

ROCK OF AGES

by

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based on the Broadway production "Rock of Ages"
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EXT. FARMLAND - TWO-LANE HIGHWAY - NIGHT

A deserted stretch of ROAD, lit by a low-hanging MOON. Nothing but farmland on either side. We hear the first bars of a GUITAR INTRO to --

"SISTER CHRISTIAN" by NIGHT RANGER.

Now BUS LIGHTS approach from a distance, eventually BLINDING us, as the bus WHIPS THROUGH FRAME.

INT. BUS - CONTINUOUS ACTION

We MOVE UP the aisle, taking in the PASSENGERS. It's late. Everyone's curled up, sleeping. Everyone except --

SHERRIE CHRISTIAN.

A beautiful girl of 19, full of life, full of soul. But, right now, she is sad. She stares out her window into the blackness outside, then sighs.

Now she notices her own REFLECTION in the glass, LOOKING BACK AT HER. But after a moment she starts to sing --

SHERRIE
SISTER CHRISTIAN. OH, THE TIME
HAS COME. AND YOU KNOW THAT YOU'RE
THE ONLY ONE... TO SAY... OKAY...

She looks at two UNUSED CONCERT TICKETS in her hands.

ECU -- The tickets read "ARSENAL - LIVE! JAYHAWKS ARENA"

MATCH DISSOLVE TO:

FLASHBACKS - INT. SHERRIE'S BEDROOM - DAY

Sherrie smiles at the same tickets. Rock posters plaster the walls. She glances out her window -- a ROCKER BOY exits a cherry red Camaro, approaches the house. She checks her rock-girl outfit in the mirror one last time.

INT. SHERRIE'S HOUSE, LIVING ROOM - DAY

Sherrie bounds down the stairs, stops abruptly. Her PARENTS are in the front foyer, staring disapprovingly at her clothes and big hair, blocking her from departing.

Sherrie's MOTHER approaches her, puzzled, upset.

(CONTINUED)

CONTINUED:

MOTHER
WHERE'RE YOU GOING? WHAT YOU
LOOKING FOR?

Sherrie pushes past her Mom, rushes to the front door.
Her FATHER grabs her arm, preventing her from leaving.
Through the screen door, she sees the Camaro drive off.

FATHER
YOU KNOW THOSE BOYS DON'T WANT TO
PLAY NO MORE WITH YOU, IT'S TRUE.

Sherrie is heartbroken. Her Father climbs the stairs --
angry determination in his eyes. Sherrie follows him.

INT. SHERRIE'S BEDROOM - DAY

She BURSTS into her room to find a nightmare: Her Father
ripping all of her ROCK POSTERS off the wall. They lay
torn and crumpled on the floor.

SHERRIE
What are you doing? Daddy!

Ignoring her, Sherrie's FATHER now throws her ARSENAL
CONCERT T-SHIRT INTO A TRASH BAG.

FATHER
This music...! Nothing but sin
and fornication! I'll not have it
in my house!

She just stands there, powerless, livid, as her Father
destroys her world.

INT. BUS - NIGHT (PRESENT)

Sherrie looks out the window as the bus passes a "WELCOME
TO ARIZONA" SIGN... her mind a million miles away.

The other PASSENGERS are all in their own private world --
each of them fleeing away or toward something.

PASSENGERS
YOU'RE MOTORING... WHAT'S YOUR
PRICE FOR FLIGHT? IN FINDING MR.
RIGHT?

Sherrie sees a LITTLE GIRL watching her with big eyes --
the Girl looks just like Sherrie at a younger age.

LITTLE GIRL
YOU'LL BE ALL RIGHT TONIGHT...

FLASHBACKS - INT. SHERRIE'S BEDROOM - NIGHT

Sherrie, eyes red from crying, lies in bed, staring at her bare walls. Her MOTHER sits next to her, stroking her face, gently.

MOTHER

BABE, YOU KNOW YOU'RE GROWING UP
SO FAST.

She kisses her daughter's forehead and lets herself out.

SHERRIE

AND MAMA'S WORRYING THAT YOU WON'T
LAST TO SAY, LET'S PLAY.

Sherrie reaches under her bed, pulls out her prized possessions: Her RECORD ALBUMS. Many by a band called ARSENAL. But other bands too: Guns n' Roses. Journey. Poison, etc. Her NAME is written on all of them in PINK MAGIC MARKER. Looking at them, she makes a decision.

INT. SHERRIE'S HOUSE, LIVING ROOM - DAY

Sherrie comes down the stairs with a suitcase. Her MOTHER, vacuuming, sees her and rushes to her side.

MOTHER

SISTER CHRISTIAN, THERE'S SO MUCH
IN LIFE. DON'T YOU GIVE IT UP
BEFORE YOUR TIME IS DUE. IT'S
TRUE.

Sherrie sees her YOUNGER BROTHER AND SISTER, looking at her, sadly in the doorway. She goes and kisses them.

MOTHER, BROTHER, SISTER

IT'S TRUE... IT'S TRUE, YEAH...

They watch Sherrie lug her suitcase out the front walk.

EXT. SMALL TOWN BUS STOP - DAY

Carrying her suitcase, she crosses a street towards a BUS DEPOT. Her eyes go to the bus' DESTINATION placard: "LOS ANGELES." And the DRIVER OPENS THE DOOR...

INT. BUS - DAY (FLASHBACK)

As she walks down the aisle, all the passengers sing...

(CONTINUED)

CONTINUED:

PASSENGERS
MOTORING. WHAT'S YOUR PRICE FOR
FLIGHT? GOT HIM IN YOUR SIGHT...

Sherrie takes her seat as the bus PULLS AWAY. Looks out the back window. Her small town recedes in the distance.

INT. BUS - NIGHT (PRESENT)

Sherrie looks out the window as a "WELCOME TO CALIFORNIA" passes by. Sherrie is the only one awake on the bus.

SHERRIE
AND DRIVING THROUGH THE NIGHT.
YOU'LL BE ALL RIGHT...

She turns to her REFLECTION in the window. It sings.

REFLECTION
...TONIGHT.

She smiles to herself, and closes her eyes to sleep.

MUSIC: "MUST BE JUST LIKE LIVIN' IN PARADISE"

SHOTS -- Bus wheels turning. White lines passing.
Rushing pavement. Sunrise in the desert.

EXT. FREEWAY - MORNING

The bus crests a hill. All of LA is REVEALED below.

INT. BUS - DAY

Sherrie gazes out the window. Palm trees. Sunshine.
Billboards. Ferraris. The Capitol Records building.

EXT. HOLLYWOOD BOULEVARD - DAY

Sherrie steps out of the bus, looks around, thrilled.

SHERRIE
THIS MUST BE JUST LIKE LIVING IN
PARADISE. (JUST LIKE PARADISE.)

JUMPS -- Sherrie pulls her suitcase up Hollywood Blvd.
The Walk of Fame. The Hollywood sign. The Chinese.

SHERRIE
AND I DON'T WANT TO GO HOME. (I
DON'T WANT TO GO HOME.)

EXT. SUNSET STRIP - DAY

A mullet-adorned rocker, LONNY, is walking the strip, handing out flyers for The Bourbon Room and wearing a "Where's The Beef?" T-shirt. A BLONDE GIRL in a convertible pulls up to a light. He hands her a flyer.

LONNY
ROCKIN' STEADY IN HER DADDY'S CAR,
SHE GOT THE STEREO WITH THE BIG
GUITARS, AND THAT'S ALL RIGHT!

PEDESTRIANS and nearby DRIVERS turn and chime in.

DRIVERS/PEDESTRIANS
ALL RIGHT!

A rocker, DREW BOLEY (20s), a nice guy despite his tough-guy duds, strides up the Strip carrying a guitar case.

DREW
I GOT THE ITCH AND A RESTLESS SOUL

The Blonde gives Drew a smile, blows a kiss, peels out. He turns and watches, with Lonny, as she drives off.

LONNY
SHE GONE WITH THE WIND, GONNA GO
FOR BROKE TONIGHT, YEAH,

DRIVERS/PEDESTRIANS
AND THAT'S ALL NIGHT

...CAMERA PANS OVER TO a clean-cut guy, RODNEY STUMP, 40s, cruising the Strip in a PORSCHE 928. He wears a Hugo Boss suit over a pastel T-shirt a la Sonny Crockett. A pretty girl, PATTY, 20s, sits next to him.

RODNEY
GIRL, WE BEEN MEANT FOR THIS SINCE
WE WERE BORN (SINCE WE WERE BORN)

Sherrie comes around a corner of the Strip and stops.

It's DUSK. Sunset casts a golden glow over the Strip. It's all here -- The Bourbon, Tower Records, The Roxy.

SHERRIE
NO PROBLEMS NOW, THE COAST IS
CLEAR, IT'S JUST THE CALM BEFORE
THE STORM

She walks forward -- toward a glowing future. Assorted ROCK GUYS and CHICKS stride up the Strip with her.

(CONTINUED)

CONTINUED:

ALL
THIS MUST BE JUST LIKE LIVING IN
PARADISE. (JUST LIKE PARADISE)
AND I DON'T WANT TO GO HOME. (AND
I'M NEVER GOIN' HOME.) THIS MUST
BE JUST LIKE LIVING IN PARADISE.
(AND I DON'T WANNA GO HOME...)
THIS MUST BE JUST LIKE LIVING IN
PARADISE. (AND I DON'T WANNA GO
HOME... AND I DON'T WANNA GO HOME)

The last word of the song is DROWNED OUT BY THE VIOLENT
SHRIEK OF AN ELECTRIC GUITAR.

SHOTS -- Neon signs flicker to life: Tower Records. The
Roxy. "Girls, Girls, Girls!", "Live, Nude Dancing", etc.

EXT. SUNSET STRIP - NIGHT

We FIND ourselves smack in the middle of "The Jungle."

SUPER: LOS ANGELES, SOMETIME BETWEEN CARTER AND CLINTON.

Tower Records... Spago... Billboards featuring Angelyne
and promoting *Rambo: First Blood Part II*... A perpetual
traffic jam of cruisers... We hear a FAR-OFF....

VOICE (O.S.)
YOOOOOOAAAAAAAWWWWWWWW!!!!

"WELCOME TO THE JUNGLE" BY GUNS N' ROSES

That ROCK HOWL leads us to... Lonny walking the Strip,
handing out flyers more aggressively.

LONNY
WELCOME TO THE JUNGLE!
WE GOT FUN AND GAMES.
WE GOT EVERYTHING YOU WANT.
HONEY, WE KNOW THE NAMES!

Lonny sees a TOURIST with his nose buried in a star map.

LONNY
WE ARE THE PEOPLE THAT CAN FIND...

Lonny whips the Tourist's head to the street below...

LONNY
WHATEVER YOU MAY NEED.

Three hot WOMEN, in cut-off shorts, roller-skating...

(CONTINUED)

CONTINUED:

LONNY
IF YOU GOT THE MONEY, HONEY...
WE GOT YOUR DISEASE!!
IN THE JUNGLE!!...

Lonny stops walking and rocks out like Axl toward the traffic on Sunset Blvd. --

LONNY
WELCOME TO THE JUNGLE!

-- then falls to his knees and bows to the venerable rock club on the corner, "THE BOURBON ROOM."

LONNY
WATCH IT BRING YOU TO YOUR SHA
NAH,N,N,N,N,N,N,N, KNEES, KNEES!
(threatening the
traffic)
I'M GONNA WATCH YOU BLEED.

Lonny hands out the last flyer and enters the club through the back door, just as -- Drew comes out carrying a mop and bucket of dirty water. He trades nods with Lonny, then dumps the water out into the alley as --

DREW
WELCOME TO THE JUNGLE. WE TAKE IT
DAY BY DAY. IF YOU WANT IT YOU'RE
GONNA BLEED... BUT IT'S A PRICE
YOU HAVE TO PAY...

EXT. THE VENUS CLUB - NIGHT

Sherrie gawking at the way all the WOMEN are dressed: Leather. Knee-high BOOTS. Lots and lots of BIG HAIR. Sherrie looks down at her own outfit self-consciously.

JUSTICE CHARLIER, the club's proprietor, steps out to grab some air. She gives Sherrie the once-over.

JUSTICE CHARLIER
AND YOU'RE A VERY SEXY GIRL,
WHO'S VERY HARD TO PLEASE.

Sherrie sees Justice looking at her, averts her eyes.

JUSTICE CHARLIER
YOU CAN TASTE THE BRIGHT LIGHTS.
BUT YOU CAN'T GET THERE FOR FREE.
IN THE JUNGLE... WELCOME TO THE
JUNGLE...

Once Sherrie's past the club, she glances back at it.

(CONTINUED)

CONTINUED:

A CREEPY GUY in the shadows sees her, grabs his crotch.

DIRTY OLD MAN
FEEL MY, MY, MY, SERPENTINE.

SHERRIE
AHHHHHHH!

DIRTY OLD MAN
I WANNA HEAR YOU SCREAM!

Sherrie turns with her suitcase and hurries on...

EXT. SUNSET BLVD. - NIGHT (MOMENTS LATER)

...And finds herself in front of the legendary Bourbon.

SHERRIE
WELCOME TO THE JUNGLE.

HARD ROCK BAND (V.O.)
IT GETS WORSE HERE EVERY DAY.

INT. BOURBON ROOM - NIGHT

We are CLOSE ON a HARD ROCK BAND playing the stage of the Bourbon Room in front of 500 screaming FANS.

HARD ROCK BAND
YOU LEARN TO LIVE LIKE AN
ANIMAL...

FANS
(en masse)
IN THE JUNGLE WHERE WE PLAY.

(NOTE: About the club -- Balconies on both sides of the stage, a huge bar in the back. A huge venue that holds five hundred. Guitars, gold records and classic black and white photos of rockers line the walls. There are also DOZENS OF BRAS AND PANTIES tacked up, near a sign: DENNIS' TROPHY WALL.)

We FIND one ROCKER chatting up a SEXY GIRL. She smiles, but the girl's BOYFRIEND SHOWS UP, shoves the first guy --

ROCKER WITH GIRLFRIEND
IF YOU HUNGER FOR WHAT YOU SEE.

ROCKER WITHOUT GIRLFRIEND
I'LL TAKE IT EVENTUALLY...

The Girlfriend flirts with/teases the ROCKER W.O.G.F.

(CONTINUED)

CONTINUED:

GIRLFRIEND
YOU CAN HAVE ANYTHING YOU WANT...

ROCKER WITH GIRLFRIEND
BUT YOU BETTER NOT TAKE IT FROM
ME.

They're about to trade punches, when Lonny grabs both of them and leads them to the door --

LONNY
IN THE JUNGLE, WELCOME TO THE
JUNGLE! WATCH IT BRING YOU TO
YOUR KNEES!

EXT. BOURBON ROOM - NIGHT

-- He tosses both guys outside onto the sidewalk...

...CAMERA PANS TO Rodney and Patty, who have watched all this from his idling PORSCHE 928. He sneers at them.

RODNEY
I'M GONNA WATCH YOU BLEED!

INT. BOURBON ROOM - FRONT ENTRANCE - NIGHT

A long-haired MAN with a sweet moustache stands at the door. Meet DENNIS DUPREE, 40s. Frequently stoned, the mellow old rocker is the owner of the Bourbon Club. He smiles as he lets one hot rocker girl in for free after another while collecting money from only the guys. A sweet-faced but heavy-set rocker girl approaches and Dennis hesitates, then, "What the hell", lets her in.

INT. BOURBON ROOM - BAR - NIGHT

Dennis comes into the club from the front entrance: The band rocks. The fans rock. The joint is jumping.

Drew comes behind the bar with the mop and Lonny immediately indicates an OVERFLOWING GARBAGE BIN.

DREW
Yo, Lonny... How come you never
take out the trash?

LONNY
You're a musician. It's important
you suffer. I have no talent, so
suffering's wasted on me.

EXT. BOURBON ROOM - NIGHT

Drew exits into a side alley, carrying the trash can, and empties it into a dumpster. As MUSIC SHIFTS to the "Welcome To The Jungle" breakdown BRIDGE, Drew turns and stares up at a Jumbo-tron across the street. PAN TO...

THE JUMBO-TRON shows a rocker, STACEE JAXX, in an 80s music video, in shades, long hair, and a cowboy hat.

On the sidewalk, only feet away from Drew, Sherrie stops walking with her suitcase and gazes up at the Jumbo-tron.

STACEE JAXX
AND WHEN YOU'RE HIGH YOU NEVER
EVER WANNA COME DOWN... SO DOWN...
SO DOWN... SO DOOOOOWNNNN!!
YEEAAAH!!

EXT. BOURBON ROOM - SUNSET STRIP - NIGHT

The STRIP explodes into a DANCE NUMBER.

CHORUS
MOTORIN'! WHAT'S YOUR PRICE FOR
FLIGHT?! YOU'LL BE ALL RIGHT
TONIGHT!

ROCKERS, HUSTLERS, TOURISTS dance down the Strip.

CHORUS
JUST LIKE LIVIN' IN PARADISE!

DREW
YOU KNOW WHERE YOU ARE?!

A LEAD GUITARIST suddenly appears -- bathed in light -- atop the roof of TOWER RECORDS across the street, ripping the song's GUITAR SOLO. Stacee Jaxx is on the Jumbotron.

GUITARIST
YOU'RE IN THE JUNGLE, BABY!!

STACEE JAXX
YOU'RE GONNA DIE!

Drew watches the solo for a few moments --

DREW
IN THE JUNGLE... WELCOME TO THE
JUNGLE...

He steps aside with the garbage can, as a car passes, SPLASHING A PUDDLE of water onto Drew, who sighs.

(CONTINUED)

CONTINUED:

DREW

WATCH IT BRING YOU TO YOUR KNEES.
IN THE JUNGLE... WELCOME TO THE
JUNGLE... WATCH IT BRING IT TO
YOU.. IT'S GONNA BRING YOU DOWN!

THE SONG ENDS and The Bourbon Room's NEON SIGN EXPLODES,
SENDING SPARKS FLOAT DOWN from the sky, bringing us to --

SHERRIE CHRISTIAN

Standing there, suitcase in hand, checking it all out.
She beams, thrilled. She's here. Her reverie is broken.

MAN (O.S.)

New in town?

