

WAFP 98

**FOR EDUCATIONAL
PURPOSES ONLY**

Revised 7/20/98

1 OPENING TITLES 1

CUT TO:

2 INT. INTERVIEW: RUDY - DAY 2

RUDY

It's hard to know what's fact and what's fiction. So much about him has been exaggerated -- but not his playing -- because we do have those couple of recordings...

CUT TO: *

2A INT. INTERVIEW: GUY - DAY 2A *

GUY

I still believe the greatest of all guitar players was not Emmet but Django Reinhardt, who played mostly in Europe -- and Django left a stupendous legacy of music... And there was Eddie Lang -- here there were two outstanding artists -- Eddie Lang of the Eddie Lang-Joe Venuti ensemble -- and Emmet Ray.

CUT TO: *

2B INT. INTERVIEW: RUDY - DAY 2B *

RUDY

Where Emmet came from -- like the little we know about him, is conflicting -- some said the Midwest -- Indiana -- Illinois -- East St. Louis Illinois -- he just seemed to emerge for a few years in the thirties -- early thirties, mid thirties -- and then dropped out -- and there are a handful of Emmet Ray stories because he was such a character -- and I'm sure some of it's apocryphal -- because musically he was a legend -- No doubt about it -- he played beautifully -- right up there with the best -- he was an astonishing instrumentalist -- but it's not hard to see why he never really got his full due -- although in jazz circles he still is very highly thought of.

2B CONTINUED:

2B

Throughout the above we have heard band music -- a black Chicago style jazz band of the early thirties, say in the style of King Oliver.

CUT TO:

3 INT. CLUB IN CHICAGO - NIGHT

3

The band we heard is now playing live in a small dive. As the musicians finish their tune and get off the stand we pick up on some ad-lib conversation.

(CONTINUED)

ALVIN
We got time to go? You want to hear
the guitar player?

DON
You driving out to the roadhouse, I'll
go.

CUT TO:

4 EXT. COUNTRY ROAD/JAY'S CAR - NIGHT 4
Jay's car driving on country road.

5 INT. JAY'S CAR/COUNTRY ROAD - NIGHT 5
Two white young couples are inside.

JAY
You gotta hear this guy play -- he's
amazing -- my god -- look at that
crowd.

We see his POV as he approaches a roadside joint.

6 EXT. ROADSIDE JOINT - NIGHT 6
There are some cars and people pushing to get in.

7 INT. ROADSIDE JOINT - NIGHT 7
Cut to the boss.

BOSS
Jesus, where the hell is he? You gotta
go get him Ben -- he's laying drunk
somewhere.

BEN
I'll look in the pool room.

BOSS
Every night it's something else. He's
late, he's a no-show, he's drunk and
he falls off the bandstand...

BEN
I told you to get rid of this guy the
first week.

BOSS
Look at the crowd -- they're not here
to see me.

BEN
I'll find him.

BOSS
I'm gonna have to hold the show again.
I can't believe it. I'll kill this
guy, I don't care what kind of artist
he is.

Jay has entered with his party of four, eager young jazz
age adults.

JAY
What time does Emmet Ray go on?

CUT TO:

8 INT. FLEA BAG HOTEL/CORRIDOR - NIGHT

8

Outside one room Emmet stands against the hall wall
smoking and waiting. He just waits. Anxiously he looks at
his watch. Mutters.

EMMET
C'mon, for chrissake, finish. I'm due
on the bandstand.

Suddenly, from inside, a girl screams and while we can't
understand it at first, a man and woman are arguing, with
the woman being quite violently upset.

Emmet realizes something's wrong and he shakes on door.

EMMET
What's goin' on in there!?

The door opens now, being opened by a prostitute who is
involved in a terrible row with a customer. Both man and
woman are in terrible anger.

He is half dressed and she wears a quickly tossed on
cheap robe.

HAZEL
(fierce)
Gimmie my money!

JOHN
(equally fierce)
Get out of here!

HAZEL
Gimmie that money!

(CONTINUED)

JOHN
What the hell kind of deal is this!?

EMMET
What's the difficulty?

HAZEL
He don't want to pay me!

JOHN
I paid you but I'm not forking over two bucks.

EMMET
But that was our agreement.

HAZEL
(grabbing for John's pants as he fights her off them)
You gimmie that!

JOHN
Two bucks for a half an hour. This was ten minutes.

EMMET
What do you wanna make trouble? I gave you a nice girl, a clean girl --

JOHN
I hate to tell you where I had better than her!

EMMET
All right -- I'll make you a special price of a dollar fifty.

HAZEL
I want my money!

JOHN
You said she'd be great.

EMMET
I don't know what you expected friend. She's a whore not an acrobat.

John grabs Emmet by lapels.

JOHN
Hey I know when I'm being hustled!

(CONTINUED)

EMMET

Er, look, the girl's a little nervous -
- she's new at this --

(puts a conciliatory arm
around John to speak with
him confidentially)

You must have been new to your chosen
profession at one time...

JOHN

Get your hands off me, hustler!

EMMET

How am I a hustler? Think what you're
saying. I promised you pleasure --
she's young, she's pretty. But not too
young not to know all the tricks.

*
*
*

JOHN

What tricks? She's dead as a doornail.

EMMET

Is this true, Hazel? You refuse
requests?

HAZEL

Hey look, I don't want any trouble
from you either.

JOHN

You said you had the best girls in
town -- how come you give me this one?

EMMET

I believe I do have the best stable in
all of Chicago -- yes -- can you be
specific? Was there a specific act
you'd like performed? And don't be
embarrassed in front of me -- I'm like
a doctor.

*
*

JOHN

Here's a buck. Now get lost.

EMMET

A buck...

(shrugs in his jacket
revealing that he carries a
gun)

Now wait a minute friend.

JOHN
Don't act tough with me -- I'm not
intimidated by some cheap South-side
whore monger.

Pushes past Emmet to go down stairs.

EMMET
(to Hazel)
Jesus -- you can't do anything right.
I should have given him Lucy or Pearl.

Ben, the man from the nightclub clambers up stairwell.

HAZEL
Those girls are long gone.

EMMET
I'm trying to run a business.

BEN
Hey -- where the hell you been? You're
on right now.

EMMET
I'm all shook up. I almost killed a
guy now. I need a drink.

BEN
(as they go downstairs)
Tell me in the car.

EMMET
Some guy got out of line with this
young woman. I came to her aid.

CUT TO:

9 INT. BEN'S CAR - NIGHT

9

Emmet and Ben in car speeding to Roadhouse, Emmet drinks
from flask or bottle.

BEN
What do you need that for? You're
gonna wind up dead in an alley
someplace. For God's sake, you're a
musician, not a pimp.

EMMET
I don't like that word.

