

He looks back at the cabin -- sees Katie, frozen in the cabin door her face in shock.

Another SHOT almost hits him and he finally lets Johnny's head drop.

He looks toward Katie.

BLAZEK  
(continuing; screaming)

Run!

She hesitates -- then runs to the side of the cabin and then disappears, running, behind it.

Blazek slithers along the ground as the SHOTS KEEP COMING, as the helicopter hovers above him overhead.

He forces himself to roll on the ground --

Toward the tree line on the left, across the clearing from the RIFLE FIRE coming from the other side.

He leaps up and zigzags into the woods as the SHOTS hit the trees around him.

He runs headlong through the woods -- he can HEAR THE CHOPPER.

And then he falls.

He turns over and, heaving, his body shaken by sobs, he starts to vomit.

EXT. WOODS - DAY

He goes from tree to tree.

He notices his bleeding shoulder.

He takes his shirt off.

The stitches are torn -- the blood seeping.

He keeps going.

EXT. WOODS - DAY

He goes from tree to tree.

He hears the sudden LOUD ROAR OF THE HELICOPTER LOW OVERHEAD.

(CONTINUED)

CONTINUED:

He ducks behind a tree -- looks up, sees it.

He sees the gunman hanging out of the chopper clearly. It is the same young man who shot him in the hamburger joint on the Strip.

The chopper stays low above the trees.

And then it moves away.

EXT. WOODS - NIGHT

As he makes his way, hardly seeing anything, in the pitch-black of the woods.

He notices suddenly that the woods have come alive with a panicked, desperate frenzy.

Flocks of birds run by -- deer running in packs.

The desperate SOUNDS OF WILDLIFE FLEEING.

He sniffs, smells the smoke.

EXT. WOODS - MORNING

Thick smoke.

He gets to a road.

He hears a LOUD VEHICLE COMING.

He steps back, waits until he can see it.

It is a forest ranger truck.

He steps suddenly in front of it.

The truck SCREECHES to a stop.

The RANGER stares at this bleeding, dirty apparition in front of him.

RANGER  
(after a long beat)  
Jesus.

INT. HOSPITAL - DAY

A doctor is working on his stitches in the emergency room. Sy Goldstein comes in.

(CONTINUED)

CONTINUED:

SY  
We found your car.

BLAZEK  
(after a long beat)  
He's dead.

SY  
(after a long beat)  
Oh yeah? Says who?  
(he smiles)  
You got any witnesses, amigo?

BLAZEK  
(after a beat)  
Katie.

Sy looks at him.

INT. HELICOPTER - DAY

As it flies over the burned-out area. A pilot, Sy, and Blazek.

Blazek points to the clearing. The chopper lowers. We see the cabin, burned nearly to the ground.

SY  
We're not going to find anything  
down there, that's for sure.

BLAZEK  
(after a beat)  
You knew he was alive.  
(a beat; then  
emotionally)  
You knew it!

SY  
(after a long beat)  
I couldn't prove it.

EXT. CLEARING - DAY

Blazek stands by the chopper -- in the b.g. we see teams of police and FBI men going over the burned-out area.

Sy Goldstein talks to one of them, then walks up to Blazek.

SY  
Nothing. Not a trace.  
(MORE)

(CONTINUED)

CONTINUED:

SY (CONT'D)  
 Nothing here but a-h.  
 (a beat)  
 It's over.

BLAZEK  
 (emotionally)  
 Don't you understand? I loved  
 them. I loved him. I loved her.

SY  
 (after a beat; evenly)  
 Forget them.  
 (a long beat)  
 Johnny Blaze Oded in Mazatlan a  
 year ago. I got a call from  
 Washington this morning. The case  
 is closed.

BLAZEK  
 (bitterly)  
 How much did they pay you?

SY  
 (evenly)  
 You're on your own, amigo.

INT. ONYX RECORDS, UNDERGROUND GARAGE - NIGHT

Jim McCall goes to his Mercedes. He gets in.

INT. MERCEDES - NIGHT

As soon as he gets in, he feels the gun at the back of his  
 neck.

BLAZEK  
 (from the back seat)  
 Drive.

INT. MERCEDES - NIGHT (LATER)

McCall drives.

Blazek sits in the back, crouched against the front seat,  
 hiding the gun which is pressed into McCall's neck.

McCALL  
 Where are we going?

(CONTINUED)

CONTINUED:

BLAZEK  
Do you like the beach?

McCall says nothing.

BLAZEK  
(continuing)  
You're going to die at the beach.

McCALL  
(after a long beat)  
Whatever it is, you're wrong.