She turns. A HOT ROCKER DUDE, eye shadow, smiles at her.

ROCKER DUDE

Where you from?

SHERRIE

Kansas.

ROCKER DUDE

Welcome.

He GRABS HER SUITCASE and tears ass, running off with it.

SHERRIE

HEY! HEY! Wait! Stop! Help!
Help me! Someone! Stop him!!!

ACROSS THE STREET - SAME TIME

Emptying another garbage bin, Drew hears her. He looks
over and sees the guy running off with the suitcase. He
drops the can and runs across the street, dodging TRAFFIC
to get to Sherrie, who's running after the guy.

She TRIPS ON HER HIGH HEELS and falls. Drew gets up to
her, breathless from running, he offers his hand.

DREW

You okay?

SHERRIE

(disoriented)
I... Did I just get mugged?

DREW

'Fraid so. He get your purse?

(CONTINUED)

CONTINUED:

SHERRIE

What? No. I don't have a purse.
I keep money in my pants...

She looks at him, embarrassed. He jokes.

DREW

It's okay. I do too.

She laughs. He helps her up. Once she's on her feet, he holds her hand a second too long, smitten. She's upset, flustered, embarrassed -- still processing what happened.

SHERRIE

Oh my God! I got mugged on my
first day! I can't believe it!

DREW

He take anything valuable?

SHERRIE

No, just clothes and...
(remembering)
My records! Oh, no, no, no, no!!!
My records!!!

She paces, looks up the alley, totally bummed.

DREW

It's really your first day?

SHERRIE

Yeah, I just fell off the turnip
truck. Total hick move, right?

DREW

You have a place to stay?

She looks at him, suddenly apprehensive...

DREW

I just...wanna make sure you're --

SHERRIE

I'm in a hotel. The Sunset Arms.

DREW

(cringes)
Kind of sketchy.

SHERRIE

The Ritz was booked.
(beat)
I'm sorry. You're being nice and
I'm being a bitch. I'm Sherrie.

(CONTINUED)

CONTINUED:

She offers a hand. They shake.

DREW

Drew.

SHERRIE

Thank you for being nice, Drew...

Sherrie sees Drew's BOURBON ROOM jacket.

SHERRIE

...Oh my God. The Bourbon Room?
Do you play there?

DREW

(laughs)
Not yet. I just work there. I'm
a barback.

SHERRIE

...But you're in a band?

DREW

(smiles)
That's the idea. The dream,
anyway.

SHERRIE

Omigod, I have, like, ten albums
recorded there. Or I *had* them.

DREW

Before they got stolen.

SHERRIE

Exactly.

She smiles. He's taken by her. She can tell.

SHERRIE

Well, thank you. Thanks again.

She starts off. We can tell they both want to keep
talking. But Drew's too shy to ask. Finally, he calls:

DREW

Hey, you don't need a job, do you?
(as she turns around)
I could talk to Dennis, my boss.

SHERRIE

-- Dennis Dupree?

DREW

You know who Dennis is?

(CONTINUED)

CONTINUED:

SHERRIE

He discovered every band I love.
He's, like, a total visionary.

DREW

That's what he keeps telling me.
You have experience?

SHERRIE

I waited tables for five years at
Tilly's. She said I was the best
waitress in Kansas.

He smiles, leads her off -- teasing.

DREW

This is the big leagues, baby!
Them Kansas moves ain't helpin'
you here!

SHERRIE

Obviously...

INT. BOURBON ROOM - NIGHT

Sherrie and Drew walk in. She gawks, wide-eyed, as Drew
calls to a waitress.

DREW

Trish... Where's Dennis?

The Waitress points to the back. Drew leads Sherrie.

INT. BOURBON ROOM - OFFICE - NIGHT

Dennis and Lonny are inside, watching Pretty In Pink on
the BAR TV. Both are visibly CHOKED UP.

DENNIS

She made her own clothes. Because
they had no money...

LONNY

Like you.

DENNIS

I don't make clothes, Lonny.

LONNY

But you have no money.

Dennis glares at Lonny, then shrugs -- fair enough. Drew
enters, Sherrie following.

(CONTINUED)

CONTINUED:

DREW

Dennis, hey... This is Sherrie.
She's the best waitress in Kansas.

Dennis looks her over.

DENNIS

Bullshit. She's a singer.

Then, ignoring her, he turns back to Drew and Lonny.

DENNIS

Hey -- can you guys at least
pretend to work? That's all I
ask, really...!

Drew and Lonny scurry off. Dennis stands (a little
unsteady) and, Sherrie following, walks into the...

KITCHEN

Where COOKS scurry about... Dennis enters, calls out.

DENNIS

Chico...! Did that beer come in?
La cerveza! Donde esta?!

COOK (O.S.)

Not yet, Jefe!

Dennis rolls his eyes: more problems. Turns to Sherrie.

DENNIS

Look, I'm sure you're a nice
person, but I don't hire singers --
they get too friendly with talent.

SHERRIE

Fine. I'm not a singer.

DENNIS

I *almost* believe you.

He taps her nose on "almost". Sherrie walks to a counter
and, in seconds, stacks 6 plates and five cups on her arm
as Drew re-enters. Dennis is dumb-struck. He shrugs.

DENNIS

You're hired.

SHERRIE

Omigod! Thank you! Thank you!!!

(CONTINUED)

CONTINUED:

DENNIS

Don't thank me -- your life is about to become a living hell. Come in tomorrow. And I need extra bodies for the Arsenal show next week.

SHERRIE

I love Arsenal!!!

DENNIS

Well, lucky you: they're breaking up. Stacey Jaxx is going solo.

SHERRIE

I know. It's tragic.

Suddenly, the plates topple... CRASH ON THE FLOOR. Beat.

DENNIS

And that's...

SHERRIE

Coming out of my first paycheck.

Dennis nods, exits. Sherrie looks at Drew, smiles.

INT. HOTEL BALLROOM - NIGHT

An award ceremony. The MAYOR stands at a podium under a banner that reads "Pacific Properties Los Angeles Real Estate Developer of the Year!"

MAYOR

Our Developer of the Year has beautified our city with his corner-mall designs that give our city that comfortable feeling of uniform familiarity.

(beat)

It's not just Yoshinoya and 7-Eleven... it's home.

Applause...

MAYOR

He has grown with Los Angeles... buying the historic stagecoach museum...now The Pasadena Shopping Center. He's saved the Hearst Grand Newspaper building downtown, turning it into the Ninth Street Grand Parking Garage.

(CONTINUED)

CONTINUED:

More applause...

MAYOR

May I introduce, LA's Developer of
the Year -- for the fourth year in
the row -- Rodney Stump!

The place erupts in applause as Rodney runs up on the
stage and accepts the award from the Mayor.

INT. HOTEL BALLROOM - LATER

The Mayor kisses his LOVELY WIFE then breaks away from
her to join Rodney at the bar.

RODNEY

Mayor... I'm honored.

MAYOR

Next year I choose someone else,
this is getting embarrassing.

Rodney hands the Mayor an envelope...

RODNEY

Campaign check.

The Mayor shoves the envelope into his jacket pocket,
smiles to a GUEST and turns back to Rodney.

MAYOR

It's nine-fifteen. I'm outta here.

RODNEY

One thing. You know I've been
trying to purchase 8903 Sunset.

MAYOR

The Bourbon Room.

RODNEY

I need you to rezone the property
so they lose their liquor license.

The Mayor thinks about it.

MAYOR

The Bourbon's a landmark. It's
part of the city history...

RODNEY

That's nice but I want to make it
a strip mall.

(CONTINUED)

CONTINUED:

This doesn't sit well with the Mayor...

MAYOR

Rodney, listen -- I saw my first concert there. Black Sabbath.

(fondly remembering)

I got so high my buddies found me out back having sex with a Chrysler Le Baron.

Rodney just looks at him.

RODNEY

That wasn't a campaign check I gave you. It's pictures from Don Johnson's birthday party that you didn't know were being taken.

(beat)

Copies, of course.

MAYOR

Who took them?

RODNEY

Don't worry about that.

Smiling to wife across the way...

MAYOR

Look, I can't just rezone and take away liquor licenses... this isn't New Orleans. I need something.

RODNEY

What?

MAYOR

Violating fire codes. Hiring illegals. Hiding income. Anything. I gotta go.

He departs. As Rodney considers that, PATTY joins him.

RODNEY

We have work to do.

PATTY

What'd he think of my photos?

RODNEY

He didn't look at them.

PATTY

I added some black and whites. Kind of a 'Herb Ritts' thing.

(CONTINUED)

CONTINUED:

Rodney gives her a look bordering on contempt.

RODNEY

We're trying to blackmail the man.

PATTY

Guys being blackmailed can't appreciate art?

INT. BOURBON ROOM - OFFICE - DAY

Dennis goes through a stack of bills, while Lonny plays Donkey Kong in the b.g. Dennis lets out an audible sigh.

LONNY

What's wrong?

DENNIS

Taxes. So unrock 'n roll.

LONNY

Maybe we can pay in pesos! That'd be cheaper, right?!

Dennis just gives him a look.

DENNIS

The Arsenal show'll make a dent.
Hand me the phone.

(shakes his head)

Our whole goddamn club is riding on Stacee Jaxx.

INT. ARSENAL'S TOUR BUS - DAY

ECU -- Shades. Bandanna. Golden mane of shaggy hair. MUSIC is rocking. Off-screen SOUNDS of partying.

PULL BACK to REVEAL -- Stacee Jaxx, the hottest rocker on the planet, sprawls semi-conscious on a giant water bed. Two GROUPIES, one on each side, lick his nipples. The apotheosis of hair-band rock star decadence.

STACEE

Is one of you a twin?

TWIN GROUPIES

We both are!

It takes a second. Then he smiles -- Whoa! -- lies back.

STACEE

Outstanding!

(CONTINUED)

CONTINUED:

PULLING FURTHER down the aisle of the bus: In each seat is a scantily-clad woman, making out with a MEMBER OF THE BAND, or the CREW. People are drinking, dancing, throwing food, spritzing beer at each other.

PULL to find, toward the front, PAUL GILL, Stacee's Manager, leafing through an issue of OMNI magazine. He's bored with and irritated by the shenanigans behind him.

We hear a PHONE RING and Paul feels for his HUGE '80S-STYLE MOBILE PHONE and puts it to his ear.

INTERCUT:

INT. BOURBON ROOM - OFFICE - DAY

Dennis is at the desk. Lonny hovers.

DENNIS

Paul... Dennis Dupree.

PAUL

Dennis... What's up, brother man?

DENNIS

Just wanted to check in, make sure we're good for Friday.

PAUL

We're good. You get the rider?

DENNIS

Memorized. Case of Dom. Case of Jack. Case of Bud...

PAUL

Yeah -- there's one new thing on the menu: Stacee wants a fifteen-year-old...

Suddenly, a Band Member yanks off Paul's hat, pours beer on his head. Surprised, he stops talking.

On the other end, Dennis frowns, appalled. To himself:

DENNIS

Fifteen? Jesus...!

PAUL

(recovering)
...Bottle of Scotch. Single barrel.

Dennis exhales -- moral dilemma averted!

(CONTINUED)

CONTINUED:

PAUL

You know Stacee -- easy peasy.

DENNIS

How's he doing? Still alive?

Paul checks over his shoulder. The water bed is rocking.

PAUL

I see movement.

DENNIS

Always a good sign.

PAUL

Make sure there's press there.
World domination starts Friday.

Paul hangs up. Dennis turns to Lonny.

DENNIS

Putz.

EXT. BOURBON ROOM - BACK ENTRANCE ALLEY - NIGHT

ECU -- A NOTE PAD. A HAND scribbles song lyrics, and rhymes like Girl/World, Room/Perfume, etc.

Drew is alone, writing in a small notepad. The back door opens. Sherrie comes out, tired. He puts the pad away.

DREW

Hey.

SHERRIE

Hey...! Taking your break?

DREW

Yeah. How's your first day?

SHERRIE

(exhales)

Busy.

DREW

Wanna take a walk?

EXT. SUNSET BLVD. - LATER

Drew walks Sherrie up the street, passing shops.

DREW

So you just *came* here? No reason?

(CONTINUED)

CONTINUED:

SHERRIE

I had a reason -- I love music.
(off his look)
What?

DREW

I just... never met --

SHERRIE

-- A waitress?

DREW

Someone who didn't come here to
'be someone'. To 'make it'...

SHERRIE

I don't know. I used to sing in
the choir back home. But I'm not
too good. 'That's why they put
you in the back' my Father says.
(laughs)
For me, it's enough just to be
here.

She goes and looks into shop windows as Drew watches her.
If you had to pick the moment he fell in love...

"DON'T STOP BELIEVING" (By Journey).

DREW

'JUST A SMALL TOWN GIRL... LIVIN'
IN A LONELY WORLD...'

WE SEE she can't "hear" this song. It's in Drew's head.

DREW

'SHE TOOK THE MIDNIGHT PLANE GOIN'
ANYWHERE...'

She finally looks back at him.

SHERRIE

(off his look)
What?

DREW

Nothing. I just... I had an idea
for a song.

SHERRIE

You write songs? Get out!

DREW

I'm trying.

(CONTINUED)

CONTINUED:

As they walk some more... She glances back at the club.

SHERRIE

So, like... All those panties and bras on the wall...? They're all women Dennis slept with?

DREW

That's what he says. I think he just wears them himself.

SHERRIE

Is it true? He can just sense when a band is about to break?

DREW

Yeah, but... Lonny says he may've lost his touch. He hasn't 'broke' a new band in a long time. Arsenal was the last big one...

SHERRIE

...I can't believe their last show is at The Bourbon and I get to be there. Arsenal's the only reason I made it through high school. And Stacee Jaxx...I had the hugest crush on him. I wanted to have, like, a million of his babies.
(off Drew's look)
When I was a *kid*...!

She looks up, stops abruptly.

SHERRIE

Omigod! There it is...!

She is staring slack-jawed at TOWER RECORDS.

INT. TOWER RECORDS - NIGHT

Sherrie is blown away, beaming as she walks up and down the aisles. Drew watches her, smiling. In the b.g., we hear "WE BUILT THIS CITY" (by Jefferson Starship).

SHERRIE

It's like I've died and gone to heaven.

DREW

They don't have record stores this big in Kansas?

(CONTINUED)

CONTINUED:

SHERRIE

They don't have anything this big
in Kansas.

She continues to browse, pulling out a record.

SHERRIE

Omigod! These guys were so great.

DREW

Were.

SHERRIE

The first two records. Then they
ended up...

(goes to another bin)
... sounding like them.

DREW

Totally!
(pointing)
And these guys are completely --

SHERRIE

Overrated. Except for --

They both grab the same record.

DREW

This.

SHERRIE

This.

They smile, self-conscious about how they're clicking.

SHERRIE

So... What do you do when you're
not working The Bourbon?

DREW

Oh, you know... Nightclubs...
Movie premieres, orgies in Malibu.

She playfully smiles...

SHERRIE

Your girlfriend approve of that?

DREW

(shrugs, hesitates)
Well... I'm not an orgy kinda
guy, actually. I know that's hard
to believe. And I don't have a
girlfriend. Anymore.

SHERRIE

Sorry.

(CONTINUED)

CONTINUED:

DREW

She was a singer. She was just using me to get to Dennis. But then she found someone better.

He holds up a MEATLOAF album.

SHERRIE

Eww. That was better?

DREW

More famous anyway.

(then)

Now I just hang out, write songs, make sketches of the giant-ass mansion I'm gonna build someday.

SHERRIE

You're building a mansion...?

DREW

I already picked a spot in the Hills. All I need is a permit to build. A manager. A record contract. And a few hit records.

SHERRIE

Details.

Drew looks at her. Smiles. Their connection strong now.

SHERRIE

I'd love to see it some time. The place your mansion's gonna be.

A beat. Drew musters up the courage.

DREW

How 'bout Monday night?

SHERRIE

Okay.

DREW

Great. Hey, guess what...?

(leans in, sotto)

Our ten-minute break ended twenty minutes ago.

SHERRIE

Omigod! Come on!

She grabs his hand and pulls him off, as we INTRO TO --

"WAITING FOR A GIRL LIKE YOU" BY FOREIGNER.

INT. DREW'S APARTMENT - DAY

A shitty dive. Drew gets dressed for his date.

DREW
SO LONG... I'VE BEEN LOOKING TOO
HARD, I'VE BEEN WAITING TOO LONG.

He changes shirts. Over. And over. And over.

DREW
SOMETIMES I DON'T KNOW WHAT I WILL
FIND...

... then finds the perfect T-shirt. Cool.

DREW
I ONLY KNOW IT'S A MATTER OF TIME.
WHEN YOU LOVE SOMEONE!

INT. SHERRIE'S HOTEL ROOM - DAY

A shitty room. Sherrie is indecisive about her wardrobe.

SHERRIE
IT FEELS SO RIGHT. SO WARM AND
TRUE. I NEED TO KNOW IF YOU FEEL
IT TOO.

EXT. STREET - NIGHT

Drew comes upon a STREET VENDOR with a card table loaded with colognes and perfumes for sale.

DREW
MAYBE I'M WRONG...

The vendor sprays a sample on Drew.

DREW
WON'T YOU TELL ME IF I'M COMING ON
TOO STRONG.

INT. SHERRIE'S APARTMENT - NIGHT

Sherrie is TEASING her enormous BANGS. Hot.

SHERRIE
THIS HEART OF MINE HAS BEEN HURT
BEFORE. THIS TIME I WANNA BE SURE!

A final dose of Aquanet.

INT. CAR - NIGHT

Drew DRIVES his crappy Datsun through Hollywood.

DREW
I'VE BEEN WAITING FOR A GIRL LIKE
YOU. TO COME INTO MY LIFE --
(laying on his horn)
Turn signal, moron!!
(singing sweetly)
I'VE BEEN WAITING FOR A GIRL LIKE
YOU WITH A LOVE THAT WILL SURVIVE.

EXT. SHERRIE'S APARTMENT - NIGHT

Sherrie waits to be picked up.

SHERRIE
I'VE BEEN WAITING FOR SOMEONE
NEW... TO MAKE ME FEEL ALIVE.

Drew PULLS UP in his CRAPPY DATSUN. Sherrie RUNS to it.