(CONTINUED)

BEN
Anything for a buck

EMMET
I'm broke

BEN
If you didn't squander every penny --
you have to play the big shot all the
time so naturally you're always broke.

EMMET
(drinking steadily)
You should have seen this bum. He
pulled a knife on Hazel -- I got
between 'em -- showed him this
(his rod)
He was so scared -- I thought he'd
die. I said to him, drop the knife and
put your hands up in the air or I'll
blow your head off... people in this
town...

As he rants on embellishing we

CUT TO:

10 INT. ROADSIDE JOINT - NIGHT

10

Patrons wait. Emmet enters front door and passes tables
en route to getting his guitar -- he passes the table of
black musicians from the opening scene there to see him.

DON
Here he is.

ALVIN
Hey we been waiting for you man, when
you gonna do it?

EMMET
Thanks for coming.
(to waiter)
I got the check for this table.

BEN
The boss says no more advances.

EMMET
Don't gimme a song and dance willya.
Put their tab on my bill.

CUT TO:

11 INT. ROADSIDE JOINT - NIGHT

11

Emmet on stand playing something lyrically beautiful like "Speak to me of Love." He is jazzy and very, very romantic in style. His technique is prodigious but it is his soulful playing that spellbinds the audience. *

Obviously the actor playing Emmet has to get familiar with handling a guitar and I have to choose the right musician to supply the off screen playing that says musically what I want.

12 INT. DON'S CAR - NIGHT

12

It is half an hour later and the car is jammed with the black musicians and also Emmet. They are on their way to jam after hours someplace. There is much liquor and revelry -- laughter. It is Don, Alvin, Omer, Emmet, two others.

OMER

We play at Donald's house. His old lady don't mind.

DON

What's that I hear my old lady don't mind?

Emmet is taking his share of booze from a bottle.

OMER

Be a lot of cats there -- man. Something always happens at Don's.

DON

Something always happening at Donald's.

Omer notices Emmet's gun in shoulder holster.

OMER

That's a forty five. Boy ah knows a forty five when I sees one. That's a big number.

Much laughter and revelry.

EMMET

You wanna stop off at the dump and shoot some rats?

A feeling of "what are you, kidding?" is ad libbed. *

(CONTINUED)

12 CONTINUED:

EMMET (cont'd)

Mon. -- we'll spend fifteen minutes here -- we'll shoot some rats -- I do it all the time.

They all look at him like he's nuts and decline.

CUT TO:

13 INT. DON AND PHYLISS' HOUSE/LIVING ROOM - NIGHT

This after hours jam session at Don's house which is a cheap thing on the South Side of Chicago. Song: "It don't Mean A Thing If It Ain't Got That Swing."

They are playing together, drinking, swearing, deeply involved in their music. Emmet is wonderful and so are some of the others. Not overcrowded; sparse will look more real -- also they pull up chairs in a circle -- put down newspapers for saliva.

CUT TO:

14 INT. DON AND PHYLISS' HOUSE/LIVING ROOM - NIGHT

Them on a break. They smoke, drink, sandwich. Piano and bass and drums play in background. Song: "Out of Nowhere"

Don and his wife Phyliss talk to Emmet off to one side as they drink.

DON

Where'd you learn to play that thing like that?

PHYLISS

I never heard guitar sound so good

EMMET

Yeah, I'm the greatest in the world -- well -- no -- in France, y'know Django

DON

Django? He may record in America this summer

EMMET

(Slightly apprehensive)
Oh yeah?

DON

Ever meet him?

(CONTINUED)

14 CONTINUED:

EMMET

No. I could have once in Europe.
Hey, we each got our styles. Nate
Drummond prefers me. Said I was
miraculous.

DON

Hey man, I want you to know you're
always welcome here -- we play all the
time.

(CONTINUED)

PHYLISS

And I make great chili *

EMMET

Thanks. Next week I may be sailing to London. There's some talk of a concert -- private party -- I can't mention names but er -- you heard of -- Buckingham Palace...

CUT TO:

15 INT. DON AND PHYLISS' HOUSE/LIVING ROOM - NIGHT 15

Shot of musicians trio playing "Out of Nowhere" *

16 INT. DON AND PHYLISS' HOUSE/LIVING ROOM/BEDROOM - NIGHT 16

Amongst ad-libs we see Emmet in bedroom where he's alone. He puts his guitar in its case and then begins to breathe a bit heavy. *

17 INT. DON AND PHYLISS' HOUSE/BEDROOM - NIGHT 17

Emmet begins to examine an ash tray on the bed table.

He nervously looks around. When he sees he's clear, he tries putting it in his guitar case but it won't allow case to close.

He steals it by secreting it in his belt under his jacket just as one of the guys pops his head in the bedroom.

OMER

You need a lift?

EMMET

I'm gonna walk... I need some fresh air...

18 EXT. STREET/CHICAGO - NIGHT 18

Shot of Emmet walking alone down the street. His face is enigmatic as he lights a cigarette tensely.

After a while he pauses and removes the ash tray from his belt. He looks at it and simply tosses it away casually over a nearby fence. He keeps walking.

CUT TO:

19 INT. NAT INTERVIEW - DAY

19

NAT

I don't know what was going on inside Emmet -- no one ever knew. To this day it's all speculation -- he was different -- like from another place...

I don't know where the moon story took place. It was either in Chicago or Detroit. Don Redman said it was Detroit. Emmet was doing pretty well at the time -- he was living with one of the many women he always seemed to be with -- y'know he was afraid of the dark?

CUT TO:

20 INT. EMMET AND ANN'S HOTEL ROOM/DETROIT - NIGHT

20

*

Shot of a very decent hotel room or small suite. Emmet is in bed, apparently asleep.

Next to him is his current paramour, Ann. The lights are out save for one in the corner of the room. Ann is probably a cocktail waitress.

Ann is a bit restless. Finally, as she cannot sleep, she checks very cautiously to see if Emmet is asleep and comes to the conclusion that he is.

Quietly, she tip toes to the light and turns it off.

Emmet starts in the dark, bolts upright.

EMMET

Huh -- wha? -- Ann? Ann, are you here?

ANN

Take it easy, take it easy!

EMMET

Ann...

Emmet struggles up rapidly, bangs foot

By the time he gets up Ann has a light on.

ANN

It's nothing, it's nothing -- take it easy! I thought you were asleep.

(CONTINUED)

EMMET

How many times I gotta tell you, I need the light on! My shin... godammit!

ANN

I thought you were asleep.

EMMET

I don't care if I'm asleep -- I want it on!

ANN

It's right in my eyes!

EMMET

Can't you turn over!?

ANN

What do you need the light on? For Christ's sake, the door's locked! Nobody's coming in!

EMMET

I was practically asleep!