BLAZEK  
You were gonna kill him. Then you  
found out he was still alive. I  
showed up. You had to kill both  
of us.

McCALL  
(after a beat)  
I don't kill people.

BLAZEK  
Your friends do it for you.

McCALL  
What friends?

BLAZEK  
You've got a lot of connections,  
don't you? You've even got 'em  
in Washington.

A long pause -- McCall drives.

McCALL  
He never ODed. He's alive. They  
faked his death. I suspected it  
before you told me about the grave.  
So I had the Feds called off, so  
what? Your brother wants to  
pretend he's dead, let him.

BLAZEK  
(hard)  
My brother is dead. He died in  
my arms.

That seems to shock McCall.

(CONTINUED)

CONTINUED:

                                  McCALL  
                                  (after a long beat)  
                                  I didn't kill him.

McCall drives.

Blazek crouches onto the front seat from the back, the gun pressed into McCall's neck.

McCall makes a sudden, wild U-turn onto a side street.

Blazek is thrown to the other side of the car.

The car hits a tree.

The gun is knocked from Blazek's hand.

The car comes to a stop.

Blazek is shaken up.

He looks up.

McCall is pointing the gun at him.

                                  McCALL  
                                  (continuing; after  
                                  a beat)  
                                  I didn't kill Johnny.

                                  BLAZEK  
                                  (bitterly)  
                                  Prove it.

McCall smiles a thin smile.

He raises the gun to Blazek's face.

A beat, and then he turns the gun and hands it to him.

                                  McCALL  
                                  Mazatlan.

A long beat, and then Blazek takes the gun.

INT. AIRPORT - MAZATLAN - DAY

He stands at the Rent-A-Car counter.

INT. RENT-A-CAR - MAZATLAN - DAY

He is stopped in a massive traffic jam on the Av. Aquiles.

(CONTINUED)

CONTINUED:

It is Mazatlan's annual carnival.

FIRECRACKERS -- masked revelers -- drunks -- crowds in the street.

He looks at the scene.

INT. RENT-A-CAR - DAY

He passes a large expensive house surrounded by iron gates.

He slows down, looks the place over.

INT. HOTEL ROOM - DAY

Cramped and seedy. The window is open -- we hear FIRECRACKERS AND CARNIVAL REVELERS in the street.

Blazek lies on the bed in a T-shirt, sweating.

He is oiling his gun.

Finished oiling it, he spins the chamber.

Then he starts loading it with bullets.

His door opens.

Quintero, the district police chief, stands there.

BLAZEK  
(continues to load  
the gun)  
You didn't knock.

QUINTERO  
(smiles)  
I did not want to disturb you at  
such an intimate moment.

Blazek holds the gun in his hand casually, has it pointed at the ceiling.

BLAZEK  
Whose side are you on?

QUINTERO  
You will discover that our carnival  
has many exciting features.

Blazek points the gun at him suddenly.

(CONTINUED)

CONTINUED:

A beat -- Quintero looks at the gun aimed at him, smiles.

QUINTERO

(continuing)

I am an honest, pragmatic man.  
If someone wishes to donate to me  
a gift, I will courteously accept  
it. But, I will note the donation  
to those who are perhaps interested.

Blazek keeps the gun on him.

BLAZEK

(a thin smile)

You took the money they paid you  
to fake his death, then you told  
the FBI they paid you off.

Quintero smiles at him. Blazek keeps the gun on him.

QUINTERO

The world needs policemen.

He turns, starts heading out of the room, turns back.  
Blazek keeps the gun on him.

QUINTERO

(continuing)

The carnival is very loud. You  
must walk softly.

He smiles at Blazek, walks out the door.

A long beat, and then Blazek takes the gun and, still hold-  
ing it, puts it down on the bed next to him.

EXT. HOUSE - NIGHT

On foot, he peers at the big house through the iron gates  
surrounding it.

The grounds are dark; the house is lighted.

He looks around, sees no one.

He hesitates -- then climbs the iron gate quickly and  
jumps it.

Crouching, he runs through the darkness to the back of the  
house, presses himself against the wall.

He waits. He hears nothing, sees no one.

(CONTINUED)

CONTINUED:

He sees the back door.

He seems disturbed by the fact that so far this has been so easy.

He goes to the door.

He opens it carefully, his gun drawn.

INT. HOUSE - KITCHEN

He stands there. He sees no one, hears nothing.

He inches his way to the kitchen door, opens it a crack.

He sees Ira Summers sitting on a couch in the living room, his back to him.

INT. LIVING ROOM

He opens the door quietly, aims the gun at Summers.

He cocks the hammer.

Summers turns around. He looks calm.