DREW
I'VE BEEN WAITING... WAITING FOR
YOU, OOH, I'VE BEEN WAITING.
WAITING FOR A GIRL LIKE YOU... TO
COME INTO MY LIFE.

And she gets in and they look at each other and...

SHERRIE/DREW
WON'T YOU COME INTO MY LIFE?

EXT. AREA BEHIND THE HOLLYWOOD SIGN - NIGHT

We find Sherrie and Drew behind the graffitied back of the "D," sipping WINE COOLERS. He's seated, tuning an acoustic guitar while she stands, surveying the view.

SHERRIE
I've never been in a mansion, but
...this is the view you'd want.

He finishes tuning, puts the guitar aside. She walks carefully back along the catwalk, sits down next to him.

SHERRIE
Thanks for helping with the job
and all. My parents said I'd
never get anywhere in Hollywood.

(CONTINUED)

CONTINUED:

DREW

They didn't approve of you coming here?

SHERRIE

I didn't really ask.

DREW

Have you called? Told 'em you're okay.

She looks at him a moment, touched.

SHERRIE

You are a nice guy, aren't you?

(then)

I've talked to my mom. My dad won't get on the phone.

DREW

Oh.

SHERRIE

Yeah. He just... Never approved of the whole 'music' thing. Don't laugh, but...

(then, hard to admit)

I've dreamed of being a singer my whole life.

DREW

I knew it.

SHERRIE

It's just a dream... Which my Dad craps on every chance he gets.

DREW

Mine's not too thrilled either.

SHERRIE

Did you get the whole 'Los Angeles is a City of Whores, and all who tread its streets are damned for eternity' speech?

He is taken aback. He shrugs.

DREW

Not really. I got: You're gonna end up on the assembly line anyway, why not start now?

She nods, understanding. Beat. She looks down, quiet.

(CONTINUED)

CONTINUED:

SHERRIE

I had to try, you know? I didn't
want to go through my whole life
and never even try.

They share a look. Drew almost, not-quite leans in to
kiss her... but doesn't. Sherrie gets up and walks over
to the ledge, staring out at the lights below, then --

The song takes a slightly RAUNCHY TURN, as Sherrie whips
around and looks at him, seductively, advancing on him...

SHERRIE

YOU'RE SO GOOD. WHEN WE MAKE
LOVE, IT'S UNDERSTOOD. IT'S MORE
THAN A TOUCH... OR A WORD WE SAY.
ONLY IN DREAMS COULD IT BE THAT
WAY. WHEN YOU LOVE SOMEONE...
REALLY LOVE SOMEONE... (AAH-AAAH).
(climbing atop him)
FEELS SO RIGHT. I NEED TO KNOW
YOU FEEL IT TOO.

Drew sings, eyes closed --

DREW

NOW I KNOW IT'S RIGHT. FROM THE
MOMENT I WAKE UP TILL DEEP IN THE
NIGHT.

Drew opens his eyes... But she isn't writhing atop him.
In fact, she's still staring out at the lights below, her
back to him: It was a fantasy. Sherrie smiles at him.

SHERRIE

THERE'S NOWHERE ON EARTH I'D
RATHER BE. THAN HOLDING YOU,
TENDERLY.

He walks up, stands beside her, looks out at the lights.
Again she's waiting for him to kiss her. And waiting...

DREW/SHERRIE

I'VE BEEN WAITING FOR A GIRL (BOY)
LIKE YOU TO COME INTO MY LIFE.
I'VE BEEN WAITING FOR A GIRL (BOY)
LIKE YOU, YOUR LOVING WILL
SURVIVE. I'VE BEEN WAITING FOR
SOMEONE NEW TO MAKE ME FEEL ALIVE.

Their faces inch closer together.

DREW/SHERRIE

YEAH WAITING FOR A GIRL (BOY) LIKE
YOU TO COME INTO MY LIFE.

(CONTINUED)

CONTINUED:

They finally kiss. It is soft and tender.

SHERRIE

I'd love to hear one of your songs.

DREW

Sorry. The deal is, any song but one of mine.

SHERRIE

Oh, come on! Please?! Please...?

Drew grabs the guitar, sits across from her. Hesitates.

DREW

I haven't finished it.

"DON'T STOP BELIEVING" (by Journey).

DREW

JUST A SMALL TOWN GIRL... LIVING
IN A LONELY WORLD... SHE TOOK THE
MIDNIGHT PLANE GOING ANYWHERE.

SHERRIE

Keep going.

DREW

JUST A CITY BOY... BORN AND RAISED
IN SOUTH DETROIT. HE TOOK THE
MIDNIGHT PLANE GOING ANYWHERE.
A SINGER IN A SMOKY ROOM, THE
SMELL OF WINE AND CHEAP PERFUME.
FOR A SMILE, THEY CAN SHARE THE
NIGHT...

He stops, puts down the guitar, self-effacing.

DREW

It goes on and on and on...

SHERRIE

Drew: I love it.

DREW

That's okay. You don't have to --

SHERRIE

-- No. I do.

And she sings a bit of it back to him...

(CONTINUED)

CONTINUED:

SHERRIE
JUST A SMALL TOWN GIRL...
LIVING IN A LONELY WORLD.
TOOK THE MIDNIGHT TRAIN GOING
ANYWHERE.

(then)
"Train" sounds better.

Drew nods. It does sound better.

SHERRIE
JUST A CITY BOY... BORN AND RAISED
IN SOUTH DETROIT. TOOK THE
MIDNIGHT TRAIN GOING ANYWHERE.
(off his look)
What?

DREW
Sherrie: You're an amazing singer.

SHERRIE
Stop.

DREW
You are! You have an incredible
voice.

SHERRIE
(touched)
Thank you. What's the song
called?

DREW
I don't know yet.

SHERRIE
Well, it's beautiful.

They look at each other... kiss again more passionately.
And off of that kiss, we hear the INTRO to...

"NOTHING BUT A GOOD TIME" by POISON.

INT. CLUB - NIGHT

... as Drew and Sherrie, on another date, listen to a
Rossington Collins-type BAND ON STAGE playing the song.
Drew and Sherrie both nod their heads to the tune as --

THE SONG CONTINUES, powering us through a --

MONTAGE

-- Holding hands, Drew walks Sherrie down the VENICE BOARDWALK. They stop at the BASKETBALL COURTS and watch the game.

-- Drew and Sherrie are roller-skating down the strand, as ELECTRIC MAN (HARRY PERRY) roller-skates by and stops playing his electric guitar in order to slap Drew five.

-- Running into the ocean's waves, the breeze blowing their hair back.

-- Sherrie shampooing Drew's hair in his kitchen sink, then, later, admiring the hair trim she's given him.

-- Walking down the Hollywood Blvd. WALK OF FAME, pointing out the names on the sidewalk.

-- Standing in line at PINKS HOT DOGS.

-- Crammed in an photo booth. The flashbulb pops FOUR TIMES, FREEZE-FRAMING them: 1) Smiling at the lens; 2) Making goofy faces; 3) Looking longingly at one another; and 4) Kissing passionately as they fall OUT OF FRAME.

-- Ripping each other's clothes off in Drew's apartment. They attack each other, passionately. SONG ENDS as we --

CUT TO:

EXT. THE BOURBON ROOM - NIGHT

A HUGE LINE snakes around Sunset Blvd. On the Bourbon Club's MARQUEE: "TONIGHT ONLY -- ARSENAL!!!"

INT. THE BOURBON ROOM - SAME TIME

There's a buzz in the air. Everybody's getting ready for the big show tonight. Dennis punches off his cell phone.

DENNIS

Shit! Our opener dropped out!

LONNY

Concrete Ballz?

DENNIS

They checked into rehab.

LONNY

All of 'em?

(CONTINUED)

CONTINUED:

DENNIS

Betty Ford has a group rate.

Rubbing his forehead in frustration...

DENNIS

Jesus. We need someone to open
in, like, two hours!

Lonny massages Dennis' shoulders...

LONNY

Don't stress, man...

DENNIS

I know... I know...

Overhearing, Sherrie whispers to Drew...

SHERRIE

What about you?

DREW

What about me?

SHERRIE

You should open for Arsenal.

DREW

Yeah, right.

SHERRIE

Why not?

DREW

I've asked Dennis a million times.

SHERRIE

So you can't ask again? Come on!

She turns toward Dennis. Lonny pulls out a Rolodex.

LONNY

We could go with Anal Epiphany...

DENNIS

I don't like religious rock.

Stepping forward...

SHERRIE

What about Drew?

LONNY

Drool's in town? I love Drool.

(CONTINUED)

CONTINUED:

SHERRIE

Not Drool. Drew.

She points to him. Dennis and Lonny laugh.

DENNIS

Him? That Drew? Our Drew?

SHERRIE

He's better than Concrete Ballz!
He has a band. They've cut a
demo. And he'll do it for free.

DENNIS

I don't know...

SHERRIE

Come on. Nobody cares about the
opening act anyway.

(to Drew)

No offense.

DREW

None taken.

SHERRIE

What do you say, Dennis? C'mon!

Dennis hesitates, then shakes his head at Drew...

DENNIS

Nothing personal, man. You just
don't make my dick hard.

DREW

It's okay. You're gettin' old.

Dennis laughs, admiring his balls. Finally, he nods.

DENNIS

Fine. Call your band.

DREW

Really?

DENNIS

Three songs. No covers. If you
play "Free Bird" I will kill you.

DREW

I'M PLAYING THE BOURBON!

Sherrie throws her arms around Dennis, hugging him as
Lonny jumps up on the stage and preps the microphone --

(CONTINUED)

CONTINUED:

LONNY
(into the mic)
Testing, testing. I have a very
large penis.

He gestures to Drew: All yours. Drew comes on the stage,
amazed to be up there. He looks out at Sherrie, beaming.
He mouths the words: "Thank you." She smiles and nods.

WAITRESS #2
Well, kiss *him* goodbye.

SHERRIE
What do you mean?

WAITRESS #2
The spotlight doesn't just light
them up. It makes us disappear.

As Sherrie considers this...

DENNIS
(shouting)
Sherrie... Phone call.

SHERRIE
Me?

DENNIS
Take it in the kitchen.

INT. THE BOURBON ROOM - KITCHEN

Sherrie walks in and picks up the phone.

SHERRIE
Mom?

INTERCUT:

INT. KANSAS HOME - DAY

Sherrie's Mom is on the phone; her Dad in the background.

MOTHER
Sherrie, are you alright? Who
was that who answered the phone?

SHERRIE
I don't have a phone yet, so I
left the number where I work.

(CONTINUED)

CONTINUED:

MOTHER

They said it was a bar.

SHERRIE

It's not really a bar. It's more like... a music place --

MOTHER

Where are you sleeping?

Sherrie's Dad gets up, brusquely takes the phone away.

SHERRIE

In a hotel. It's safe. I... I met this guy, who writes songs. He's really nice. He wants me to sing when he makes a record --

FATHER

-- A boy. Big surprise.

SHERRIE

Dad? Hi. It's good to hear your--

Click.

SHERRIE

Daddy? Mom?

Dial tone. Crestfallen, Sherrie hangs up the phone.

"MORE THAN WORDS" by Extreme.

SHERRIE

SAYING I LOVE YOU, IS NOT THE
WORDS I WANT TO HEAR FROM YOU.
IT'S NOT THAT I WANT YOU NOT TO
SAY, BUT IF YOU ONLY KNEW HOW EASY
IT WOULD BE TO SHOW ME HOW YOU
FEEL.

SPLIT SCREEN - BOURBON ROOM - BALCONY / KANSAS KITCHEN

Sherrie walks out into the bar, singing to herself while Drew and his band are setting up on stage.

Sherrie's Dad returns to his TV in the living room. Her Mother gazes at the phone -- worried, wanting to call.

SHERRIE / MOTHER

MORE THAN WORDS IS ALL YOU HAVE TO
DO TO MAKE IT REAL. THEN YOU
WOULDN'T HAVE TO SAY THAT YOU LOVE
ME. 'CAUSE I'D ALREADY KNOW.

(CONTINUED)

CONTINUED:

She is approached by a WAITRESS as she does side work.

 WAITRESS #1
You alright?

 SHERRIE
I'm fine.

INT. BOURBON ROOM - ON STAGE - SAME TIME

Dennis is now coaching Drew at the stage.

 DENNIS
You gotta make it intimate.
Pretend no one's watching. Forget
you're on stage... Just focus on
something that moves you.

 DREW
Okay.

As Drew watches Sherrie. She's oblivious.

 DREW
HOW I LOVE THE WAY YOU MOVE. AND
THE SPARKLE IN YOUR EYES. THERE'S
A COLOR DEEP INSIDE THEM. LIKE A
BLUE SUBURBAN SKY.

Dennis leans forward... this is what he's talking about.

"HEAVEN" by Poison.

 DREW
I DON'T NEED TO BE THE KING OF THE
WORLD. AS LONG AS I'M THE HERO OF
THIS LITTLE GIRL.
 (then)
HEAVEN ISN'T TOO FAR AWAY
CLOSER TO IT EVERY DAY.
NO MATTER WHAT YOUR FRIENDS SAY,
I KNOW WE'RE GONNA FIND A WAY.

THE TWO SONGS OVERLAP, BUILDING TO THEIR CLIMAX --

 SHERRIE
IS ALL YOU HAVE TO DO TO MAKE IT
REAL THEN YOU WOULDN'T HAVE TO
SAY.

 DREW
HEAVEN. OH OH OOO OH OH OH
OH OH YEAH. HEAVEN.

(CONTINUED)

CONTINUED:

SHERRIE
OH OH OOO OH OH OH...

DREW
HEAVEN ISN'T TOO FAR AWAY. 'CAUSE
I'D ALREADY KNOW. HEAVEN ISN'T
TOO FAR AWAY.

Sherrie walks back into the kitchen, tears in her eyes.

DREW
(finishing her line)
SAYING I LOVE YOU.

Drew stops playing and brings down his guitar... then
opens his eyes to see Dennis -- all choked up.

DENNIS
Knock 'em dead, brother.

INT. BOURBON ROOM - KITCHEN - NIGHT

Drew heads in looking for Sherrie. And he can see her
silhouette in, of all places...

THE FREEZER

Sherrie sits on some boxes underneath some frozen
chickens. Her head's in her hands. Drew enters.

DREW
What are you doing?

She looks up with her mascara running down her face...

SHERRIE
I just need a minute.

He sits down next to her.

DREW
-- Whoa. Whoa. What happened?

SHERRIE
Nothing.
(then)
I talked to my dad.
(then)
Every time I start believin' in
myself... He makes me feel like
trash again.

(CONTINUED)

CONTINUED:

DREW
 (wiping her tears)
 Hey... Don't stop believing.
 Sherrie, you're an incredible
 singer. An incredible person.
 (beat)
 And I love you.

Words to her ears. They kiss. And as they do, we start to hear the seductive THUMP of a very different kind of energy: Hot. Raw. Sexual...

EXT. BOURBON ROOM - NIGHT

... As a WHITE LIMO snakes into the alley through the SCREAMING CROWD who is held back by SECURITY GUARDS and barricades, stopping at the club's back door. The limo's back door opens and a RHINESTONE STUDDERED BOOT hits the concrete --

-- as STACEE JAXX emerges.

Stacee's flanked by TWO HOT GROUPIES, three HUGE BODY GUARDS and his manager, PAUL GILL, 30s and slick. Stacee shakes out his long golden mane and adjusts his "manhood" (not easy in his tight leather pants). He smiles at the crowd and throws up his hands in two devil horns. The fans go nuts with cheers and flashbulbs as he makes his way into the club with his band trailing behind.

INT. BOURBON ROOM - AT FRONT DOOR - SAME TIME

Meanwhile, Dennis spies Rodney being ushered in. He walks over to him.

DENNIS
 What're you doing here?

RODNEY
 (innocent)
 Just here for the music.

He smiles and walks away but Dennis doesn't like it.

LONNY
 (whispered)
 Dude: Why does he wanna buy this place so bad?

DENNIS
 Probably to burn it down. Rodney was in a band. Used to play here.
 (MORE)

(CONTINUED)

CONTINUED:

DENNIS (CONT'D)

I told him I just didn't think
they'd make it... I was tryin' to
help the guy. Spare him some
misery. It was fifteen years ago.
He's never forgiven me.

There's commotion in the back of the club. A hysterical
WAITRESS runs over to Dennis, her eyes filled with tears.

WAITRESS

Sta, Sta, Sta...

DENNIS

I guess Stacee's here.

INT. BOURBON ROOM - BACKSTAGE

Dennis walks backstage to find a flurry of activity
surrounding Stacee.

DENNIS

Stacee!

STACEE

Dennis, Dennis...! Jesus!

They hug. He looks at Dennis -- dishevelled, burnt out.

STACEE

Look at you, man! The fact that
you're not dead, bankrupt, or in
prison... It's an inspiration!

DENNIS

(shrugs)

I try to be a role model for the
kids.

Heading off...

STACEE

We're gonna burn the house down.

DENNIS

Mi casa es su casa.

Stacee approaches the dressing room as Drew and Sherrie
are walking by. Sherrie comes FACE-TO-FACE with Stacee...

... and promptly PASSES OUT, hitting the floor. Drew
bends down to her. Stacee admires Sherrie, pokes Paul --

(CONTINUED)

CONTINUED:

PAUL

Conscious, yes. Unconscious, no.
Remember the meeting we had?

He drags Stacee into the dressing room. Stacee's eyes stay on Sherrie. Drew sees Stacee staring at her.

SAME SCENE - MOMENTS LATER

Sherrie wakes up to find Drew sitting next to her.

SHERRIE

What happened?

DREW

Um... You passed out.

SHERRIE

... I did?
(then, remembering)
I saw Stacee Jaxx.
(as Drew nods)
God, that's so embarrassing.

DREW

It's okay. I'm sure Girls faint around him all the time.

SHERRIE

They're gonna faint around you too. In no time.

DREW

You're the only one I want fainting over me.

She smiles (he said the perfect thing) and kisses him.

INT. BOURBON ROOM - GREEN ROOM - NIGHT

Stacee slumps on a sofa, shades on, cowboy hat pulled low, a bottle of Jack in one hand. A pet boa constrictor is draped over his shoulders, flicking its tongue. Stacee flicks his tongue back at it.