ANN

I thought you were asleep. I didn't think you'd notice.

EMMET

My heart's beating like a drum...

ANN

I'm sorry. I made a mistake.

Emmet suddenly changes as he dips into thought.

EMMET

Y'know Ann... just when I was falling asleep, I had a terrific vision...

ANN

A what?

EMMET

When I was a kid I remember seeing in a magazine... this great European artist -- I don't remember what he did -- think he sang. ...He was in this nightclub in France ...

(MORE)

(CONTINUED)

20 CONTINUED:

20

EMMET (cont'd)

and how he made his entrance -- was that instead of just coming out -- the curtains would part -- and the stage'd be empty -- and suddenly from above -- this beautiful moon -- y'know, a crescent, all glittering -- I'm telling you it was an object of great beauty -- it'd lower slowly and he'd be sitting on it singing -- very classy... His jacket was glittering like the moon...

ANN

So what about it?

EMMET

That's how I should be presented.

ANN

Why?

EMMET

Showmanship. I need something to set me apart -- y'know the music business is full of good players. Now true, my music sets me head and shoulders above the others but just to come out like an ordinary performer without any style... it's like putting a great jewel in a cheap setting... this is a million dollar idea...

ANN

Can we talk about it tomorrow...

CUT TO:

21 INT. DETROIT POOL ROOM - DAY

21

*

Shot of Emmet shooting pool with Bill Shields, one of the group, and eagerly relating his inspiration to him. Emmet is great at pool.

EMMET

Can you visualize it? You guys are playing -- And here I come, perched on this moon -- What do you think?

BILL

Tell you the truth, I don't see the point of it.

(CONTINUED)

21 CONTINUED:

21

EMMET

Nobody asked for your god damned
opinion, I'm merely telling you what's
gonna be done.

CUT TO:

22 OMIT

22

23 EXT. GRASSY KNOLL/DETROIT R.R. TRACKS - DAY

23

*

Emmet out in the outskirts of town where he sits up on a
grassy knoll and watches the trains go by. Freight trains
heading in all directions. He thinks and there is a great
fascination that trains seem to have for him.

Emmet is sitting with several awful looking hoboes and he
is enthusiastically telling them his plan.

EMMET

See, the jacket would match the moon --
against a black velvet background.
What do you think?

FIRST HOBO

(old, drunken, weather beaten
types)
Sounds okay to me.

EMMET

Yeah?

SECOND HOBO

It's fancy.

EMMET

I'm considered the finest guitar
player -- maybe that ever lived.
Certainly in this country. There's a
gypsy in France -- he's the most
beautiful thing I ever heard.

(this admiration of Django
should be read with some
special feeling)

Lemme have that.

Takes his turn from the bottle.

24 OMIT (MERGED WITH SCENE 23)

24

25 EXT. LUMBER YARD/BOARD ON SAWHORSE - DAY

25

Shot of moon being cut from lumber.

26 INT. LUMBER YARD/PAINT SHED - DAY 26

Shot of Emmet choosing a color for the moon and shots of it being painted and dappled with rhinestones.

27 OMIT 27 *

28 INT. "TOWN CASINO" NIGHTCLUB - DAY 28

Emmet in club the night before or afternoon of his first appearance on the moon is to take place.

They are alone and he contemplates it as it is being hung.

EMMET

Tonight's the night, baby

ANN

(looking at this monstrosity)
As long as you're happy.

EMMET

It's so beautiful... I'm sorry, I
can't help it --

(he means his crying)

Is it all right if I sit here alone
for a while... just to have a
cigarette...

ANN

Sure honey.

She goes leaving Emmet to contemplate his moon.

Presently a backstage stagehand enters the scene. He looks at the moon.

EMMET

She's a knockout ain't she?

STAGEHAND

(shaking it, testing its
strength)

Hope it's safe.

EMMET

Of course it's safe... what do you
mean?

Stagehand looks up as we survey the awkward chained mechanism that goes up to a quite high theatrical ceiling.

(CONTINUED)

28 CONTINUED:

28

STAGEHAND

It's a helluva drop... a man could
break his neck.

EMMET

Really? No.

POV SHOT - EMMET LOOKING TO HEIGHTS. We can read his face
that he's not quite serene.

CUT TO:

29 OMIT

29

30 INT. EMMET AND ANN'S HOTEL ROOM/DETROIT - NIGHT

30

*

Emmet sits in chair, kind of edgy and depressed. Sitting
in the upholstered chair opposite him, painting her
toenails, is Ann. He is drinking.

ANN

(can't help noticing his
obvious discomfort)
What's the matter, Em? You nervous
about tonight?

EMMET

Maybe if I took a shower

ANN

You're drinking an awful lot...

EMMET

All right, paint your toenails.

He goes into bathroom. We hold on Ann.

Suddenly we hear Emmet kind of scream.

EMMET (O.S.)

Holy Christ!!

ANN

(bolting up and running to
bathroom)
What is it? What's the matter?

31 INT. EMMET AND ANN'S HOTEL ROOM/BATHROOM - NIGHT

31

EMMET

Lookit that.

(CONTINUED)

We find Emmet, having parted the curtains for his shower to let water run. He stands over tub that shower runs into and is staring at a black water bug.

EMMET (cont'd)
Ohhhh...

ANN
It's just a water bug... they don't do anything...

EMMET
It's disgusting...

ANN
You want me to get rid of it for you?

EMMET
(pulling curtain closed)
No! Let's get out of here! I'm jinxed.

ANN
It's gone -- take your shower.

EMMET
Death

ANN
What's death?

EMMET
That's what a black bug means. Right?
You ever hear that? A black bug signifies death.

ANN
I never heard it. It's a regular water bug.

Emmet goes for another drink

ANN (cont'd)
You better go easy on that gin baby.
You're gonna get sloshed and fall off your moon.

Emmet reacts stricken

EMMET
Bite your tongue! Take it back --
Why'd you say that?

*

(CONTINUED)

ANN
What?

EMMET
Take it back -- take it back.

ANN
I take it back. Jesus -- you need some black coffee and fresh air. Come on -- let's go down to the club.

EMMET
That's called an omen

ANN
What is?

EMMET
That's death... a black bug means death... or that some woman is going to give birth to a baby with the head of a cow... I need a drink

CUT TO:

32 INT. "TOWN CASINO" NIGHTCLUB/BACKSTAGE - NIGHT

32

Emmet's quintet is standing about, tuning up, smoking and we get ad libs about the following areas:

HARRY
This contraption is crazy --

BILL
It cost him a week's salary --

DICK RUTH
(manager of room)
This guy plays beautiful guitar but he's nuts.

Emmet enters a bit tipsy from his drinking, he is shaky and attired in his special awful suit.