BLAZEK

Nobody was after him. You just wanted to make him paranoid.

SUMMERS

(after a long beat;  
smiles)

He was on his way back. We had a lot of stuff in the can. It was the perfect time for him to die.

BLAZEK

Why couldn't you just let him live up there? Nobody knew.

A pause. Summers says nothing -- he gets up, walks around. Blazek keeps the gun on him.

SUMMERS

Platinum. It's a weird kind of metal. It doesn't melt easy. The heat's gotta be real high.

(a beat)

You got the heat too high.

(MORE)

(CONTINUED)

CONTINUED:

SUMMERS (CONT'D)

(he smiles)

You killed him.

Blazek stands there, the gun aimed at Summers.

KATIE'S VOICE

(behind him)

Put it down, Nick.

He looks back, sees her.

She has a gun on him.

Blazek looks stunned.

Summers gets up, comes over, takes the gun from his hand.

Blazek looks at her.

BLAZEK

(after a long beat)

I cared about you.

KATIE

(evenly)

I told you not to.

(a beat)

You made the same mistake.

INT. ROLLS - NIGHT

Summers drives on the Angel Flores. The streets are jammed with carnival revelers -- loud, garish. FIRECRACKERS KEEP GOING OFF.

In the back seat, far apart from each other, Katie and Blazek.

She has the gun on him -- her finger on the trigger.

SUMMERS

(smiles)

I hope you liked that potter's field.

Blazek says nothing -- then -- to Katie:

BLAZEK

You made love to him. You made love to me.

(CONTINUED)

CONTINUED:

She says nothing.

BLAZEK

(continuing)

Why? Just tell me that -- why?

She says nothing.

BLAZEK

(continuing)

The money? Just because of the  
goddamn money?

KATIE

(after a long beat)

In the beginning.

(a beat)

It's too late. I can't get out.

BLAZEK

You can get out now.

KATIE

I can't.

Summers turns the Rolls into a narrow, one-lane street  
near the City Market.

It is packed with carnival revelers.

The taxicab in front of him stops, caught in traffic.

A long beat, and then Summers sees the cab driver get out  
of the car and open up its hood.

Summers looks back. There are cars behind him. He is  
trapped in traffic.

SUMMERS

Damn it!

BLAZEK

(to Katie)

I love you.

KATIE

No.

Summers HONKS THE HORN. AGAIN.

BLAZEK

Katie, I love you.

(CONTINUED)

CONTINUED:

KATIE  
(after a long beat;  
softly)  
I don't care.

The cabbie comes out from under the hood. He shrugs.  
Summers HONKS again.

BLAZEK  
Give me the gun.

She cocks the hammer of the gun.

BLAZEK  
(continuing)  
Give me the gun, Katie.

The cabbie starts walking toward the Rolls, grinning, gesturing.

SUMMERS  
(watching the cabbie)  
Not a chance.

KATIE  
(after a beat)  
I'll kill you, Nick.

Blazek turns away from her.

He sees the cab driver as he gets closer. He recognizes him. It is Sy Goldstein.

Sy, yelling in Spanish, grinning, comes up to the window of the Rolls, He suddenly puts a gun on Summers.

Summers FIRES A GUN at him.

At the same time, Blazek lunges for the gun in Katie's hand. Their eyes meet.

Sy, hit, FIRES at Summers.

Blazek wrestles for the gun with Katie -- they are face-to-face, their lips almost touching.

The GUN GOES OFF.

A long beat -- and she slumps against the door of the car.

Blazek, the gun in hand, looks at her. She is dead.

He looks at Summers in the front seat. He is dead.

A long beat, and he gets out of the car.

EXT. STREET - NIGHT

He stands there next to Sy, looking at the car.

A huge crowd of carnival revelers has gathered in the street.

FIRECRACKERS KEEP GOING OFF.

SY

You were never here. It never happened.

Blazek looks at him a long beat and then he moves into the crowd.

Sy stands there, bleeding, looking at the Rolls.

EXT. HILLSIDE CEMETERY - DAY

Blazek stands at the foot of Johnny Blaze's grave -- the empty grave with the big tombstone surrounded by graffiti.

He takes the gun out.

He empties it.

He throws the gun onto the grave.

Then he turns and starts walking down the hillside.

ON SOUND: FEET STOMPING. HANDS CLAPPING. Pulsing. Rhythmic. Driving. The SOUND OF THE CROWD. LOUDER. Louder. And then a song, a JOHNNY BLAZE ROCK SONG, as we --

Watch Blazek, a solitary figure, making his way down the hillside in twilight, silhouetted by graves and the sea.

The SONG... and the figure...

FADE OUT.

THE END