A KNOCK, and Paul enters, leading in a woman, CONSTANCE, carrying a tape recorder. She's British, wears glasses, asymmetrical hairdo, New Wave clothes. A bit uptight.

PAUL GILL

Um. Stacee... This is Constance Sack. Rolling Stone. She's doing a story about you going solo.

(CONTINUED)

CONTINUED:

CONSTANCE

Pleasure to finally meet you.

She offers her hand. He ignores it. She's taken aback. Paul, doing damage control, leans in.

PAUL

He's very shy.

Suddenly, a FEMALE FAN bursts through the doors...

FEMALE FAN

I love you, Stacee...!!!

The fan rips open her shirt, EXPOSES HER BREASTS. Stacee signs them without ever looking up. He barely notices as his BODYGUARDS enter and drag the hysterical fan out.

CONSTANCE

Okay. Um... So I'll just dive in.

(turns on recorder)

Stacee Jaxx. We're at 'The Bourbon,' where you and Arsenal got your start. You've been together over ten years. Made some of the greatest hits of this decade. Why go solo now?

A beat. Stacee, bored, shifts his gaze to Paul.

PAUL

Well, Connie, people change. They develop new tastes, new interests.

CONSTANCE

Yes, of course. Yet there's been speculation it has more to do with your taking 100% of sales, rather than just 25%...

PAUL

That's ridiculous. Stacee's an artist. He wants try new things, expand his horizons. So today we're announcing the Stacee Jaxx, "Big, Long, and Hard" Tour...

CONSTANCE

Yes, yes... And you've signed with a number of promotional partners -- soft drinks, fast food...

PAUL

Because the fans love Stacee...

(CONTINUED)

CONTINUED:

CONSTANCE

(cutting in)
Excuse me, I'm not interviewing
you. I'd like a real answer...

STACEE

Then why don't you ask a real
question?

Constance looks at him, surprised. The challenge hangs
in the air. Constance turns, pulls out a folder of old
press clippings. She reads.

CONSTANCE

Stacy Jackson. Born in Lafayette,
Indiana. Raised by a single Mom,
Doris, now deceased. First album:
'Bat Outta Hell'. First concert:
Aerosmith -- you hitch-hiked two
days and slept in the parking lot.

Stacee watches coolly. She's got his attention.

CONSTANCE

Moved to LA at seventeen. Formed
Arsenal. Five years of touring.
Legendary shows at the Bourbon
Room. You were called the
greatest unsigned band in America.
Then you met Paul Gill.

PAUL

And the rest is history!

She holds up a small plastic action figure of Stacee.

CONSTANCE

You know what this is? It's you.
It comes with burger, fries and a
shake. Plastic. Disposable.

She tosses it on the table.

CONSTANCE

Here's my question: What happened
Stacey Jackson? Where'd he go?

Beat. Stacee leans forward, peers over his shades.

STACEE

You wanna know what happened to
Stacee?

She nods. He's COUNTING DOWN with his fingers -- Four,
Three, Two, One --

(CONTINUED)

CONTINUED:

"WANTED DEAD OR ALIVE" BY BON JOVI.

STACEE JAXX
IT'S ALL THE SAME... ONLY THE
NAMES HAVE CHANGED! EVERYDAY...
IT SEEMS WE'RE WASTIN' AWAY!

He stands, leading her out of the Green Room.

INT. KITCHEN - NIGHT

Stacee moves through the kitchen as Constance follows.
The stone-faced BODYGUARDS shadows Stacee's every move.

STACEE JAXX
ANOTHER PLACE... WHERE THE FACES
ARE SO COLD.

Stacee touches the face of a confused MEXICAN DISHWASHER.

STACEE JAXX
I DRIVE ALL NIGHT... JUST TO GET
BACK HOME!

As the Beer Delivery Guy wheels a keg past, Stacee hops
on and RIDES through the kitchen DOORS...

STACEE JAXX
I'M A COWBOY... ON A STEEL HORSE I
RIDE! I'M WANTED: DEAD OR ALIVE!

Stacee glides through the BAR -- where CREW and STAFF get
ready for the show with an 80s-style choreographed dance.

STACEE JAXX
AND I'M WANTED DEAD OR ALIVE!

Stacee hops off and takes a seat at the bar.

STACEE JAXX
WANTED!!! DEAD OR ALIVE.

Stacee shoots a James Dean at Constance. She's quietly
thrilled. Stacee LEAPS onto the BAR to sell VERSE TWO.

STACEE JAXX
SOMETIMES I SLEEP! SOMETIMES IT'S
NOT FOR DAYS! THE PEOPLE I MEET...

Stacee WALKS ABOVE the STAFF and his posse of GROUPIES.

(CONTINUED)

CONTINUED:

STACEE JAXX
 ... ALWAYS GO THEIR SEPARATE WAYS.
 SOMETIMES YOU TELL THE DAY. BY
 THE BOTTLE THAT YOU DRINK.

A barback hands him a bottle of Jack Daniels. Stacee looks at it...

STACEE JAXX
 Thursday.

He takes a hit off it, then drops it, letting it crash.

STACEE JAXX
 SOMETIMES WHEN YOU'RE ALONE...

Stacee gets down from the BAR next to a CREW GUY doing a CROSSWORD PUZZLE.

STACEE JAXX
 ALL YOU DO IS THINK.
 (helping him)
 Dalai Lama.

Stacee continues on through the bar --

STACEE JAXX
 I'M A COWBOY!! ON A STEEL HORSE I
 RIDE. I'M WANTED. DEAD OR ALIVE.
 WANTED. (WANTED!) DEAD OR ALIVE.
 I'M A COWBOY! ON A STEEL HORSE I
 RIDE! AND I'M WANTED....!

GROUPIES
 ... WANTED...

Stacee gets up and runs into the corridor outside --

STACEE JAXX
 DEAD OR --

He stops mid-song, mid-word, as he lays eyes on --

-- Sherrie, who stares back, slack-jawed. Stacee walks up to her. She giggles like a school girl. Stacee now moves his face inches away from hers. He smiles, then holds his dramatic pause before --

STACEE JAXX
 (SCREAMING)
 WANTED!

Sherrie has no idea what to do or say: She's in awe.

(CONTINUED)

CONTINUED:

SHERRIE
(timid)
WANTED...

STACEE JAXX
DEAD OR ALIIIIIVE!!

Stacee moves to the window and opens the curtains to reveal all the FANS waiting outside in line to get in.

STACEE JAXX
AND I WALK THOSE STREETS!
A LOADED SIX-STRING ON MY BACK.
I PLAY FOR KEEPS!

FANS OUTSIDE
CUZ HE MIGHT NOT MAKE IT BACK!

Stacee throws his arms open wide and looks to the sky...
We do a 360 ABOVE him...

STACEE JAXX
I BEEN EVERYWHERE! AND I'M
STANDING TALL!

The walls fall away to reveal a CROWD at his feet... as suddenly... in a moment of fantasy... STACEE'S on a stage in an arena... the lake of fans screaming below.

STACEE JAXX
I'VE SEEN A MILLION FACES! AND I
ROCKED THEM ALL!!

...We continue to CIRCLE him until the walls come right back up and we're back to where we started.

STACEE JAXX
CUZ I'M A COWBOY. I GOT THE NIGHT
ON MY SIDE. AND I'M WANTED...

COMPANY
WANTED!

STACEE JAXX
DEAD OR ALIVE! AND I RIDE!

SHERRIE
(being seduced)
AND I RIDE!!

STACEE JAXX/COMPANY
DEAD OR ALIVE!

Stacee slithers his way toward Sherrie, sucking her in.

(CONTINUED)

CONTINUED:

STACEE JAXX/SHERRIE
DEAD OR ALIVE! DEAD OR ALIVE!
DEAD OR ALIIIIIVE!!

When the song ends, Stacee and Sherrie are face-to-face.

STACEE JAXX
I'm Stacee.

SHERRIE
Sh-sh-sherrie. I'm... I'm a...

STACEE JAXX
Big fan? Any fan of mine is a fan
of mine.

SHERRIE
When my grandma died, your music
kept me going.

STACEE JAXX
(staring at her tits)
I'm glad I could give you joy. In
your time of grief.

He puts his hand RIGHT ON HER CHEST.

STACEE JAXX
You have a big heart.

Sherrie, giggling, takes his hand away. Paul and
Constance have now made their way over.

SHERRIE
I wish Becky Henderson could see
me now. When I was sixteen, I got
suspended, when a teacher heard me
say I wanted to have your baby.

STACEE JAXX
Sorry I didn't know you then.

PAUL GILL
Whoa, whoa...
(pulling Stacee away)
Let's go get ready, Stacee...

Lonny comes bursting in.

LONNY
Okay... Doors are open. Place is
packed.
(to Sherrie)
There you are! Cocktail umbrellas!
C'mon! I told ya ten minutes ago.

(CONTINUED)

CONTINUED:

SHERRIE

Right. Sorry.

Stacee never takes his eyes off Sherrie, but SNAPS HIS FINGERS AND POINTS AT LONNY --

STACEE JAXX

You! Bad hair! Never speak to her like that.

SHERRIE

That's okay. Lonny is --

STACEE JAXX

-- Shhh. You're safe now, baby.
(leans in)
Do me a favor?

SHERRIE

Uh. Sure.

Stacee gets a funny smile on his face.

STACEE JAXX

There's a cut-glass bottle of Scotch in my limo. Could you bring it to my dressing room?

Sherrie's finally starting to get a little freaked out.

SHERRIE

I... Sure. Right away.

She gently extracts herself. Stacee "winks," knowingly.

STACEE JAXX

See you soon.

She walks off. He watches her, a sly smile on his lips.

INT. BOURBON - BAR

Rodney sits at a cramped table in the crowded club.

WAITRESS

One Wildberry Wine Cooler...

RODNEY

Thank you. I hear an accent.
Where you from?

WAITRESS

Canada.

(CONTINUED)

CONTINUED:

With a big smile.

RODNEY
Beautiful country up there...

She smiles back. Then...

RODNEY
Can I see your immigration papers?

WAITRESS
What? No! This isn't a fascist
state. You can't just make
someone show you their papers!

As she storms off... He shrugs, hopeful.

RODNEY
One day...

At the table next to Rodney sits Patty... disguised as a
rocker chick... with fake tattoos and everything.

PATTY
(under her breath)
You're an idiot.

RODNEY
(under his breath)
Just be ready.

BACK IN THE REHEARSAL ROOM

Sherrie hurries in and sees Drew, who smiles -- relieved
-- the second he sees her.

DREW
Where were you?

SHERRIE
I just met Stacee...

She heads out to the back entrance.

DREW
Where're you going? I'm going on!

SHERRIE
I'll be there. I just have to
grab something.

DREW
Well, hurry back. I want you to
be there when I --

(CONTINUED)

CONTINUED:

But she heads out the door before he can finish.

INT. BOURBON ROOM - GREEN ROOM - NIGHT

As Stacee re-enters the Green Room, Paul tries to shut the door on Constance -- cutting her off.

PAUL

Okay! Great interview! Thanks!

Undaunted, she pushes past Paul, confronting Stacee.

CONSTANCE

This is bullshit. You're not a cowboy.

Stacee is bemused by her righteous fervor.

STACEE

Why don't you tell me what I am, since you seem to already know.

He flops onto the sofa, amused.

CONSTANCE

You're a corporate tool. A cog in the machine.

Stacee grins -- he's used to this stuff. He teases.

STACEE

I love it when you talk dirty.

CONSTANCE

Maybe you were an artist once...

STACEE

That's right: give it to me rough.

CONSTANCE

...Now you're nothing. A puppet.

STACEE

Ohhh... I'm gettin' all excited!

CONSTANCE

Paul's got his hand so far up your ass, you'll do anything he wants.

He grins at her. She's the first woman who's challenged him -- who hasn't thrown herself at him -- in ages.

STACEE

Paul. Get out.

(CONTINUED)

CONTINUED:

PAUL

Stacee, I...

STACEE

Out. Now.

Paul leaves, closing the door. They're alone.

Stacee gets up, circles slowly -- watching her closely. She scared, and turned on, but determined not to waver.

CONSTANCE

I think you get this sense of sexual entitlement from the fact that you're a rock god, but it's not real... it's not love.

STACEE

It's not?

CONSTANCE

It's sex and it's other people's projections and it's empty and it's sad and it's actually the one thing ironically keeping you from discovering what real love actually is all about.

Stacee leans in -- challenging her.

STACEE

And you know what real love is?

She turns, going toe-to-toe with him.

CONSTANCE

More than you do.

It's on. It's a battle -- each poking the other's insecurities. Each scoring hits.

STACEE

Have you ever let yourself go?
Been swept off your feet? Slept
with someone you just met, 'cause
you couldn't help yourself?

She never has. She counters.

CONSTANCE

Have you ever cried in front of
someone?

He hasn't. He attacks, edging close seductively.

(CONTINUED)

CONTINUED:

STACEE

Ever spent an entire week
screwing?

Tension is rising. She's getting a little turned on.

CONSTANCE

Have you ever told someone
everything about yourself, and
found they loved you anyway?

STACEE

Ever had jungle sex? Crazy sex?
Hot, screaming, out-of-control,
lose-your-mind monkey sex?

CONSTANCE

Have you ever cared about someone
more than you care about yourself?

That stops him. Checkmate. She's pierced his bubble.
He looks at her -- plaintive, vulnerable.

MUSIC -- "I WANT TO KNOW WHAT LOVE IS" BY FOREIGNER.

He turns away from her, looks down -- collecting his
thoughts. He's never been challenged like this before.

STACEE JAXX

I GOTTA TAKE A LITTLE TIME. A
LITTLE TIME TO THINK THINGS OVER.

She peers at him, intrigued. Takes a step toward him.

CONSTANCE

AND THROUGH THE CLOUDS I SEE LOVE
SHINE. IT MAKES ME WARM AS LIFE
GROWS COLDER...

He walks away from her, picks up a bottle of Jack
Daniels, stares at it. She sees his hurt, loneliness.

STACEE JAXX

OOOOHHHHHHHH, IN MY LIFE! THERE'S
BEEN HEARTACHE AND PAIN! I DON'T
KNOW IF I CAN FACE IT AGAIN.

She takes the bottle, puts it aside. He shakes his head.

STACEE JAXX

CAN'T STOP NOW I TRAVELED SO FAR.
TO CHANGE THIS LONELY LIFE!

He turns. Their eyes meet. They both sing...

(CONTINUED)

CONTINUED:

STACEE AND CONSTANCE
I WANNA KNOW WHAT LOVE IS!

And they kiss, heedless... He comes up for air.

STACEE JAXX
I WANT YOU TO SHOW ME!

She rips his shirt open. As he unzips his pants... She leans against the dressing table, getting swept away.

CONSTANCE
I WANNA FEEL WHAT LOVE IS.

STACEE JAXX
I KNOW YOU CAN SHOW ME!

INT./EXT. LIMO - NIGHT

Sherrie leans in, grabs the standard cut-glass Scotch bottle from the back of Stacee's limo.

INT. BOURBON ROOM - BACKSTAGE - NIGHT

Drew, carrying his guitar, is searching for Sherrie.

DREW
Sherrie...?

He comes across Paul, cooling his heels outside the Green Room. A rhythmic THUMPING comes from inside.

DREW
What's going on in there?

PAUL
What's it sound like?

Lonny enters, sees Drew...

LONNY
Show time, bro'... Let's go!

Drew hesitates, but Lonny pulls him toward the stage.

INT. BOURBON ROOM - GREEN ROOM - NIGHT

Stacee and Constance flop back on the floor together. They are dazed, PANTING. They share a smile. Then...

(CONTINUED)

CONTINUED:

STACEE

That was the best sex I've had
today...

(checks his watch)

...And it's only ten o'clock!

He grins at her -- boyish, innocent. She misreads his coarseness. She scoffs and sits up, collecting herself.

CONSTANCE

This was a mistake.

His smile fades -- he's not sure what just went wrong.

INT. BOURBON ROOM - BACKSTAGE - NIGHT

The Green Room door opens. Constance peers out. Paul is there. He leers.

PAUL

Can't wait to see the article.

Humiliated, she flees -- doing the walk of shame to the back entrance and passing Sherrie, carrying the Scotch bottle, coming the other way. She enters the Green Room.

INT. BOURBON ROOM - GREEN ROOM - NIGHT

Sherrie is shocked to find Stacee lying on the floor, sweaty, shirtless, his fly unzipped. He sees her, grins.

STACEE

Help me up, darling!

He holds out a hand. She goes to help him up, and he pulls her on top of him. She drops the bottle of Scotch. It shatters. She struggles to get away from him.

SHERRIE

Wait! I have a boyfriend!

STACEE

That's okay. I'm not jealous.

SHERRIE

But I have a boyfriend!!!

STACEE

But I'm Stacee Jaxx!!!

Finally, she pulls herself away from him. He just laughs -- retreating into swagger and bravado.

INT. BOURBON ROOM - STAGE - IN THE WINGS - MOMENTS LATER

Drew looks out into the crowd for Sherrie. Lonny waves a hand in front of his face...

LONNY

Showtime, baby. Head in the game.

Drew nods. Lonny goes out and grabs the microphone, but Drew keeps looking around for Sherrie.

LONNY

(into the microphone)
Ladies and Creeps... Making his
debut on the Bourbon Room stage...
Drew Boley!

A smattering of APPLAUSE. Holding his guitar, Drew hesitates. Impulsive, he takes a few steps back stage.

DREW

Sherrie...?

He stops, frozen. He sees Sherrie leave the Green Room, flustered, hair mussed up. Stacey follows, grinning, zipping his pants. He sees Drew staring at him, glancing at Sherrie. Stacey adjusts crotch, shrugs cheerfully.

STACEE

'Nother day at the office, right?

Drew is crushed, heartbroken, enraged.

On stage, Lonny is stranded -- waiting for Drew to enter.

LONNY

Once again -- Drew Boley!

Drew, a head of steam, heart breaking, turns and storms off -- passing Paul, *who saw the whole misunderstanding.*

Drew storms onto the stage. He grabs the mic from Lonny.

DREW

I WANNA ROCK!!

"I WANNA ROCK" BY TWISTED SISTER.

His bandmates trade looks. Drew, looking fiercer, wilder and HOTTER than we've ever seen, shoots daggers at them.