EMMET
What do you guys think?

BILL
Last time I gave an opinion -- you got angry --

HARRY
It's gonna get a lot of attention.

(CONTINUED)

EMMET
Yeah -- yeah --

ANN
(entering)
Emmet it's bulging.

EMMET
You think so?

ANN
What the hell do you need it on stage
for?

EMMET
I don't feel right without it.

As Emmet reaches in and removes his pistol which he hands to Ann. The backstage man says:

DICK RUTH
Let's go, showtime.

Emmet goes fearfully over to the stage center.

VARIOUS SHOTS OF THE CHAINS LOWERING THE CONTRAPTION AND THE SHOTS EMPHASIZE THE CUMBERSOMENESS AND SHAKINESS OF IT ALL

Emmet is scared. He looks up and his POV SHOT is grimly high.

The other musicians have their place on the ground. The manager is trying to help Emmet onto his perch.

The whole contraption wobbles.

EMMET
Jesus... this is tricky...

STAGEHAND
You on okay?

EMMET
It's very shaky... Maybe we better
hold off...

STAGEHAND
Just hang on...

MAKE THE MOST OUT OF EMMET VERSUS THIS CONTRAPTION AND HIS FEAR

(CONTINUED)

STAGEHAND (cont'd)
Okay -- take her up...

The first upward jerk panics Emmet who plays the terror ad lib.

Amidst his protests, the thing is raised jerking in a harrowing way all the while...

It is a third up now:

EMMET
My guitar!

STAGEHAND
Here you go...

He tries to pass Emmet his guitar and this creates balance problems for Emmet...

Finally he gets it. It keeps going up and now it's up high.

SHOTS SHOW EMMET'S POV LOOKING DOWN

His terror, the squeaking chains that swing. He is clutching on for dear life, sweating.

STAGEHAND
Ready?

EMMET
Hold it, hold it! I gotta set...

Getting set means getting a playing grip on his guitar which means leaving his firm grasp of the ugly moon object which he holds for dear life.

STAGEHAND
We're gonna open the curtain!

EMMET
All right, all right...

DICK RUTH
You gonna start playing? Go ahead.

EMMET
Open 'em first...

DICK RUTH
You said you wanted to start playing first!

(CONTINUED)

32 CONTINUED:

32

Emmet is sweating. He calls to the group...

EMMET

OK -- okay... start...

The quintet starts a backing theme of "Sweet Georgia Brown" at a medium tempo and Emmet starts to play and we can hear his wobbles and fear in the guitar playing.

EMMET (cont'd)

Go ahead -- open the God damned curtain...

He is playing, the curtains part, we hear a VOICE over a loudspeaker say:

VOICE

Ladies and gentlemen, the Town Casino takes great pride in presenting the Emmet Ray Hot Quintet.

33 INT. "TOWN CASINO" NIGHTCLUB/AUDIENCE - NIGHT

33

This last said over a shot of the audience anxiously awaiting Mr. Ray

CUT TO:

34 INT. "TOWN CASINO" NIGHTCLUB/STAGE - NIGHT

34

REVERSE ANGLE. We see the stage. The men play and the moon is being lowered in uneasy jerks.

CUT IN TO:

EMMET:

His face is a mass of hysteria, sweat, he is trying to play, can't take the bumps.

Finally it lowers and its last stop is a real bounce that unlooses Emmet who awkwardly and clumsily bounces off it and lands on his feet even though he is forced to take one or two running steps to keep his balance.

He sweats and plays. The audience laughs and one or two oohs and ahhs when he hits ground.

He continues to smile and play and the moon starts to rise behind him but much too noisily. It is distracting and finally one end of it comes unhinged and sends it plummeting down with an awful crash that causes the patrons and the musicians to react.

(CONTINUED)

34 CONTINUED:

34

Everyone looks around and it is so still you can hear a pin drop. Emmet plays on, sweating. Song: "Sweet Georgia Brown"

CUT TO:

35 EXT. DETROIT OUTSKIRTS - NIGHT

35

Emmet with Ann. Emmet is chopping up and burning the moon along with his suit. She just stares quietly. Finally Emmet says reflectively:

EMMET

Sooner or later everybody's dreams go up in smoke.

ANN

What about my dreams?

EMMET

I can't settle down Ann -- it's not in me.

ANN

That'll change when you meet the right person. You'll fall in love, you'll want a home, kids -- you'll want to be with her and miss her if she's not around --

EMMET

Hey -- why are we getting morbid?

SHOT OF MOON BURNING AND

CUT TO:

36 INT. INTERVIEW: PETER - DAY

36

PETER

Early thirties, mid thirties -- I don't know -- there's this photograph of Emmet playing a hotel -- a resort hotel -- a famous jazz joint -- I think it was New Jersey -- I'm not sure.

37 INSERT: PHOTOGRAPH OF EMMET IN RESORT TOWN

37

PETER (cont'd)

I think it was the Sea Side Hotel or the Lakeside Hotel -- I believe that's when he met Hattie

38 INT. NEW JERSEY POOLROOM - DAY

38 *

Emmet and Bill Shields are in their Sunday-thirties best.

Emmet is playing billiards with another man and a small crowd looks on.

Emmet has stage and with his genuine excellence he runs off some balls. Nice shots. His opponent shoots, sinks a couple, misses.

Emmet shoots, runs off a few more brilliantly. Finally his opponent sinks one or two that seems to be the game.

Emmet pays graciously amidst general ad libbing about the game.

BILL

You spotted him too much.

EMMET

I'm not ten balls better than him?

BILL

Doesn't look like it.

Emmet gives Bill a wave of disgust.

BILL (cont'd)

You're great but you spot people too much

EMMET

I could spot him twelve. Fifteen.

BILL

C'mon, let's get outa here. It's a beautiful Sunday.

EMMET

Where you wanna go? You wanna watch some trains?

BILL

Let's get some girls and take a drive or something.

39 EXT. BOARDWALK - DAY

39

They are looking for girls and we see them with them, their POV's of the local ladies.

(CONTINUED)

BILL
Oh some of 'em kill me.

EMMET
Lookit the build on that one.

BILL
Get a load of these two coming at us.

EMMET
How do you do, Mary -- Oh sorry, you
look like someone I know

She snubs him

EMMET (cont'd)
(to Bill)
Every once in awhile I hit a Mary.

BILL
Look at this action --

EMMET
(sings to passing woman)
I'll see you in my dreams... hold you
in my...

BILL
Miss, can you tell me where...

She's uninterested. Some not terribly attractive women
pass. *

EMMET
We'd do better off back at the hotel
lobby *

BILL
The good ones only come out on sunny
days. *

EMMET
Wait a minute -- time out --

A couple of cuties, Woolworth level, pass -- Emmet and
Bill focus more intently on them.