DREW

I said...
(shooting daggers)
I WANNA ROCK!

(CONTINUED)

CONTINUED:

His band finally "catches up," launching into the song!

BAND
ROCK!!

DREW
I WANNA ROCK!

BAND
ROCK!

The crowd begins to gravitate toward the stage and dance.

DREW
I WANT TO ROCK!

CROWD/BAND
ROCK!

Lonny jumps on a large speaker and starts to rock out.

DREW
I WANNA ROCK!

CROWD/BAND
ROCK!

DREW
TURN IT DOWN YOU SAY. WELL ALL I
GOT TO SAY TO YOU, IS TIME AND
TIME AGAIN, I SAY 'NO!'

Drew is on fire: Fierce and wild and fucking hot. And every girl in this place has their eyes on him --

There's one other set of eyes too: Paul Gill, Stacee's manager, watches Drew with keen interest.

CROWD/BAND
NO!

DREW
NO, NO, NO, NO, NOOOO! TELL ME
NOT TO PLAY. WELL, ALL I GOT TO
SAY TO YOU, WHEN YOU TELL ME NOT
TO PLAY, I SAY, 'NO!'

CROWD/BAND
NO!!

Rodney and Patty stand on the sidelines, scanning the crowd, annoyed by their enthusiasm. Then... Patty's foot BEGINS TO TAP. A SHARP LOOK from Rodney stops her.

As for Dennis, you could knock him over with a feather --

(CONTINUED)

CONTINUED:

DENNIS

Holy crap...

But Lonny is playing a mean AIR GUITAR, HEAD BOPPIN'...

LONNY

You're losing your touch, old man.
The kid rocks.

DREW

NO, NO, NO, NO, NO, NO, NOOOO!!
WOOW! SO IF YOU ASK ME WHY. I
LIKE THE WAY I PLAY IT, THERE'S
ONLY ONE THING I CAN SAY TO YOU:
I WANNA ROCK!

CROWD/BAND

ROCK!

Drew YANKS OPEN HIS SHIRT, sending BUTTONS FLYING,
sending GIRLS into a frenzy...

DREW

I WANNA ROCK!

CROWD/BAND

ROCK!

DREW

I WANT TO ROCK!

CROWD/BAND

ROCK!

DREW

I WANNA ROCK!

The CROWD breaks into APPLAUSE. They dug it. Big Time.

DREW

GRRRRWOOOOOOOOOOOWWWW!

The crowd goes nuts...

DREW

THERE'S A FEELING THAT I GET, AND
THERE AIN'T NOTHIN' AND THERE
AIN'T NOTHIN' IN THE WORLD THAT
MAKES ME GO!

CROWD

GO, GO, GO, GO, GO, GO...

(CONTINUED)

CONTINUED:

DREW
TURN THE POWER UP! I'VE WAITED
FOR SO LONG SO I COULD HEAR MY
FAVORITE SONG, SO LET'S GO!

LONNY AND DENNIS
GO, GO, GO, GO, GO, GO....

Stacee -- with Bodyguards, Groupies behind him, and Paul at his side -- watches Drew on stage, face knotted. In Drew, he sees his younger, passionate, less-jaded self.

DREW
WHEN IT'S LIKE THIS I FEEL THE
MUSIC SHOOTIN' THROUGH ME, THERE'S
NOTHIN' ELSE THAT I WOULD RATHER
DO! I WANNA ROCK!

Now the crowd REALLY GOES APESHIT. Stacee watches them cheering a moment longer, then walks off.

INT. GREEN ROOM - NIGHT

Stacee enters, slams the door behind him -- MUFFLING out the O.S. CHEERING. For the first time, we see him alone.

He sees the plastic action figure of himself that Constance left on the dressing table, picks it up. It's lame. He puts it down -- making a decision.

INT. BOURBON ROOM - NIGHT

Drew and the band are ROCKING AWAY on another number --

-- as Sherrie, still a bit frayed from the antics in the Green Room, watches proudly from the bar. The song ends. The CROWD cheers. Sherrie beams, waiting for Drew to meet her eye. But Drew never looks at her.

DREW
(into the mic)
Hey... Thanks for letting us play.
Arsenal will be right out.

Drew leaves the stage, walks up toward Sherrie.

SHERRIE
See? What'd I tell you? The
crowd --

But Drew walks right past her, not even looking at her.

EXT. BOURBON ROOM - THE ALLEY - NIGHT

Drew kicks open the back door and comes out, hitting off a bottle of Jack Daniels, looking miserable. After a beat, Sherrie comes out, sees him. He won't look at her.

SHERRIE

Drew...?! What's wrong?

Drew starts to head back inside.

DREW

See you around.

SHERRIE

Why're you mad at me?

DREW

Why?

(then)

I saw you with him, Sherrie.

SHERRIE

With who?

DREW

Stacee. I saw you.

SHERRIE

Nothing happened.

Drew scoffs and heads inside. She stops him.

SHERRIE

Drew -- Nothing. Happened.

DREW

You're good. You *should* be an actress.

SHERRIE

Screw you.

DREW

No, thanks. And who knows? With any luck, you will have his child.

She SLAPS HIM ACROSS THE FACE. They stare at each other.

SHERRIE

I don't need someone who doesn't believe in me. I can get that at home. Tell Dennis I quit.

(CONTINUED)

CONTINUED:

She pulls off her apron, throws it in his face, turns and walks away. Drew stands there, then starts after her.

PAUL GILL (O.S.)

Ah, ah, ah...

Drew turns to see Paul Gill.

PAUL GILL

Wouldn't do that if I were you.

(as Drew stares)

You believe her?

DREW

(recognizing him)

You're Stacee's manager.

PAUL GILL

Paul Gill. You were great tonight.

DREW

(walking away)

Thanks, man...

PAUL GILL

In fact, you just scared the shit outta Stacee Jaxx.

This stops Drew for a moment. He turns and studies Paul.

DREW

I appreciate it, but --

PAUL GILL

-- Let her go.

(as Drew stares)

A) She did have sex with him.

They all do. And B) Even if she didn't, which she did, you're going to have more women than days of your life.

DREW

Why're you saying this shit to me?

Drew looks towards Sherrie again.

PAUL GILL

Let me ask you something: What do Muddy Waters, Jerry Lee Lewis, and Mick Jagger have in common?

(Drew is listening)

Broken hearts. Long careers.

(moving closer)

You want Love? Go after her.

(MORE)

(CONTINUED)

CONTINUED:

PAUL GILL (CONT'D)
You might even get it. But I can
give you something rarer and much
more fun.

DREW
Thanks. I don't do that with
dudes.

PAUL GILL
(smiles)
Fame.

He hands Drew his card, as we hear the first CHORDS of
Arsenal O.S., followed by the CHEERING CROWD inside...

Lonny is at the mic, whipping the CROWD to a frenzy.

LONNY
Ladies and Assholes! Stacee Jaxx
and Arsenal!!!

The CROWD goes BERZERK. DEAFENING CHEERING and APPLAUSE.

PAUL GILL
Think about it. That can be
yours...

Drew follows Paul's eyes back into the club...

... as Stacee Jaxx takes the small stage and counts out --

STACEE JAXX
One, two, three, four...

INT. BOURBON ROOM - STAGE - CONTINUOUS ACTION

-- "CUM ON FEEL THE NOIZE" BY QUIET RIOT.

STACEE JAXX
CUM ON FEEL THE NOIZE.
GIRLS ROCK YOUR BOYS.
WE'LL GET WILD, WILD, WILD!!
(beat)
EVERYBODY!!!

CROWD
WILD, WILD, WILD!!!

Paul goes inside. Drew just stands at the back door,
watching Stacee on stage...

(CONTINUED)

CONTINUED:

STACEE JAXX
 SO YOU THINK I GOT AN EVIL MIND
 I TELL YOU, HONEY! I DON'T KNOW
 WHY! I DON'T KNOW WHY!

At the back of the club, Constance watches, face rigid.
 Stacee points out into the crowd -- right at her.

STACEE JAXX
 SO YOU THINK MY SINGING'S OUT OF
 TIME -- IT MAKES ME MONEY... I
 DON'T KNOW WHY, I DON'T KNOW WHY.
 ANYMORE... Oh, NO...

PAUL GILL
 (looking at Drew)
 YOU SAY I GOT A DIRTY MIND, I'M A
 MEAN GO-GETTER!

STACEE JAXX
 CUM ON FEEL THE NOIZE.
 GIRLS ROCK YOUR BOYS.
 WE'LL GET WILD, WILD, WILD!!

Drew -- still watching -- swigs off his Jack Daniels.

DREW
 (singing to himself)
 OH, I GOTTA SING WITH SOME
 DISGRACE. I'M IN NO HURRY. AND I
 DON'T KNOW WHY. I DON'T KNOW WHY,
 ANYMORE.

As he smashes the bottle against the wall...

DREW
 NO, NO, NO!

... as Stacee has the crowd in a frenzy. He can't help
 stepping in front of his GUITARIST to steal his thunder.

STACEE JAXX
 SO CUM ON FEEL THE NOIZE!
 GIRLS ROCK YOUR BOYS.

MOVE INTO:

INT. BOURBON ROOM - DENNIS' OFFICE - CONTINUOUS ACTION

To find Patty...

PATTY
 WE'LL GET WILD, WILD, WILD!

(CONTINUED)

CONTINUED:

... taking all of Dennis' accounting books and throwing them into a briefcase.

Suddenly, the door opens and Lonny heads in holding a bunch of receipts. Patty immediately flops into Dennis' chair and pretends to be passed out.

CROWD (O.S.)
WILD, WILD WILD!

Lonny sees her and shrugs... this is a common occurrence at the Bourbon. Lonny throws the receipts on the desk and heads back out to enjoy the show...

BACK DOWNSTAIRS - ON DREW

Still in the doorway. He walks forward and gets to Paul, looking him right in the eyes, and shaking his hand.

DREW
COME ON, FEEL THE NOISE.

PAUL GILL
That's what I'm talking about.

DREW
GIRLS ROCK YOUR BOYS.

PAUL GILL
WE'LL GET WILD, WILD, WILD!

Drew turns and walks away from his new manager...

... as Stacee powers home the big ending...

STACEE JAXX
ROCK IT TONIGHT.

CROWD
GIRLS ROCK YOUR BOYS.

STACEE JAXX
WE'LL GET WILD, WILD, WILD.
AH, AH, AH.

CROWD
WOOOOO.

STACEE JAXX
COME ON, FEEL THE NOISE. GIRLS
ROCK YOUR BOYS. WE'LL GET WILD,
WILD, WILD!!!

As the song ENDS, we find Drew right in Dennis' face:

(CONTINUED)

CONTINUED:

DREW

Sherrie quit...

He pulls his denim vest off the wall, throws his Bourbon Room work apron at Dennis's feet.

DREW

...And I quit.

He turns and walks away as Dennis looks to Lonny.

DENNIS

Everyone's quitting? What the hell?

AND ON THE STAGE

Stacee walks across the stage... finding an exact mark...

STACEE JAXX

Thank you, Bourbon Room!

(and then)

If I could just say a few words...
from the heart.

His Arsenal BANDMATES share an annoyed look.

STACEE JAXX

As you know, I'm going solo. I
love Arsenal and they love me.

As his BASSIST flips him the finger behind his back...

STACEE JAXX

Like with any good marriage... a
break-up is inevitable.

And he opens his arms wide just as a pyrotechnic display explodes behind him spelling "The Stacee Jaxx Experience" in fire.

STACEE JAXX

My new creative journey...! Won't
you all take it with me!

The crowd cheers...

STACEE JAXX

Thank you, thank you...

As another explosion of pyrotechnics behind Stacee,
REVEALING a portrait of him framed in fire...

STACEE JAXX

You're makin' me all emotional.

(CONTINUED)

CONTINUED:

And through the CHEERS, we hear a SAXOPHONE wailing...

EXT. SUNSET STRIP - NIGHT

-- as the SKY explodes with lightning and thunder...

"HARDEN MY HEART" BY QUARTERFLASH.

Further up the strip, walking in the rain, getting pelted, we FIND Sherrie, very upset.

SHERRIE
CRYIN' ON THE CORNER. WAITING IN
THE RAIN... I SWEAR I'LL NEVER,
EVER WAIT AGAIN! YOU GAVE ME YOUR
WORD. BUT WORDS FOR YOU ARE LIES!

Throwing her waitress hat in a dumpster...

SHERRIE
DARLIN', IN MY WILDEST DREAMS. I
NEVER THOUGHT I'D GO BUT IT'S TIME
TO LET YOU KNOW.

She turns and looks back up the street where she can see the Sunset Strip lights in the distance.

SHERRIE
I'M GONNA HARDEN MY HEART... I'M
GONNA SWALLOW MY TEARS... I'M
GONNA TURN AND LEAVE YOU HERE!

She turns and heads up an alley... The rain is soaking her to the bone.

SHERRIE
ALL MY LIFE. I'VE BEEN WAITIN' IN
THE RAIN. I'VE BEEN WAITING FOR A
FEELING. THAT NEVER, EVER CAME.

Creatures of the street move to the pulse of the song all around her. Sherrie runs across the street to get away.

SHERRIE
IT FEELS SO CLOSE. BUT ALWAYS
DISAPPEARS. DARLIN', IN YOUR
WILDEST DREAMS... YOU NEVER HAD A
CLUE. BUT IT'S TIME YOU GOT THE
NEWS.

Suddenly, Sherrie's heel gets caught in the sidewalk and she trips, falling to the ground, spilling the contents of her purse out before her.

(CONTINUED)

CONTINUED:

She stares at the 4-part photo booth picture of her and Drew as RAIN- DROPS start to soak it. She cries a moment, staring at the photo --

EXT. "THE VENUS" GENTLEMEN'S CLUB - BACK DOOR - NIGHT

... as Justice Charlier, the club's proprietress, whom we met at the opening, stands in the club's rear exit, half-lit, smoking a cigarette and watching Sherrie, a pained look on her face, connecting with the girl somehow.

SHERRIE
I'M GONNA HARDEN MY HEART... I'M
GONNA SWALLOW MY TEARS... I'M
GONNA TURN AND LEAVE YOU HERE!

Sherrie picks up the photo and tears it to bits --

-- as Justice puts out her smoke and saunters over to the crying girl, touches Sherrie's chin, raising her head.

JUSTICE CHARLIER
Whaddaya say we get you dried off?

Justice helps Sherrie to her feet.

INT. VENUS CLUB - NIGHT

They enter the shadowy world of the strip club. It's dark, giving Sherrie fleeting glimpses of the seedy activities within.

Justice leads Sherrie to the bar, calling the bartender.

JUSTICE CHARLIER
Cognac.

The bartender pours it. Justice hands it to Sherrie, whose eyes are locked on the VENUS CLUB DANCERS, up on the stage. Sherrie watches a MALE CUSTOMER stuffing BILLS into the bra of a DANCER (we'll meet as DESTINY).

This isn't a topless joint. It's a Gentleman's Club -- the women wear sexy lingerie. On stage anyway. The private rooms upstairs are a different matter.

SHERRIE
I quit my job. I don't know how
I'm going to pay my rent.

(CONTINUED)

CONTINUED:

JUSTICE CHARLIER
(a world-weary smile)
Have a drink, dry off, move along,
child. This is just a rest stop.

Sherrie looks around, hesitates...

SHERRIE
I need a job.

JUSTICE CHARLIER
You dance?

SHERRIE
I'm a singer.

JUSTICE CHARLIER
I don't need a singer.

SHERRIE
And a waitress.

JUSTICE CHARLIER
I'm always lookin' for girls.
Quick turnover.
(half-shrugs)
It's just dancing down here. The
money's good. You're a shoulder
for lonely men to cry on.
Upstairs? For a little extra they
can cry anywhere they want, but...

SHERRIE
I'm not here to be a dancer.
(beat)
I can wait tables. I'm good.

With a smile...

JUSTICE CHARLIER
You sure?

Sherrie nods. And it's settled, Sherrie's got the job.

JUSTICE CHARLIER
Okay. Start tomorrow.

"SHADOWS OF THE NIGHT" BY PAT BENETAR.

JUSTICE CHARLIER
YOU SAY, OH GIRL, IT'S A COLD
WORLD WHEN YOU KEEP IT ALL TO
YOURSELF.

(CONTINUED)

CONTINUED:

Sherrie nods, then gets up and walks out as Justice watches her go, the slightest look of regret in her eyes.

JUSTICE CHARLIER
I SAID YOU CAN'T HIDE ON THE
INSIDE ALL THE PAIN YOU'VE EVER
FELT RANSOM YOUR HEART. BUT,
BABY, DON'T LOOK BACK, 'CAUSE WE
GOT NOBODY ELSE...

DISSOLVE TO:

SAME SCENE - THE NEXT NIGHT

We see a GROUP OF MEN, drunk, laughing, watching the DANCERS writhing on the poles. SHERRIE, in a skimpy cocktail waitress uniform, serves them drinks. They touch her, ogle her. She swats their hands away, irked.

JUSTICE CHARLIER
WE'RE RUNNIN' WITH THE SHADOWS OF
THE NIGHT.

Sherrie leaves the MEN. We FOLLOW her THROUGH the club --

JUSTICE CHARLIER
SO, BABY, TAKE MY HAND IT'LL BE
ALRIGHT. SURRENDER ALL YOUR
DREAMS TO ME TONIGHT. THEY'LL
COME TRUE IN THE END.

INT. VENUS CLUB - BAR STATION - NIGHT

-- as she brings orders back to the bartender.

SHERRIE
I'M GONNA HARDEN MY HEART
I'M GONNA SWALLOW MY TEARS
I'M GONNA TURN AND LEAVE YOU HERE!

She glances in a mirror, adjusts her skimpy uniform.

SHERRIE
NEVER IN MY WILDEST DREAMS
I NEVER THOUGHT I'D GO
BUT IT'S TIME TO LET YOU KNOW...

SHERRIE/STRIPPERS
I'M GONNA HARDEN MY HEART.

She walks onto the floor with her first tray of drinks -- vulnerable and self-conscious. We FOLLOW her THROUGH the club, the cold eyes of the dancers onstage following her.

(CONTINUED)

CONTINUED:

STRIPPERS
WE'RE RUNNIN' WITH THE SHADOWS OF
THE NIGHT!

SHERRIE/STRIPPERS
I'M GONNA SWALLOW MY TEARS.

She delivers her drinks to a table of drunken Yuppies in suits and ties. One YUPPIE puts a hand up her dress.

JUSTICE CHARLIER
SO, BABY, TAKE MY HAND IT'LL BE
ALRIGHT!

Sherrie turns, tosses a drink in his face, singing out:

SHERRIE/STRIPPERS
I'M GONNA TURN AND LEAVE YOU HERE!

She storms off. The other Yuppies burst out laughing. Sherrie ducks into the bar station, hands trembling, almost in tears. She's never felt violated like that.

RACK FOCUS -- Justice watches Sherrie from across the room, feeling her pain, hoping the best for her.

JUSTICE CHARLIER
SURRENDER ALL YOUR DREAMS TO ME
TONIGHT. THEY'LL COME TRUE IN THE
END.

INT. DREW'S APARTMENT - NIGHT

Drew sits next to his guitar, pen in his hand to paper. But he's blocked.

"HERE I GO AGAIN" BY WHITESNAKE.

DREW
I DON'T KNOW WHERE I'M GOIN'. BUT
I SURE KNOW WHERE I'VE BEEN.
HANGING ON THE PROMISES. AND THE
SONGS OF YESTERDAY...

INT. PAUL GILL'S OFFICE - DAY

A giant office, sparsely furnished, with an incredible view of the hills. Gold records line the walls.

Unsure, Drew heads in the door and sings...

DREW
AND I'VE MADE UP MY MIND.

(CONTINUED)

CONTINUED:

Paul looks up from some paperwork with a smile...

DREW
I AIN'T WASTIN' NO MORE TIME.
(beat)
AND HERE I GO AGAIN. HERE I GO
AGAIN.

THE VENUS GENTLEMAN'S CLUB

Sherrie pulls off her waitress uniform, wipes make up off her face. She stares at herself in the mirror, tired.

SHERRIE
THOUGH I KEEP SEARCHIN' FOR AN
ANSWER, I NEVER SEEM TO FIND WHAT
I'M LOOKING FOR... OH LORD I PRAY
YOU GIVE ME STRENGTH TO CARRY ON!!

Justice appears behind Sherrie, hands her a wad of bills. Her portion of the night's tips.

SHERRIE
CUZ I KNOW WHAT IT MEANS TO WALK
ALONG THIS LONELY STREET OF
DREAMS!

INT. REHEARSAL STUDIO - NIGHT

Time has passed, Drew is laying down a demo for Paul as Paul gives him a "thumbs-up" from the sound booth.

DREW
AND HERE I GO AGAIN ON MY OWN!
GOIN' DOWN THE ONLY ROAD I'VE EVER
KNOWN!

INT. AUDITION - DAY

Sherrie dances in a giant CATTLE CALL for a POISON music video among a sea of other pretty girls.

QUICK CUTS

of the DANCE culminating with Sherrie getting cut along with many other girls by the choreographer.

Sherrie, dejected, picks up her purse and exits.

(CONTINUED)

CONTINUED:

SHERRIE
LIKE A DRIFTER I WAS BORN TO WALK
ALONE.

INT. RODNEY'S OFFICE - NIGHT

Looking over Dennis' accounting ledgers... Patty standing over his shoulder... they're both victorious and elated.

RODNEY
BUT I'VE MADE UP MY MIND.
I AIN'T WASTIN' NO MORE TIME.

INT. THE VENUS GENTLEMAN'S CLUB - NIGHT

After hours. Chairs on tables. Bartender sweeping up. Sherrie sits alone, exhausted after a shift. Justice walks by, tosses a small wad of cash in her lap. She picks it up, looks at it. A gaggle of STRIPPERS walks past -- less tired, and more well-dressed than she is. She watches them pass, looks at her money again.

SHERRIE
I'M JUST A HEART IN NEED OF
RESCUE. WAITIN' ON LOVE'S SWEET
CHARITY.

INT. PAUL GILL'S OFFICE - DAY

Gold records wallpaper the wall. Drew walks in and shakes an excited Paul Gill's hand...

PAUL GILL
AND I'M GONNA HOLD ON. FOR THE
REST OF MY DAYS.

As Paul leads Drew inside and offers him a seat...

DREW
CUZ I KNOW WHAT IT MEANS TO WALK.
ALONG THE LONELY STREET OF DREAMS!

EXT. MELROSE - DAY

Sherrie is at a newsstand, combing through BACKSTAGE, circling notices for open casting calls with a pen...

SHERRIE
AND HERE I GO AGAIN ON MY OWN!

INT. THE BOURBON ROOM - NIGHT

Dennis and Lonny play quarters, laughing, splashing a stack of unopened overdue notices on Dennis' desk.

DENNIS/LONNY
GOIN' DOWN THE ONLY ROAD WE'VE
EVER KNOWN!

EXT. HOTEL ROOM - NIGHT

A huge suite, lit only by a blue TV glow. Stacee lies in bed. A GROUPIE is getting dressed. Room service trays abound. Stacee grabs a bottle of Jack, takes a swig.

STACEE JAXX
LIKE A DRIFTER I WAS BORN TO WALK
ALONE!

INT. PAUL GILL'S OFFICE - NIGHT

As Drew signs the management contract laid before him...

DREW
AND I'VE MADE UP MY MIND. I AIN'T
WASTIN' NO MORE TIME!!

SPLIT THE SCREEN FOUR WAYS

To be with Sherrie (serving drinks to Yuppies), Dennis (drinking in his office; knocking papers to the floor; and Stacee (in a hotel room, pouring Jack Daniels all over his face, drinking himself into another stupor)...

DREW/SHERRIE/STACEE JAXX/DENNIS
AND HERE I GO AGAIN! HERE I GO
AGAIN! HERE I GO AGAIN!!

INT. BOURBON ROOM - DAY

Rodney walks in and drops a letter onto the bar. It is STAMPED WITH THE SEAL OF LOS ANGELES.

DENNIS
What is that?

RODNEY
A letter, signed by the Mayor.

DENNIS
What's it say?

(CONTINUED)

CONTINUED:

LONNY

It says we owe forty-three
thousand dollars in back taxes.

RODNEY

You have one week to pay or the
City seizes the property.

DENNIS

The City? What're they gonna do
with this place?

RODNEY

Sell it.

DENNIS

To you...?

Rodney's smile says -- Exactly. Dennis is pissed.

DENNIS

This is bullshit. How would *they*
know our gate receipts, unless...

LONNY

(realizing)
The missing books. Why, you --

He reaches for Rodney, but Patty PUNCHES him IN THE NOSE.

LONNY

(to Patty)
Ow. Dude: That hurt.

Rodney and Patty walk out, leaving Lonny and Dennis.

LONNY

We can't raise money that fast!

And as that hangs...

INT. VENUS CLUB - NIGHT

As Sherrie cocktails, Justice joining her side...

JUSTICE CHARLIER

How you holdin' up, baby?

SHERRIE

I'd say men are pigs. But that's
unfair to pigs.

JUSTICE CHARLIER

Want respect? Be a dancer.

(CONTINUED)

CONTINUED:

Looking around the Venus... shaking her head...

JUSTICE CHARLIER
 These men... They won't judge you.
 They love you. They pay you.
 You're the one in control.

As that registers to Sherrie.

JUSTICE CHARLIER
 You have it any way you want it.

As they pass DESTINY giving a DUDE a lap dance.

JUSTICE CHARLIER
 Like Destiny over there...

"ANYWAY YOU WANT IT" BY JOURNEY

JUSTICE CHARLIER
 ...SHE LOVES TO LAUGH. SHE LOVES
 TO SING. SHE DOES *EVERYTHING*!
 (beat)
 Don't ask. There's also Sapphire.

We FIND SAPPHIRE PRACTICING dancing on the stage...

JUSTICE CHARLIER
 SHE LOVES TO MOVE. SHE LOVES TO
 GROOVE. SHE LOVES THE LOVIN'
 THING!

STRIPPERS
 OHHH, ALL NIGHT! ALL NIGHT! OH,
 EVERY NIGHT!

JUSTICE CHARLIER
 Only one motto here, baby!

STRIPPERS
 SO HOLD TIGHT! HOLD TIGHT!

CUSTOMER GETTING A LAP DANCE
 OOO BABY, HOLD TIGHT!

With Sherrie and Justice...

JUSTICE CHARLIER
 When it comes to the customer?

JUSTICE CHARLIER/STRIPPERS
 SHE SAID... ANYWAY YOU WANT IT
 THAT'S THE WAY YOU NEED IT.
 ANYWAY YOU WANT IT!

(CONTINUED)

CONTINUED:

As Justice turns to Sherrie...

JUSTICE CHARLIER/STRIPPERS
 ANYWAY YOU WANT IT. THAT'S THE
 WAY YOU NEED IT. ANYWAY YOU WANT
 IT!

Justice sits at the bar with a HANDSOME MAN. He gives
 her a jewelry box. She opens it: Inside are DIAMOND
 EARRINGS. She stares, surprised, and deeply touched.

JUSTICE CHARLIER
 I WAS ALONE. I NEVER KNEW WHAT
 GOOD LOVE COULD DO... OHHH. THEN
 WE TOUCHED... THEN WE SANG ABOUT
 THE LOVING THINGS...

Meanwhile, the MUSIC SHIFTS when we WHIP TO...

EXT. CAPITOL RECORDS BUILDING - DAY

As the sun GLISTENS off the impressive structure...

PAUL GILL (V.O.)
 Ladies and gentlemen...

INT. CAPITOL RECORDS CONFERENCE ROOM - DAY

Paul stands before a group of RECORD EXECUTIVES.

PAUL GILL
 I bring you... Your next star!

With that, Drew heads in the room.

HEAD UNIVERSAL EXECUTIVE
 Sorry... it's a pass.

PAUL GILL
 He's got talent.

HEAD UNIVERSAL EXECUTIVE
 We don't need talent. We need
 what's next. Dude, rock is dead.
 Or it's dying.

Drew bites his tongue and exits.

INT. WARNER BROTHERS RECORDS CONFERENCE ROOM - DAY

Drew now stands in front of WARNER EXECS. And the HEAD
 WARNER EXECUTIVE looks at Drew, comes up with an idea...

(CONTINUED)

CONTINUED:

HEAD WARNER EXECUTIVE
HOLD ON, HOLD ON, HOLD ON, HOLD
ON, HOLD ON, HOLD ON, BABY...

And he turns to Paul...

HEAD WARNER EXECUTIVE
Does he rap?

Confirming...

PAUL GILL
ANYWAY YOU WANT IT. THAT'S THE
WAY YOU NEED IT.

INT. THE BOURBON ROOM - DENNIS' OFFICE - NIGHT

Dennis stands at the wall looking over pictures of the Bourbon: DENNIS' FATHER standing with The Crystals and Dion; Mick Jagger playing on the Bourbon stage...

DENNIS
ANYWAY YOU WANT IT...
THAT'S THE WAY YOU NEED IT.

INT. THE VENUS GENTLEMAN'S CLUB - NIGHT

As dancers DANCE for men with wads of cash. Sherrie is dressed as one of them, dancing with self-assurance.

SHERRIE/JUSTICE
CHARLIER/STRIPPERS
ANYWAY YOU WANT IT...

STRIPPERS and CUSTOMERS break into a killer dance break. Sherrie has lost all her small-town inhibitions. But she looks almost generic -- like every other stripper there.

SHERRIE/STRIPPERS
... THAT'S THE WAY YOU NEED IT.

INT. MELROSE BOUTIQUE - NIGHT

As Drew -- his hair now cut -- stands in front of a mirror, getting fitted into cheesy MC HAMMER-style parachute pants by a STYLIST who turns to Drew with...

STYLIST
ANYWAY YOU WANT IT...

And Drew walks into the next room which happens to be...

PAUL GILL'S OFFICE

Where Paul looks up from his desk as Drew steps in...

DREW
... THAT'S THE WAY YOU NEED IT!

And Paul smiles, then gets up and walks him into...

THE RECORD LABEL BOARDROOM

Where RECORD EXECUTIVES sit at a big conference table.
They stop their meeting as Paul steps in with...

PAUL GILL
ANYWAY YOU WANT IT...

One of the Executives gets up from the table and walks
into the next room which happens to be...

INT. TEST MARKET SURVEY ROOM

A group of MALL TEENS sits at a conference table, looking
at mock-ups of boy band posters. An Executive is at a
white board, writing words like, Fresh!, Cuddly!, Cute!

RECORD EXECUTIVE
... THAT'S THE WAY YOU NEED IT!

INT. VENUS CLUB - NIGHT

As the strippers all dance around Sherrie and Justice...

STRIPPERS
ANY WAY YOU WANT IT!

Sherrie stands with all of them -- defiant, ferocious.
She's one of them now.

INT. PHOTOGRAPHY STUDIO - TIGER BEAT PHOTO SHOOT - DAY

Paul leads Drew in front of a cheesy fake graffitied
wall. Drew wears a fake-street hat and outfit.

PAUL GILL
Okay, here's your lyrics. And,
listen: I told the label you're
sixteen so if anyone asks...

(CONTINUED)

CONTINUED:

DREW

Paul -- no one will believe I'm sixteen.

PAUL GILL

Sure they will. Just act shorter.

DREW

(re: lyrics sheet)

Who the hell is "Joshy-J"?

PAUL GILL

You are. Look -- I've done this, okay? Arsenal was a bar band when they met me. Trust me. You're gonna be working with top talent.

(turns, yelling)

Where are "The Boyz"?

Three BOYS -- all 14 and dressed like Drew -- join them.

DREW

Who are you?

ONE OF THE BOYZ

Your bandmates, yo.

Paul heads over with a PHOTOGRAPHER.

PAUL GILL

Okay, okay, you guys get to know each other? Good. Look sexy, look stylish, look dangerous... but still white.

The Boyz start posing as the photographer starts taking shots as Drew just stands there.

PAUL GILL

Yo... Joshy J!

Drew doesn't turn... not used to his new name.

PAUL GILL

Joshy J!!!

Now Drew turns... Paul points to his wrist watch.

PAUL GILL

Can you get your head in the game? We only got an hour to do this.

(off Drew's look)

Child-labor laws.

INT. THE BOURBON ROOM - OFFICE - DAY

The club is shutting down. The WALLS HAVE BEEN STRIPPED of photos, etc. Dennis packs up a box of things and carries them down the stairs. He finds Lonny at the bar, drying tears. In front of Lonny is a FOG MACHINE.

DENNIS

What do you got there?

LONNY

(dries his eyes)

Nothing. Just... Fogmaster 5000.

Dennis sits next to him. Smiles. Touches the machine.

DENNIS

Good times.

Lonny smiles, nods. But soon he's crying again. Dennis turns, surveys the room -- so many memories, lost dreams.

DENNIS

I remember when Hendrix played here. It was summer. People were ripping their clothes off... Everything was changing. We were leading the way.

(shakes his head)

I don't know what happened, man. Corporations. Developers. Guys in turtlenecks. The bad guys won.

LONNY

At least you made a difference.

DENNIS

Did I? The kids keep coming, but I don't know what to tell 'em when they get here. I just...

(bows head)

I feel I let everyone down.

Beat. Lonny puts his hand on Dennis's.

LONNY

Not everyone.

Dennis looks over. Lonny gazes meaningfully in his eyes.

DENNIS

(confused)

What?

Lonny takes a moment, building his courage, then --

(CONTINUED)

CONTINUED:

"CAN'T FIGHT THIS FEELING" BY REO SPEEDWAGON.

LONNY
(softly at first)
I CAN'T FIGHT THIS FEELING ANY
LONGER.

Dennis stares, confused.

LONNY
AND YET I'M STILL AFRAID TO LET IT
FLOW. WHAT STARTED OUT AS
FRIENDSHIP. HAS GROWN STRONGER.
I ONLY WISH I HAD THE STRENGTH TO.
LET IT SHOW.

Dennis finally understands. A beat, then --

DENNIS
I TELL MYSELF THAT I CAN'T HOLD
OUT FOREVER.

LONNY
You too? Yes! YES! Fuckin' A,
bro'.

DENNIS
I SAY THERE IS NO REASON FOR MY
FEAR.

LONNY
You too?

A SERIES OF FLASHBACKS

The day Lonny applied for a job. He comes in, wearing a T-shirt that says "Just Say Ho!" under a picture of Nancy Reagan and asks for an application at The Bourbon bar.

LONNY
CUZ I FEEL SO SECURE WHEN WE'RE
TOGETHER. YOU GIVE MY LIFE
DIRECTION...

As Dennis hands Lonny an application --

DENNIS
YOU MAKE EVERYTHING SO CLEAR!

... HE CHECKS OUT LONNY'S ASS.

INT. DUKES RESTAURANT (MALIBU) - FLASHBACK

Dennis and Lonny share a table with two LOVELY DATES.

LONNY
AND EVEN AS I WONDER...

DENNIS
I'M KEEPING YOU IN SIGHT!

But Dennis and Lonny are talking (singing) to each other more than the girls... who are bored.

LONNY
YOU'RE A CANDLE IN THE WINDOW.

DENNIS
ON A COLD DARK WINTER'S NIGHT

Finally their two dates just get up and leave as --

DENNIS/LONNY (O.S.)
AND I'M GETTING CLOSER THAN I EVER
THOUGHT I MIGHT!!

INT. BOURBON ROOM - NIGHT

SLOW MOTION. Mayhem. The Arsenal show. Two burly guys get in a fight in the mosh pit where Lonny is rocking out. In SLOW MOTION we SEE Dennis turn and grab Lonny's hand and stealthily leading him out of the fray --

DENNIS/LONNY
AND I CAN'T FIGHT THIS FEELING
ANYMORE!

EXT. DISNEYLAND - TEA CUP RIDE - DAY

Wearing MICKEY EARS, Lonny is laughing, having the time of his life as Dennis spins them. As they "High-Five"...

DENNIS
I'VE FORGOTTEN WHAT I STARTED
FIGHTING FOR!

EXT. VENICE BEACH - DAY

They ride a bicycle-for-two down the BOARDWALK...

LONNY
IT'S TIME TO BRING THIS SHIP INTO
THE SHORE.