BILL
They're cute...

EMMET
Uh-huh.

(CONTINUED)

BILL
Which one you want?

EMMET
The little blond one. *

BILL
Me too. I'll flip you.

EMMET
C'mon -- I saw her first.

BILL
All right, all right, take the little
blond. *

EMMET
All right. I'll take the brunette --
what's the difference? *

BILL
No -- go ahead -- you want the blond. *

EMMET
The brunette's got great legs and look
at that chest. I'll take the brunette. *

BILL
The blond's cute. *

EMMET
Yeah -- she's got a sweet face... I
love those cupid bow lips but I'll
take the brunette. *

BILL
You wanted the blond. *

EMMET
I changed my mind *

BILL
I'll flip you *

EMMET
Call *

BILL
Tails *

EMMET
Okay.-- I got the blond *

(CONTINUED)

39 CONTINUED:

39

BILL
Okay -- we agree. Now they gotta agree.

Emmet makes a gesture like buying them each a trinket, a balloon, a box of taffy, whatever.

EMMET
Here -- you want some Taffy? On me.

BILL
You girls from around here?

GRACIE
We work right near here.

BILL
I'm Billy Shields. I'm a drummer.

GRACIE
Yeah?

EMMET
He's with my orchestra. I'm Emmet Ray. The Emmet Ray Hot Quintet. We're at the Lakeside Ballroom.

BILL
It's our day off -- we don't know too many people in town.

EMMET
Wanna go watch some trains?

GRACIE
What?

BILL
Let's go for a drink.

EMMET
(to the blond)
Ask him -- I took an instant liking to you -- I'm being honest -- we flipped a coin -- he won -- I got you.

GRACIE
I'm Gracie MacRae.

BILL
Billy Shields -- and you got the most beautiful green eyes I ever saw.

(CONTINUED)

39 CONTINUED:

It is clear that she is now on Bill's arm, the dandy.

GRACIE

-- and this is my friend Hattie.

EMMET

(to Hattie who is his little
fat blond)

I'm Emmet Ray --

(he's proud and pushes his
growing fame, not yet
enormous outside music)

-- You may have heard of my Quintet.
You like jazz music honey?

BILL

(Mr. Eager)

How 'bout we take a boat ride?

GRACIE

Sure -- I'd love to.

EMMET

(to Hattie)

C'mon, we're right around the lake.
What's your name baby -- don't be shy.

GRACIE

(suddenly serious, tactful
within her mental
limitations but sweet)

Hattie doesn't talk... she's mute...

There is a very awkward moment. Hattie averts her eyes,
Bill writhes a bit, Emmet writhes a bit too. In fact they
all are uncomfortable.

CUT TO:

40 EXT. BOAT - DAY

Shot of Gracie and Bill in their boat having fun --
laughing.

41 EXT. BOAT - DAY

Shot of Emmet and Hattie in their boat. They are both
silent. He's still not recovered.

42 EXT. BOARDWALK SETTING - DAY

Shot of them playing boardwalk games. Emmet still stiff with Hattie.

43 EXT. BOARDWALK SETTING - DAY

Shot of Emmet momentarily in private moment with Bill

EMMET

Thanks for sticking me with a dummy.

BILL

You wanted her.

EMMET

Then I changed my mind

BILL

She seems like a nice girl.

EMMET

How can she seem anything? She don't talk. This is my day off. I want a talking girl.

BILL

I think she's a little bit of a half wit.

EMMET

What do you mean?

BILL

Grace says she's not all there in the head

EMMET

Oh that's great -- a man like me who's got ideas.

Now the girls have returned.

GRACIE

It's so nice out. Let's walk out on the pier.

44 EXT. PIER - DAY

(CONTINUED)

SHOT OF GRACE AND BILL WALKING

Emmet sits, unable to hide annoyance over his plight.

EMMET
(to Hattie)
Er... you hungry at all?

She shrugs.

EMMET (cont'd)
Is that a yes or a no?

She nods

EMMET (cont'd)
Me too...

Hattie tries to tell him something in pantomime which he cannot grasp.

EMMET
What? ... Huh? ... You what? ... I
don't know what you're carrying on
about.

Finally she takes out a pad and pencil and writes it.
Hands it to him. Emmet can't really read it too well.

EMMET
I can't read this -- this is like a
Chinaman -- what do you want?

She looks despairingly

EMMET (cont'd)
You know how to write?

So-so

EMMET (cont'd)
Did you go to school?

So-so

EMMET (cont'd)
What is that, yes or a no? You
probably got some hard luck story. You
an orphan?

Doesn't know

(CONTINUED)

44 CONTINUED:

EMMET (cont'd)

ou don't know? This is great -- a god damn mute orphan -- half wit -- I get all the winners -- Were you born this way or someone drop you on your head or what?

Bill comes over

BILL

C'mon, they didn't have lunch. Let's go get some clams.

EMMET

Can't we switch for a while?

BILL

No

EMMET

(to Hattie)

What are you looking at me like that? Because I wanted to switch? How'd you lose your voice? Look at this -- I'm asking her, she can't talk... my one free day.

There is a tear formed in her eye

EMMET (cont'd)

Oh for Chrissake -- what's the matter? What'd I do?... Come on, willya -- Hattie? -- I don't mind... Did I say I minded? Have I been extremely cordial? ... Christ a lot of guys -- they get stuck with a dummy they'd run like bandits... I'm making the best of it... C'mon, you wanna see a trick?
(does coin trick, she smiles)
I betcha I can eat more clams than you.

CUT TO:

45 EXT. SEAFOOD RESTAURANT - DAY

EMMET (cont'd)

I was amazing the second I touched the instrument. It's in me someplace. A gift of God. They say I'd have been great no matter what instrument I chose.

(MORE)

(CONTINUED)

EMMET (cont'd)

On guitar, nobody can touch me --
except this gypsy in France --but
mostly I'm untouchable. They want me
to record but I don't know. Once you
record everybody can copy your style.
They steal all your ideas. Why should
I create beautiful things and have
jerks copying it. Uh-uh. Would you
like to come hear the show some night?
My guest?

She nods

EMMET (cont'd)

You'll see. I possess a huge talent.
You'll appreciate it. I mean you may
be mute but you're not deaf. And you
don't have to be too bright -- music's
for all people -- the dumb as well as
the smart. How'd you lose your voice?

GRACIE

She doesn't know. I think she had
something when she was a kid. Some
high fever. She doesn't remember.

EMMET

And she's not er --

Taps his head

GRACIE

Yeah but she's a good laundress.

46 INT. EMMET'S CORD - DAY

46

Emmet and Hattie in car. Bill and Grace in rear kissing.
Emmet shows his pistol to Hattie.