(CONTINUED)

CONTINUED:

And get a CARICATURE done of themselves that is so ridiculous, it causes them to fall into hysterics.

SAME SCENE (PRESENT)

Now. They are inching themselves closer together...

DENNIS
AND THROW AWAY THE OARS FOREVER!

Dennis holds out his hand to Lonny. Lonny shyly takes it and Dennis leads him out onto the club's dance floor. And they do a SLOW-VERSION of ROCK DANCING (say, The Twist) never taking their eyes off each other...

DENNIS
CUZ I CAN'T FIGHT THIS FEELING
ANYMORE!

LONNY
I'VE FORGOTTEN WHAT I STARTED
FIGHTING FOR!

DENNIS
AND IF I HAVE TO CRAWL ACROSS THE
FLOOR!

LONNY
COME CRASHING THROUGH YOUR DOOR!

They're now motionless, standing close, face to face...

DENNIS/LONNY
I CAN'T FIGHT THIS FEELING
ANYMORE!

Their LIPS are just about to kiss when --

RODNEY (O.S.)
Well, well, well...

They turn to see Rodney and Patty standing there.

RODNEY
You two gettin' cozy?

PATTY
(to no one in
particular)
I was with a woman once.

Rodney glances at her, irritated. Dennis glares at him.

(CONTINUED)

CONTINUED:

DENNIS

What are you doing here, Rodney?

RODNEY

Just checking to see when you'll be out.

PATTY

(into her memory)

Huge breasts. Liked Nixon. What was her name?

Now all three men look at her like she's nuts.

LONNY

We have until the first, so get lost. And take Morticia with you.

DENNIS

(to Rodney)

Hey... Look what I found.

He walks over to Rodney, hands him an OLD POSTER.

DENNIS

Your band's first gig here.

Rodney examines it, his guard up.

DENNIS

Look, man. Maybe I was wrong about you. Sometimes I'm wrong.

LONNY

Dude -- his band sucked!

Dennis shoots him a look -- what the hell?!

LONNY

(back-pedaling)

...In a way that was awesome!

RODNEY

Spare me. You got three days til the first. Enjoy them.

And out he goes, dragging Patty, still tripping down memory lane.

PATTY

Maybe I should give women another shot? It's less messy.

RODNEY

WILL YOU SHUT UP?

(CONTINUED)

CONTINUED:

After they're gone, Dennis and Lonny look at the bare walls. The records are gone. The guitars, PANTIES too.

DENNIS

I knew the day would come when I'd
lose my hair... I figured one day
I'd be older than the President...
Shit, I even made peace with the
fact my dick might stop working.

Lonny joins his side... wiping a tear from his eye...

DENNIS

But I always thought The Bourbon
Room would be with me til the end.

A Waitress pokes her head in, points at the phone.

WAITRESS

Dennis... Line one.

Dennis pokes the speakerphone button so Lonny can listen.

DENNIS

Yeah?

INTERCUT:

INT. PAUL GILL'S OFFICE - DAY

Paul's sunny, spacious, uncluttered office is a stark contrast to the dark, cluttered office at the Bourbon.

Paul stands at his desk, pointing out his approvals of Street Boyz art work to a bevy of comely Assistants.

PAUL GILL (O.S.)

Hey, hey -- Dennis! Paul Gill!

DENNIS

What do you want?

LONNY

Yeah. What do you want?

PAUL GILL

Listen, I heard the Bourbon is on
the skids and, well, the truth is
I feel a connection to that place.

DENNIS

I doubt that.

(CONTINUED)

CONTINUED:

LONNY

Yeah. We doubt that.

DENNIS

Will you stop repeating what I say?

LONNY

You're saying good shit, dude!

PAUL GILL

I wanna help keep the doors open.

DENNIS

How?

LONNY

H--

Lonny is about to repeat him. Dennis stares.

LONNY

Tell us more.

PAUL GILL

A benefit. 'Save the Bourbon.'
One night. I'll give you the
hottest band in America for free.
You can "discover" The Next Big
Thing. Get your mojo back.

DENNIS

Screw that. What about Stacee?

PAUL GILL

Dennis, I'm trying to help you...

DENNIS

I'm trying to help me too. One
song. Surprise guest appearance.
I just need a name people know.

PAUL GILL

Fine, I'll handle Stacee. We have
a deal?

Dennis and Lonny exchange a look. They confer, sotto.

DENNIS

Do we trust this asshole?

LONNY

Do we have a choice?

Dennis stares: good point. He SIGHS, turns to the phone.

INT. STUDIO - DAY

Drew and his bandmates sit in the studio, listening to a playback of a PATHETIC (original) LOVE SONG. Drew is dying. Suddenly Paul Gill comes in, beaming.

PAUL GILL

Great news, boys and girls. We got our first gig. And it's a killer.

DREW

Where?

PAUL GILL

The Bourbon.

DREW

(stunned)

Dennis is letting us play The Bourbon? Bullshit.

STREET BOY #1

Isn't that where Ozzy ate a rat?

Drew looks at the kid with contempt.

DREW

It was a bat, idiot.

PAUL GILL

Every record label in the city'll be there. By midnight, there'll be a bidding war for you boys.

DREW

You're kidding.

(Paul's not)

Paul: We suck!

STREET BOY #2

(raises his hand)

Joshy J is being a dick.

Drew holds up a fist, threatening the kid, who backs away, whimpering.

PAUL GILL

(matter-of-fact)

It doesn't matter if you suck. You look right. You dance right. Your test numbers are through the roof. We'll fix the music later.

DREW

How 'bout we fix it now?

(CONTINUED)

CONTINUED:

PAUL GILL

'Cause no one gives a shit, Drew.
You think you're gonna write songs
and be an artist? Grow up!

(coolly, evenly)

We're selling sex. And you're
getting old. If this works,
you'll have three years to rake it
in, and then the world moves on...

Drew, his head spinning, sighs.

DREW

This is bullshit...

"I WANNA ROCK" (Reprise).

DREW

I WANNA ROCK!

He waits for the others, someone, to sing the next part,
then sings it himself.

DREW

ROCK.

(then)

I WANT TO ROCK!

Waits again... Finally, the sheer deadness of this room
and the geek-vibe of the musicians and record ENGINEERS
that inhabit it suck the song and life right out of Drew.
He wilts before our eyes. Paul pats him on the back.

PAUL GILL

Look, I don't make the rules.
This is the world we live in. Go
get some fresh air. Be at the
Bourbon Room at eight. You're
about to be born again.

DREW

(re: his band)

They don't even know the songs!

PAUL GILL

Don't worry: I got it handled.

Drew just turns and walks away, disgusted. Paul smirks.
An Assistant approaches him, waves a folded magazine.

ASSISTANT

Hot off the presses...

PAUL GILL

Is it bad?

(CONTINUED)

CONTINUED:

She makes a face -- Yikes -- and hands it to him.

He unfolds it. It's new issue of Rolling Stone. Stacee Jaxx is on the cover: "Stacee Jaxx: Corporate Whore -- Big Money and the Death of Rock and Roll". Paul sighs.

PAUL

Shit...

His cell phone RINGS. He answers the brick-sized phone.

PAUL

Yeah...? In my office...?!
(rolls his eyes)
Be right there.

INT. PAUL GILL'S OFFICE, WAITING ROOM - DAY

Paul strides through the waiting room outside his office. A posse of bored GROUPIES and giant SECURITY GUARDS cool their heels on the sofa. Paul's Receptionist points to the office and makes an exaggerated "He's here" face.

PAUL GILL

It's okay! I got it!

INT. PAUL GILL'S OFFICE - DAY

Paul enters. Stacee is slumped in Paul's seat, behind Paul's desk -- shades on, cowboy hat pulled low. The Rolling Stone issue sits prominently in front of him.

Paul holds up his own rolled-up copy of Rolling Stone.

PAUL GILL

We can sue. They never sent an advance for approval.

STACEE

Everything she wrote is true.

Paul sighs -- uncomfortable that Stacee's in his chair.

PAUL GILL

Look -- she came with an agenda.
They're trying to sell magazines.
(sighs, shakes head)
You probably shouldn'a banged her.

STACEE

So what're we gonna do about this?

Paul sits opposite Stacee -- paternal, solicitous.

(CONTINUED)

CONTINUED:

PAUL GILL

Ignore it. It's a speed bump.
Advance sales are thru the roof.
Everything's lined up for the
tour. You just need to climb on
this rocket and strap yourself in.

Stacee takes something from his pocket, throws it on the desk. It's the Stacee Jaxx action figure that Constance gave him. Paul stares at it. He smiles, reasonable.

PAUL GILL

Look: I know we've been aggressive
in our promotional partnerships...

STACEE

Cancel the deal.

PAUL GILL

We can't, Stacee. Everything's
done. The contracts are signed.

Changing the subject, he jumps up, crosses the room.

PAUL GILL

Hey, listen! I got you something
to celebrate kicking off the tour.

He opens a drawer filled with identical liquor bottles, pulls one out, shuts it, returns to Stacee.

PAUL GILL

One of a kind. Hundred year old.
Priceless.

He walks back, holds the bottle out for Stacee.

PAUL GILL

You wanted to be number one. Now
you are. Congratulations.

He offers it to Stacee. Beat. Stacee's shoulders slump. He takes the bottle. Paul smiles, slaps his back.

PAUL GILL

Atta' boy. Last thing: I'm doing
a benefit for the Bourbon? Trying
to save the old place. Thought ya
might wanna make an appearance...

Stacee unscrews the cap, lifts the bottle, takes a long drink. Paul watches, uneasy, as Stacee chugs the bottle.

PAUL GILL

...If you're not too busy.

EXT. AREA BEHIND THE HOLLYWOOD SIGN - NIGHT

Drew, still dressed in his boy-band drag, sits in his spot, perched up above the twinkling lights of LA.

SHERRIE (O.S.)

Drew?

He turns to see Sherrie, standing behind him. He stands.

DREW

Sherrie...?

DREW

What are you doing--

SHERRIE

What are you doing---

They both stop. A beat.

DREW

What're you doing here?

SHERRIE

(misunderstanding)

Sorry. I didn't realize you owned the --

DREW

-- No. I didn't mean that.

(as she stops)

I just meant... I'm surprised.

A beat. Neither knows what to say.

SHERRIE

I'm gonna go.

DREW

Wait. How are you?

SHERRIE

(postured)

I'm great. Quitting the Bourbon Room was the best thing that could've happened.

DREW

(postured right back)

Yeah. Me too.

SHERRIE

You left the Bourbon?!?

More silence. Both still uncomfortable.

(CONTINUED)

CONTINUED:

SHERRIE
(re: his clothes)
What are you wearing?

DREW
I'm in a new band. Looks like
we're gonna get signed.

SHERRIE
That's great! What kind of band?

DREW
Rock...ish. 'Street Boyz' With a
'Z'!

SHERRIE
Are you doing your songs?

DREW
We're still experimenting with our
sound. And our... look.

He takes off the silly hat and changes the subject.

DREW
How 'bout you? You singing?

SHERRIE
No. I'm... I'm dancing.
(then, covering)
Aerobics. I teach aerobics.

DREW
Oh. Sweet.

More silence. He looks away, can't help asking her...

DREW
Ever see Stacee again...?

She stares, hurt.

SHERRIE
You still think I slept with him?!

DREW
You're still saying you *didn't*?

SHERRIE
NO, DREW! I didn't!
(then, softer)
Why don't you believe me?

A beat.

(CONTINUED)

CONTINUED:

DREW

He told me. More or less.

SHERRIE

And you believed him?

He says nothing. All her hurt, fury and sadness well up.

SHERRIE

I was in love with you, Drew. I
fought him off 'cause I loved you!

And she's crying. She turns away. Drew finally believes
her. She turns to go, but this time he stops her.

DREW

Wait. Sherrie... I'm sorry. I
was wrong. I've been dying...
-- not knowing where you were,
what happened to you.

She looks at him, surprised.

DREW

Can we just... start over. I'm
doing a show at The Bourbon
tonight. I want you to be there.

SHERRIE

I'm going home... L.A. isn't
really working out for me.

He's stunned. She smiles, shakes her head, wistful.

SHERRIE

I dunno what I expected. I guess
I thought I was special...

DREW

You are special...

SHERRIE

No, I'm not. None of us are.
We're just... people... chasing
dreams that'll never come true.

(beat)

It's time to go home.

And that hits Drew hard but he collects himself and...
He reaches into his backpack, takes out a cassette tape.

DREW

Here. This is something Wayne,
Ziff and I recorded last week.
That song I was writing...?

(CONTINUED)

CONTINUED:

As he looks her head-on...

DREW
...It was about you.

She takes it. Not sure what to say. She turns away --

"EVERY ROSE HAS ITS THORN" BY POISON.

SHERRIE
WE BOTH LIE SILENT AND STILL, IN
THE DEAD OF THE NIGHT. ALTHOUGH
WE BOTH LIE CLOSE TOGETHER, WE'RE
MILES APART INSIDE.

DREW
WAS IT SOMETHING I SAID OR
SOMETHING I DID? DID MY WORDS NOT
COME OUT RIGHT? THOUGH I TRIED
NOT TO HURT YOU, THOUGH I TRIED...

DREW/SHERRIE
I GUESS THAT'S WHY THEY SAY:
EVERY ROSE HAS ITS THORN.

SHERRIE
JUST LIKE EVERY NIGHT HAS ITS
DAWN. JUST LIKE EVERY COWBOY
SINGS A SAD, SAD SONG.

DREW
EVERY ROSE HAS ITS THORN.

She turns to go.

DREW
Sherrie ---
(she turns to him)
Don't stop singing. Ever.

She smiles.

SHERRIE
Goodbye, Drew.

With one last look, Sherrie turns and walks away from
him, back to her waiting TAXI...

INT. TAXI - DRIVING - NIGHT

Sitting in the back, Sherrie listens on her WALKMAN to
Drew's song. (We don't hear it, but the TEARS FLOW down
her cheeks.) Finally she pulls her headphones off...

(CONTINUED)

CONTINUED:

SHERRIE
I'LL LISTEN TO HIS FAVORITE SONG.
PLAYIN' ON THE RADIO. AND HEAR
THE DJ SAY: LOVE'S A GAME OF EASY
COME AND EASY GO...

She looks at the HOLLYWOOD SIGN receding in the distance.

EXT. SUNSET BLVD. - NIGHT

Drew, looking sad and lost, wanders the strip...

DREW
BUT I WONDER DOES SHE (HE) KNOW.
HAS SHE EVER FELT LIKE THIS?

He realizes he's standing in front of TOWER RECORDS.

DREW
AND I KNOW IF YOU'D BE HERE RIGHT
NOW, I COULD HAVE LET YOU KNOW
SOMEHOW.

Now ALL THE SINGLE PEOPLE on the street join him --

SINGLE PEOPLE AT TOWER RECORDS
EVERY ROSE HAS ITS THORN.

A limo glides by the Tower Records.

INT. / EXT. LIMO - NIGHT

Stacee swigs from the bottle Paul gave him, stares out the open limo window. Giant promotional posters for Stacee's "Big, Long, and Hard" tour cover Tower Records.

STACEE
JUST LIKE EVERY NIGHT HAS ITS
DAWN.

INT. REAL ESTATE OFFICE - NIGHT

Rodney admires an ARCHITECTURAL MODEL of the new SUNSET STRIP, complete with a giant strip mall as Patty, staring longingly, in love with him, sings --

PATTY
JUST LIKE EVERY COWBOY SINGS A
SAD, SAD SONG.

Rodney stares at his "new vision" for Sunset Strip, a slight sorrow in his eyes --

(CONTINUED)

CONTINUED:

RODNEY
EVERY ROSE HAS ITS THORN.

EXT. VENUS CLUB - NIGHT

Sherrie gets out of the taxi and --

INT. VENUS CLUB - CONTINUOUS ACTION

-- enters the club to find Justice, tears in her eyes, on the phone. After a moment she hangs up, pulls off the earrings her boyfriend gave her, tosses them on the bar. She meets Sherrie's eyes, two women, two broken hearts --

JUSTICE CHARLIER
THOUGH ITS BEEN A WHILE NOW.
I CAN STILL FEEL SO MUCH PAIN.
LIKE A KNIFE THAT CUTS YOU, THE
WOUND HEALS. BUT THE SCAR, THAT
SCAR REMAINS.

Sherrie takes Justice's hand, but each are singing to themselves, and to their men...

JUSTICE/SHERRIE
I KNOW I COULD HAVE SAVED OUR LOVE
THAT NIGHT. IF I'D KNOWN WHAT TO
SAY. INSTEAD OF MAKING LOVE. WE
BOTH MADE OUR SEPARATE WAYS. AND
NOW I HEAR YOU FOUND SOMEBODY NEW.
AND THAT I NEVER MEANT THAT MUCH
TO YOU.

INT. TOWER RECORDS - NIGHT

Drew listlessly flips through the USED ALBUM BINS, then stops cold: In the bins, are Sherrie's STOLEN RECORDS.

Drew stares at her NAME written in PINK INK on the back of each record, adorned by little flowers. He flips though another, and another. They're all there.

DREW
TO HEAR THAT TEARS ME UP INSIDE.
AND TO SEE YOU, CUTS ME LIKE A
KNIFE! I GUESS EVERY ROSE HAS ITS
THORN.

INT./EXT. LIMO, ON THE STRIP - NIGHT

Stacee stares out the window, in an alcohol haze.

(CONTINUED)

CONTINUED:

STACEE
JUST LIKE EVERY NIGHT HAS ITS
DAWN.

He sees something, calls to his driver.

STACEE
Hey -- pull over.

EXT. VENUS CLUB - NIGHT

A limo glides up in front of the Venus Club. Stacee climbs out, holding his half-empty bottle. He stumbles -- wasted -- into the Club as his Bodyguards clear a path.

INT. VENUS CLUB - BACK STAGE - NIGHT

Sherrie is about to go on, finishing her makeup...

SHERRIE
JUST LIKE EVERY COWBOY... SINGS A
SAD, SAD SONG. EVERY ROSE... HAS
ITS THORN.

As the song ends, she stares at her reflection in the mirror, at what she's become. Destiny enters.

DESTINY
Ready? You're up?

Sherrie gets up and heads for the stage, then stops --

STACEE JAXX -- wasted, bottle in his hand, stumbles into the club. He looks up at a beautiful AMAZONIAN STRIPPER.

STACEE JAXX
Hey, Pop-Tart! How much does two
hundred get me?

AMAZONIAN STRIPPER
(deep man's voice)
Four dances and a full release.

STACEE JAXX
Whoa! Papa doesn't do Tranny...
anymore.

AMAZONIAN STRIPPER
Talk to me after your ninth beer.

Stacee pats his cheek -- ya never know! -- and continues into the club. The other strippers have noticed Stacee.

(CONTINUED)

CONTINUED:

They array themselves in enticing poses. Stacee walks through the line up, grinning: a kid in a candy store.

DESTINY

See anything you like?

STACEE

Oh yeah...!

He gets to the end of the room, where Sherrie is holding back, averting her eyes. He sees her, frowns -- trying to place her. Then he smiles, remembering their tussle.

He walks up, toe to toe, and points a finger in her face.

STACEE

You.

INT. THE UPSTAIRS CHAMPAGNE ROOM - MOMENTS LATER

Stacee flops down in a chair, smiles. In the background:

"ROCK YOU LIKE A HURRICANE" BY SCORPIONS.

Sherrie closes the door, turns to him -- wary, reserved.

STACEE

Well, now...! As I recall, we have some unfinished business...!

SHERRIE

What can I do for you?

STACEE

Everything. The Works.

SHERRIE

I just dance.

STACEE

(laughs)
Yeah, right!
(beat)
I'll give you a thousand dollars.

She turns to go.

SHERRIE

You want another girl.

STACEE

No -- I want you.
(beat)
Two thousand.

(CONTINUED)

CONTINUED:

She turns back, stares. This was her teenage crush. She once dreamed of having his children. Now, she's sad, confused, enraged. He leans back, shrugs casually.

STACEE

Come on -- we all have a price.

SHERRIE

Not me. Not for that.

STACEE

Five thousand.

(she says nothing)

Ten.

He pulls out a thick rolls of \$100 bills, waves it at her. She circles him, keeping her distance, defiant.

SHERRIE

I'm not what you think I am.

STACEE

I think you are. You just don't know it yet.

(beat)

A hundred thousand.

SHERRIE

You're not serious.

STACEE

My checkbook's in the limo.

She stunned. He leans in, trying to crush her spirit.

STACEE

Show me how "talented" you are.

Her eyes fill. Her face is a mask of pain and hurt. She turns to the volume control, cranks up the MUSIC. The song's verse begins sotto -- a ticking bomb.

She starts to dance for him. He smiles, leans back. But there's a flicker of regret, disappointment in his eyes.

She takes the bottle from his hand, takes a swig from it. She dances seductively around him. He seems to have won.

STACEE

THE BITCH IS HUNGRY. SHE NEEDS TO
TELL. SO GIVE HER INCHES. AND
FEED HER WELL.

She watches him as she dances -- predatory, on fire.

(CONTINUED)

CONTINUED:

SHERRIE
HE'S LICKING HIS LIPS, HE'S READY
TO WIN... SO WHAT IS WRONG WITH
ANOTHER SIN?

As the CHORUS THUNDERS, she begins to strip, removing her
outer layer -- tossing them flirtatiously at him.

SHERRIE
HERE I AM, ROCK YOU LIKE A
HURRICANE!

Stacee gets up and pursues her -- over-eager. She gently
shoves him back in his seat, making bedroom eyes at him.

SHERRIE
HERE I AM, ROCK YOU LIKE A
HURRICANE!

More clothes come off. Another swig from the bottle.

SHERRIE
HERE I AM, ROCK YOU LIKE A
HURRICANE!

Suddenly, Sherrie turns, smashes Stacee across the head
with the bottle. He falls to the floor, stunned.

SHERRIE
HERE I AM, ROCK YOU LIKE A
HURRICANE!

She delivers rapid-fire kicks to his gut. Recovering his
initial shock, Stacee begins laughing, oddly exhilarated.
It's the punishment, and vindication, he's been seeking.

She stands over him -- dominant, triumphant.

SHERRIE
HERE I AM!

INT. VENUS CLUB - DRESSING ROOM - MOMENTS LATER

Sherrie, crying, wipes off make-up as Justice enters.

SHERRIE
I'm sorry. I'm leaving. If he
wants to press charges...

JUSTICE CHARLIER
Pfff. You kiddin'? I'll handle
him.

Sherrie looks at herself: tear-streaked, smudged make up.

(CONTINUED)

CONTINUED:

SHERRIE

My folks were right. I should've never come here. Now I can't go home. I've ruined everything.

JUSTICE CHARLIER

You ain't ruined, baby. But you will be. It ain't fame or fortune everyone's chasin' here. It's love. But they're fools, cuz Love left this place a long time ago.

(gently)

You can't make it without love. That's the rarest thing on this Strip.

Sherrie, very moved, hugs her. As Destiny heads over.

DESTINY

Sherrie: Someone dropped this off for you.

She hands Sherrie a package. Attached to it is a NOTE: "Sometimes things that are lost..."

She opens the package and finds her stolen ROCK ALBUMS. And a second note: "... Can be found again. Drew." She stares at the note and records, moved.

INT. THE BOURBON ROOM - NIGHT

The place is PACKED. And Paul was right: It's not just ROCKERS, there are RECORD EXECS galore.

BACKSTAGE

Paul is giving Drew and the other Street Boyz a pep talk.

PAUL GILL

Just remember the moves. Remember the attitude --

(a 'sultry boy face')

-- you'll be fine. You're ready.

Drew enters through the back door.

PAUL GILL

Nice of you to show.

STREET BOY #1

(to Paul)

I don't understand why we can't sing.

(CONTINUED)

CONTINUED:

PAUL GILL

It's better this way. Less chance
to screw up.

DREW

What do you mean, we're not
singing?

STREET BOY #2

It's cool. Paul set up the
rehearsal tapes. All we have to
do is mouth the words.

DREW

We're lip-synching?

PAUL GILL

Relax. It's done all the time.
Pretty soon, everyone will do it.

DREW

Does Dennis know?

PAUL GILL

Don't worry about Dennis. I'm
saving his ass tonight. Now, go
get ready.

INT. THE UPSTAIRS CHAMPAGNE ROOM - NIGHT

Destiny lifts a dazed Stacee onto a sofa. She takes a
damp bandanna, gently cleans his bruised face. Though
battered, he seems strangely happy -- almost euphoric.

JUSTICE CHARLIER

Child... You are a *mess*!

STACEE

Man, I haven't had my ass kicked
like that in twenty years!

JUSTICE CHARLIER

You had it coming twenty years.

STACEE

(laughs)
Probably longer.

JUSTICE CHARLIER

You got someone who can look after
you tonight?

STACEE

Yeah, I got plenty...

(CONTINUED)

CONTINUED:

JUSTICE CHARLIER
...Someone not on your payroll.

His smile fades. He doesn't. It's kind of pathetic.
Justice stops cleaning, looks at him with warmth, pity.

JUSTICE CHARLIER
Sweetheart -- you don't need the
whole world to love you. Just one
person.

He looks at her: that hit home. She looks at him. Their
eyes meet. Stacee reaches out. She deflects his reach.

JUSTICE CHARLIER
No, no, no, no... It ain't me.
(beat)
Go find yourself first.

EXT. VENUS CLUB - NIGHT

Stacee exits onto the Strip, looking uncertain, still
holding his bottle. A Bodyguard opens his limo door.
Stacee waves they off -- thanks! -- wanders up the Strip.

A couple of BIKERS are hanging out on the curb, shooting
the shit. Stacee grins, approaches. One notices Stacee.

BIKER
Oh, shit! Stacee Jaxx!

Everyone turns as Stacee walks up, friendly.

STACEE
Nice bike. How much it set you
back?

BIKER
Thanks. 'Bout two grand.

Stacee pulls out his thick roll of bills.

STACEE
Give you ten for it.

The Biker hesitates.

BIKER
Throw in that jacket, you got a
deal.

JUMP TO:

Stacee (no jacket) kick starts the bike, ROARS off.

INT. BOURBON ROOM - ON STAGE - NIGHT

Lonny stands at the microphone, looking out at the CROWD.

LONNY

And now, to join the long list of
bands that have popped their live
cherry on this very stage...

Twisted Sister, Loverboy,
Foreigner, Gun and Roses, Stacey
Jaxx and Arsenal. Ladies and
gentleman... please welcome...

(a cringe)

The Street Boyz!

PAUL GILL

(whispering)

Tell 'em it's with a 'Z'!

But Lonny just flips Paul off. A smattering of applause.
Paul nods to his SOUND GUY. Suddenly we hear the loud
SCRATCH of a record and a DRUM BEAT kicks in.

GIRL IN THE CROWD

Where's the band...?

Now the Street Boyz explode out onto the stage... they
jump around to an ORIGINAL SONG, very cheesy, similar to
O-Town's "We Fit Together." The crowd moves with the
beat but mostly, they're trading confused looks, as --

STREET BOY #1

SO MAY I INTRODUCE TO YOU.

DREW

THE BOYZ YOU'VE KNOWN FOR ALL
THESE DAYZ.

STREET BOYZ

THE STREET BOYZ!!!

The spot hits each boy as they vogue, introducing
themselves.

STREET BOY #1

RICKY RICK!!!

STREET BOY #2

DIAMOND D. ARCHIBALD!

Drew sucks it in and jumps into the center of the stage
to find the spotlight and...

DREW

JOSHY J!

(CONTINUED)

CONTINUED:

The crowd is stunned. Some are offended. But all of them are asking: "What The Fuck Is This?"

As for Dennis, he's totally disgusted.

DENNIS

I think I just threw up.

Lonny looks to the floor but there's no vomit.

DENNIS

Figuratively, Lonny.

(then)

Wait... Is that Drew?

ON THE STAGE

Drew continues his "moves," giving it his best. Then, all at once, he stops. He stands, motionless, staring at --

SHERRIE

Breathless, standing just inside the kitchen door (she's clearly come in from the back).

They hold this look while The Street Boyz continue their song. Finally, Drew looks at his band, shakes his head --

DREW

Screw this.

He jumps off the stage and pushes through the crowd towards Sherrie, eyes on fire, as Paul watches, livid.

PAUL GILL

What the hell is he doing?

Ricky and Diamond look to Drew: It's his lyric. But Drew doesn't sing it. He keeps heading for Sherrie...

... BUT HIS LYRIC COMES OVER THE SOUND SYSTEM.

GUY IN THE CROWD

His lips aren't moving.

And as Drew desperately presses his way through the crowd toward Sherrie, and his voice plays on the PA -- more and more of the crowd figure out what's going on.

CROWD

(AD LIB)

FAKE! CHEAT! BOOO. They're f-ing lip-synching.

(CONTINUED)

CONTINUED:

Now both Ricky and Diamond fall out of sync so that they're completely befuddled while the track keeps playing. The boys try to run off but Paul Gill is literally blocking them, pushing them back out there --

Drew arrives at Sherrie... He grabs her and kisses her passionately, enfolding her in his arms. She kisses him, her eyes tearing up. Finally, they break. She smiles.

SHERRIE

Thanks for my records.

DREW

Oh, god...! I thought I lost you!

DREW

SHERRIE

I'm so sorry I didn't --

I'm sorry I said those --

They both stop. Smile.

DREW

I should've believed you.

She kisses him again, light and sweet. Then, she smiles.

SHERRIE

Your new band kind of sucks.

DREW

Yeah. They're my old band now.

She yanks the lame jacket and hat off of him, so he's only wearing his jeans and a wife-beater again.

SHERRIE

That's more like it.

Now he kisses her, passionately, as --

CROWD

(AD LIB)

CHEAT! FAKE!

Dennis, panicked, rushes over and grabs Drew.

DENNIS

Drew, man, do something. If we give refunds...the Bourbon's over.

Before Drew can react, he's turned around by...

PAUL GILL

You little shit! You ruined your one shot!

(CONTINUED)

CONTINUED:

DREW
I didn't ruin anything, Paul. I
took a stand.

PAUL GILL
For what?

DREW
(grins)
Rock-n-roll, baby...

PAUL GILL
(laughs)
Rock is over, pal. No one's gonna
remember these songs in five
years. Rock is dead.

DREW
No... rock will never die!

Suddenly, we hear...

VOICE FROM THE STAGE (O.S.)
A one, a two... one, two, three...

And the first chords of a familiar song ring out... Drew
turns to see... on the stage...

Wayne and Ziff rock out... with a new singer...

SHERRIE

And she stands at the mic...

"DON'T STOP BELIEVIN'" BY JOURNEY.

SHERRIE
JUST A SMALL TOWN GIRL,
LIVIN' IN A LONELY WORLD.
SHE TOOK THE MIDNIGHT TRAIN
GOIN' ANYWHERE.

The crowd begins to calm down... as Drew jumps on the
stage and joins her.

DREW
JUST A CITY BOY! BORN AND RAISED
IN SOUTH DETROIT. HE TOOK THE
MIDNIGHT TRAIN. GOING ANYWHERE.

SHERRIE
STRANGERS WAITING! UP AND DOWN
THE BOULEVARD!

(CONTINUED)

CONTINUED:

As the crowd directs their attention toward the stage...
losing interest in getting refunds.

DREW
SHADOWS SEARCHIN' IN THE NIGHT!!

Dennis smiles over to Lonny...

DENNIS
I got a feeling about these two.

SHERRIE
STREETLIGHTS! PEOPLE! LIVIN'
JUST TO FIND EMOTION!!

And Drew smiles... he's never heard his lyrics sung by
such a beautiful voice before.

And Rodney, furious... knows it's over.

SHERRIE/DENNIS/LONNY/ARSENAL
HIDIN' SOMEWHERE IN THE NIGHT!!

EXT. BOURBON ROOM - NIGHT

Paul Gill exits onto the sidewalk -- he's lost control of
Drew and he's pissed. A headlight approaches...

RIDING WITH -- Stacee pulls his bike up to the curb.

STACEE
Paul...

Paul looks up. Stacee throws the half-empty liquor
bottle that Paul gave him back at Paul's head. Paul
dodges. The bottle smashes against the brick wall.

STACEE
...You're fired.

He guns his bike, and peels out, leaving Paul alone.

INT. BOURBON ROOM - NIGHT

Lonny jumps on the bar.

LONNY
WORKIN' HARD TO GET MY FILL!!
EVERYBODY WANTS A THRILL!

DENNIS
PAYING ANYTHING TO ROLL THE DICE
JUST ONE MORE TIME!

(CONTINUED)

CONTINUED:

And Dennis and Lonny share a look... the crowd's back into it... they're going to get to keep the money... the benefit worked... The Bourbon has been saved!

DENNIS AND LONNY
SOME WILL WIN...

In Rodney's face...

DENNIS AND LONNY
SOME WILL LOSE!

EXT. BOURBON ROOM - NIGHT

Paul walks down the Strip. He looks old, broken, beaten.

PAUL GILL
SOME WERE BORN TO SING THE BLUES!

INT. BOURBON ROOM

And on the stage...

SHERRIE
OH THE MOVIE NEVER ENDS!!

DREW
IT GOES ON AND ON AND ON AND ON!!!

And everybody sings.

DREW/SHERRIE/LONNY/DENNIS/
STRANGERS WAITING... UP AND DOWN
THE BOULEVARD. SHADOWS SEARCHIN'
IN THE NIGHT! STREETLIGHTS...

Dancing, Patty starts rocking out on air-guitar as Rodney shoots her a dirty look.

PATTY
PEOPLE... LIVIN' JUST TO FIND
EMOTION! HIDIN' SOMEWHERE IN THE
NIGHT!!!

On stage... Drew takes Sherrie's hand who takes Dennis' hand who takes Lonny's hand and they spill out onto...

SUNSET STRIP

All of them... including the band, who bring their instruments with them. And over the guitar solo, the Strip explodes in a final dance break...

(CONTINUED)

CONTINUED:

THE WHOLE STRIP
DON'T STOP BELIEVIN' HOLD ON TO
THAT FEELIN'! STREETLIGHTS,
PEOPLE... WHOA-OH-OH!!

Lonny jumps into Dennis' arms bride-style and he twirls him around.

DENNIS/LONNY
DON'T STOP BELIEVIN' HOLD ON TO
THAT FEELIN'! STREETLIGHTS,
PEOPLE... WHOA-OH-OH!!

EXT. SUNSET STRIP, BOURBON - NIGHT

Drew and Sherrie stand on the roof of Tower Records and lead the rest of the Strip in song.

DREW/SHERRIE
DON'T STOP BELIEVIN' HOLD ON TO
THAT FEELIN'! STREETLIGHTS,
PEOPLE... WHOA-OH-OH!!

As the people of the Strip party on...

THE WHOLE STRIP
DON'T STOP BELIEVIN' HOLD ON TO
THAT FEELIN'!

... we RISE ABOVE Los Angeles... and finally...

THE WHOLE STRIP
STREETLIGHTS, PEOPLE...
WHOA-OH-OH!!

SMASH CUT TO BLACK

INT. ROLLING STONE OFFICE - DAY - EPILOGUE

Constance Sack is having lunch in her tiny, cluttered cubicle in the sprawling Rolling Stone newsroom, eating cottage cheese from the carton and reading a paperback of "The Cinderella Complex" with sad, anxious eyes.

There's a DISTURBANCE across the room. Constance stands up, peers over her cubicle. The disturbance is weaving its way towards her -- Secretaries are SHRIEKING, flashbulbs are POPPING, hands are being high-fived.

Constance takes a step out of her cubicle. Rounding a desk, striding towards her -- past Rubberneckers and Gawkers -- is a very determined Stacey Jaxx.

(CONTINUED)

CONTINUED:

Constance freezes. Her jaw drops. He strides right up to her -- a fierce look in his eyes. She shrinks back -- is he still pissed? What the hell is he doing here?

Stacee grabs her cottage cheese, flings it away. Takes her book, tosses it. Steps up, leans in... And gently, tenderly kisses her. She wraps her arms around him.

MATCH CUT TO:

EXT. ROLLING STONE OFFICE - DAY

They break from their kiss. He climbs on his motorcycle. She climbs on behind him. He guns it, taking off as Secretaries and Office Guys watch and gape.

THE END