EMMET

I've shot guys. That's right. Had to.
It was them or me. I could tell you
stories

(suddenly)

Hey, let's go over to the dump and
shoot some rats

GRACIE

(from clinch)

What?

EMMET

That's right. We'll have a ball.

(CONTINUED)

46 CONTINUED:

46

BILL
Not now.

GRACIE
Is he kidding?

EMMET
(turning to Hattie to
pressure her)
You want to, don't you? It's really
fun... knock off rats -- an' you're
doin' a service to the city --

GRACIE
Forget it.

EMMET
Yeah, well, it's my car and I say we
stop for ten minutes at the dump.
Right Hattie?

Nods dumbly to his masterful personality.

CUT TO:

47 EXT. CITY DUMP - NIGHT

47

Emmet has the gun in Hattie's hand. Is trying to get her
to shoot right.

EMMET
All right now... you get him in your
sights... and you squeeze...

A loud bang. She reacts to it --

GRACIE
This is disgusting -- your friend is
nuts.

BILL
Emmet -- it's not everybody's taste.

EMMET
In a minute. Try again.

She shakes her head.

EMMET
Go ahead.

She shakes her head.

(CONTINUED)

47 CONTINUED:

EMMET
Will you do what I say?!

She won't.

GRACIE
Leave her alone.

EMMET
Here -- there's nothing to it!

He fires, kills a rat. Everybody finds it all unpleasant.

EMMET (cont'd)
You know rats attack poor kids in their
cribs. I thought you'd enjoy this.

BILL
(to Grace)
C'mon, I'll take you home.

EMMET
(to Hattie)
You wanna hear me play the guitar?

GRACIE
(privately to Bill)
Maybe we could go out alone some
night.

CUT TO:

48 INT. EMMET'S ROOM - NIGHT

48 *

Hattie looks at Emmet's guitar.

EMMET
That's my guitar -- I'll play for you
soon -- drink?

Shakes her head.

He begins opening her blouse.

EMMET (cont'd)
I know we just met -- and we don't
know each other --

She doesn't resist, just stares

(CONTINUED)

48 CONTINUED:

EMMET (cont'd)

I enjoyed this evening... I er...
don't need a genius to have a good
time... I know I'm a fast worker.

She starts helping

EMMET (cont'd)

Gee, you're not putting up any
resistance... a lot of girls do
because it is our first date...
mama mia... hey, slow down, wait.
wait... Time out... I'm a little
rattled by the pace you're setting...
we just met... You like me, don't you?

She nods

EMMET (cont'd)

Tell you the truth I expected more of
a fight

(Emmet looks heavenward)

Jesus, this is like shooting fish in a
barrel...

49 INT. EMMET'S ROOM - NIGHT

Cut to them after love-making.

They are finished.

EMMET (cont'd)

Did you like that?

She nods, moved.

EMMET (cont'd)

I thought you might. They say I'm a
wonderful lover. You got a nice body.
Round. I like round. I'm not saying
fat, but I like a little heft. You
like to feel you're getting into
something... Well -- better get
dressed.

She motions to the guitar

EMMET (cont'd)

What? Oh yeah... that's why we came
here, isn't it? ... Go ahead -- Go
ahead. Get dressed 'cause I'm tired.
What's your favorite song?

(CONTINUED)

49 CONTINUED:

She stares back at him

EMMET (cont'd)

Look who I'm asking...

50 INT. EMMET'S ROOM - NIGHT

Emmet plays "I'm Forever Blowing Bubbles," a slow, beautiful waltz. As Hattie dresses she clearly becomes entranced by this simple tune.

EMMET

(as he's playing it)

You like this song?

She nods.

EMMET (cont'd)

I thought you would...

He finishes, she motions for him to do it again. He does.

This music continues and we

CUT TO:

51 INT. LAKESIDE HOTEL/CLUB - NIGHT

Song becomes now a stage number that Emmet is playing where he is currently working -- the Lakeside Hotel

CUT TO Hattie in audience watching him rapt. It ends and he goes into a lively tune. Song: "Shine" This tune continues over following:

52 EXT. TRAIN TRACKS - DAY

Emmet and Hattie watching trains as music continues over

CUT TO:

53 INT. WOMEN'S CLOTHES STORE - DAY

As music continues cut to Emmet taking Hattie to a women's clothes place to outfit her. She tries on clothes as he directs it all.

EMMET (cont'd)

Go ahead -- you want it?

She shrugs

(CONTINUED)

53 CONTINUED:

EMMET (cont'd)

Well I want it for you. You want this one too?

She shrugs

EMMET (cont'd)

Give her this one too. Hey -- you like this hat? I think you look good in it.

Pulls out his roll which he counts off -- her purchases take up all of it. He searches his pockets and fortunately finds a few extra dollars.

CUT TO:

54 INT. POOL ROOM - DAY

Hattie watching Emmet shoot pool, also idolizing him as he wins some money.

CUT TO:

55 INT. EMMET'S ROOM - NIGHT

Emmet and Hattie in bed

EMMET

I've lived in Detroit and Canada and New York and St. Louis -- my father was in the army... I never got along with him... he used to hit me with a belt -- he's dead now -- got asphyxiated... I'm pretty sure my mother's dead too -- she used to get some kind of spells -- I don't know if her relatives put her away or she's dead -- she used to foam at the mouth -- but what a voice -- most beautiful music I ever heard -- except for this gypsy guitar player. Can you believe I can't listen to him without crying. Oh well -- good night

And with that he switch on the lamp light which shines right in her face.

She taps him, gesturing the light --

EMMET (cont'd)

I get scared in the dark... isn't that terrible for a man my age... I get these ghastly thoughts...

(MORE)

(CONTINUED)

55 CONTINUED:

55

EMMET (cont'd)
 like somebody's coming up near the bed
 with a straight razor to cut my
 throat... or maybe with a wire to
 choke me -- I have a lot of
 nightmares... being buried alive --
 not that I don't have some enemies...
 you know, guys I may have beat 'em out
 of money over a pool table...
 obviously I'm a great pool player...
 I'm also one of the top five poker
 players in America... No -- top
 three... um... um...

And he's asleep leaving her in the blasting light.
 Stoically she makes the best of it and tries to sleep

CUT TO:

56 INT. LAKESIDE HOTEL/CLUB - NIGHT

56

Emmet in same hotel playing. Song: "Linger Awhile" As
 usual Hattie looks on lovingly. At a break a woman, Rita,
 comes over to Emmet.

Hattie sees Rita talking animatedly to Emmet. She doesn't
 like what appears to be a flirtatious rapport...

SHOT OF EMMET TALKING TO HATTIE

EMMET

I'm gonna be busy later. Something
 came up. You better go home by
 yourself. What are you lookin' at me
 like that for? What'd I do? I got some
 business. We gotta spend every minute
 together?

Emmet gives her a bill.

EMMET (cont'd)

Take a cab. I'll see you tomorrow.

She refuses and there is a small scene -- it takes him a
 while to send her packing.

Emmet goes and Hattie watches as she leaves, realizing he
 is talking to Rita and is laughing. Maybe he squeezes her
 behind playfully.

56A EXT. STREET OR SEASIDE - NIGHT

56A

Hattie walking home alone.

CUT TO:

57 INT. AFTER HOURS APARTMENT - NIGHT

57

A little after hours get-together.

About four musicians and two or three girls. Not an orgy, just a get together with an overhanging air of liquor, sex, and general decadence.

Emmet is being offered a pipe.

RITA

Go ahead, try it.

EMMET

I gave up this stuff years ago -- it never meant anything to me -- no kick.

RITA

Go ahead

Emmet tries it. Shrugs.

EMMET

Gimme booze any time
(puffs, takes out flask,
alternates)

*
*

CUT TO:

58 INT. PRIVATE HOUSE/LAUNDRY ROOM - NIGHT

58

Hattie depressed, alone -- yawns -- fully dressed -- can't fight her tiredness. Sleeps.

CUT TO:

59 INT. MOTEL ROOM/STROUDSBURGH, PENNSYLVANIA - DAY

59

Emmet rising in different motel room somewhere.

He is dressed. In bed with him is another man, Al, who is dressed, both having passed out. A woman from the party remains unconscious in the room throughout.

*
*

Emmet goes through the business of getting himself together.

EMMET

Where the hell are we?

AL

I'm starved... I gotta get some pie.

(CONTINUED)

59 CONTINUED:

59

EMMET

There's horses out there!

Emmet finds a phone directory.

EMMET

Stroudsburch Pennsylvania! I took a puff in New Jersey and I wake up in Stroudsburch Pennsylvania.

AL

What day is it? I'm supposed to be in Cleveland with Red Nichols.

EMMET

I gotta get a taxi.

AL

To New Jersey? You could buy the taxi for what it'll cost

EMMET

(opens door, runs out)

I gotta get a taxi -- Can I get a cab?

60 INT. LAKESIDE HOTEL/MR. HAYNES' OFFICE - DAY

60

Emmet in the office of the boss, Mr. Haynes.

HAYNES

I'm sorry Emmet, I had no choice.

EMMET

We got a contract.

HAYNES

Hey look, I run a first class hotel.

EMMET

It was an emergency.

HAYNES

What kind of emergency?

EMMET

My father died.

HAYNES

Again? How often does your father pass away?

(CONTINUED)

EMMET

All right I'm gonna come clean -- I was abducted and threatened...

HAYNES

You were gone four days! We had police out! I'm tired of shooting crap every night to see if my main attraction is gonna show up. It's over.

EMMET

I need to borrow a few bucks to pay my cab fare.

HAYNES

Are you kidding? How much?

EMMET

Nine hundred dollars.

CUT TO:

61 EXT. PRIVATE HOUSE WHERE HATTIE WORKS - DAY

61

Emmet waiting outside Hattie's place of business. When she exits he goes to her, they walk to boardwalk bench.

EMMET

C'mon, I'm hungry... Whatsamatter? Don't stare at me... I'm a free agent. I do as I please. I may as well tell you -- I quit the job. That's right... I told him where to take his job and stick it. So the band's leaving for Hollywood two weeks earlier than I thought... I didn't tell you about Hollywood... we're gonna make a movie... a little short one... just a few minutes long of us playing "All Of Me." What are you looking at me for? What? I was with some guys and I had too much to drink and one thing led to another and I woke up out of town... I don't have to account to you... we're not married... and I'm not the marrying kind... I can't settle... the idea leaves me cold... so anyway I thought I'd buy you lunch and say goodbye...

She's quiet

(CONTINUED)

EMMET (cont'd)
I'm sure I'll be through this way
again... some time...

She's beginning to tear up in the eyes.

EMMET (cont'd)
You know you're a spoiled little
dope... As long as I'm buying you
things or taking you to the movies
you're fine... the minute something
doesn't go your way... I have to go
and there's no way you can come...
Christ... you got a job with big
responsibilities -- you wash underwear
and socks... And I can't clutter up my
life... I need to be free... I'm an
artist... a truly great one... So I'm
saying goodbye... OK? ..OK? .. How
many fingers? Ten, right?

(counts his fingers)

Except there's really eleven -- ten,
nine, eight, seven, six and five is
eleven

(she still pouts)

OK, OK -- You want lunch or not?

Shakes her head

EMMET (cont'd)
No? Then goodbye... hey come on...
Okay, look, if you do come you gotta
pull your own weight... You gotta work
-- I'm not charity... I don't know
what the hell this is anyhow... Oh
Christ... you come, you work...

CUT TO:

62 INT/EXT EMMET'S CORD/ON THE ROAD - DAY

62

*

Emmet and Hattie on the road in the car -- Bill along --
they drive, Hattie seems happy.

CUT TO:

63 EXT. EMMET'S PARKED CORD/ROADSIDE - DAY

63

*

Fixing a flat. Hattie does most of the work.

(CONTINUED)

63 CONTINUED:

63

EMMET
Whatsamatter? I told you it wouldn't
be no picnic -- I can't risk my hands -

Emmet plays "Blowing Bubbles" -- she smiles -- loves it.

CUT TO:

63A INT/EXT EMMET'S CORD - DAY 63A *

Shot of them driving on the road *

64 INT. EMMET'S CORD/ROADSIDE PARKING AREA - NIGHT 64

Sleeping in car. Bill in front. Emmet and Hattie in
back... he has flashlight on as he dozes.

CUT TO:

65 INT. EMMET'S CORD/ROAD NEAR AUCTION - DAY 65

Cut to them driving. They see sign: Auction -- Amateur
Talent Show -- First Prize -- One Hundred Dollars. Come *
one and all *

CUT TO:

66 INT. HALL, CHURCH OR SCHOOL - DAY 66

A number of hicks make up audience.

Montage of acts being introduced and performing -- Here
we can have fun casting some odd specialties.

MASTER OF CEREMONIES

Chester Weems -- the house painter
will play Abide With Me on the Jew's
Harp.

Chester does same.

67 INT. HALL, CHURCH OR SCHOOL - DAY 67

Local woman

MASTER OF CEREMONIES (cont'd)

This is Miss Felicity Thompson of
Cedar Falls --

She sings as you might expect her to.

CUT TO:

68 INT. HALL, CHURCH OR SCHOOL - DAY

68

A man doing bird calls

BIRDMAN

The spotted wren --
The tit willow --

Whatever.

69 INT. HALL, CHURCH OR SCHOOL - DAY

69

Emmet on stage.

MASTER OF CEREMONIES

And you are --

EMMET

Er -- Er -- Homer P. Risley

MASTER OF CEREMONIES

And what is your profession, sir?

EMMET

Er -- I er -- I sell -- er --
birdseed.

MASTER OF CEREMONIES

A traveling salesman.

EMMET

Yeah.

MASTER OF CEREMONIES

And your instrument I see is the
guitar.

EMMET

I'm learning

MASTER OF CEREMONIES

No need to be nervous. This is a
wonderful audience.

EMMET

I just had a few lessons.

MASTER OF CEREMONIES

We're all with our young performers,
aren't we?

(Audience applause)

Birdseed salesman Homer Risely.

(CONTINUED)

Emmet begins trying to feign an amateur nervousness and incompetence but gradually his genius takes over in spite of himself and his playing builds and builds with feeling and intensity -- the audience is spellbound. Song: "Limehouse Blues"

*
*

CUT TO:

70 EXT. HALL, CHURCH OR SCHOOL - DAY

70

Emmet, Hattie and Bill exit. Emmet and Bill are counting money. A group of skeptical, tough-looking guys are eyeing them and whispering. Emmet notices -- they proceed to car quickly. The toughs run after them and Emmet, struggling to pull out, just makes it.

*
*
*
*
*

CUT TO:

71 INT/EXT EMMET'S CORD - DUSK

71

Emmet and pals driving -- now Bill is at wheel

EMMET

This is the wrong road -- I'm telling you -- we're going wrong.

BILL

Check the map

EMMET

(to Hattie, map unfurled)
Can you find us? I can't read maps...
Better let me drive

BILL

You won't find your way any better than me.

EMMET

I told you to go left at that fork.
Pull over. I'm driving

CUT TO:

72 INT/EXT EMMET'S CORD/FOG - NIGHT

72

Emmet, Bill and Hattie in total fog -- studio interior shot -- Emmet at wheel

EMMET (cont'd)

Jesus -- how am I supposed to find our way.

(CONTINUED)

BILL

Go very slow! You're liable to drive off a cliff.

EMMET

And I gotta go to the bathroom.

BILL

I told you, you should have gone when we did at the diner.

EMMET

I didn't have to go then. Now I do.

BILL

Well pull over.

EMMET

I can't hold out.

He pulls to a stop -- zero visibility in all directions,

EMMET (cont'd)

I'll be right back

He opens door and takes a step -- he suddenly hears something coming -- he darts back into car -- having strayed several feet from car he has panicky moment finding car in fog.

BILL

Whatsamatter?

EMMET

Something's out there

BILL

Like what?

Emmet checks his gun.

BILL (cont'd)

Hey, be careful with that.

EMMET

Remember that place we drove by -- the crazy house

BILL

The Bergen Home For the Criminally Insane.

(CONTINUED)

72 CONTINUED:

72

EMMET
Sometimes those guys escape

BILL
Open the door -- what'd you hear?

73 EXT. NEAR EMMET'S PARKED CORD/FOG - NIGHT

73

They venture out.

BILL
I don't hear anything

EMMET
(to Hattie)
You hear anything? You people are
supposed to have extra good hearing

BILL
It's quiet.

EMMET
(to Hattie)
You hear anything?

She nods

BILL
Now I hear it.

They bolt back into car.

74 INT/EXT EMMET'S PARKED CORD/FOG - NIGHT

74

BILL
Let's get out of here

EMMET
I gotta go to the bathroom

BILL
Well go ahead -- quickly and let's get
out of here.

EMMET
I'm too nervous --let's go.

BILL
But be careful -- there's a lot of
steep embankments -- we could easily
plunge off one...

(CONTINUED)

EMMET

Don't give me ideas.

Pulls off and smashes directly into something, a tree, a log, a rock -- now they can't move --

EMMET (cont'd)

Oh Christ...

BILL

We're stuck -- I told you to go slowly.

EMMET

All right, shut up. I'm still boss here

(to Hattie)

What are you looking at? You on his side? I gotta go. I'm dying.

75 EXT. EMMET'S PARKED CORD/FOG - NIGHT 75

Gets out of car -- brandishes his gun -- walks a bit through fog -- hears noise -- it begins clumping toward him -- we develop panic -- he fires gun.

CUT TO:

76 INT/EXT EMMET'S PARKED CORD/FOG - NIGHT 76

Bill and Hattie are alarmed hearing a shot and then a few more.

CUT TO:

77 EXT. NEAR EMMET'S PARKED CORD/FOG - NIGHT 77

Emmet hears noise -- fires final shot -- noise gets louder -- he panics and starts to run -- he's lost but finally makes it to car.

78 INT/EXT EMMET'S PARKED CORD/FOG - NIGHT 78

BILL

What the hell was that?

EMMET

Something's out there and I gotta go to the bathroom -- I can't hold out --

BILL

Keep the car locked and let's hope it doesn't find us.

(CONTINUED)

EMMET

I gotta go -- I can't stand it.

Opens door -- listens -- it's quiet -- Just as he's about to exit car a huge bear emerges.

EMMET (cont'd)

Ahhh!

BILL

My god he's big

EMMET

Holy Christ!

BILL

Look at those teeth -- he could rip your face off.

EMMET

They're killers -- they're fast and they climb trees

Bear hits car

EMMET (cont'd)

Get your hands off my Cord!

BILL

He's not moving.

EMMET

I gotta go to the men's room.

BILL

I wouldn't advise it.

EMMET

Why doesn't he move!

BILL

Don't they hibernate or something?

EMMET

I gotta go to the bathroom!

BILL

I think you're gonna have to shoot him.

EMMET

I'm out of bullets

(CONTINUED)

78 CONTINUED:

BILL
That's all you had?

EMMET
In the gun, yeah. There's a box of shells in the trunk
(to Hattie)
Get me those shells you packed in the trunk.

BILL
You can't send her out there.

The bear starts shaking the car.

EMMET
She packed 'em. Get away from this -- this is an expensive vehicle! You stupid animal -- get away!

The car is being shaken -- suddenly Hattie thinks to hit the horn and it scares bear -- her honking frightens it away.

EMMET (cont'd)
You did it. You did it!

Gives her a hug and kiss.

EMMET (cont'd)
Keep honking -- I'll be right back...

She honks, he sneaks out of car and we

CUT TO:

79 INT. INTERVIEW: MAL - DAY

79

MAL
Bill Shields told that story very often -- I don't know if he was embellishing it -- I'm sure with each telling it grew from a small bear to a Grizzly -- he wrote a tune which he called, The Honeybear Rag... so maybe it was a honeybear.

80 STOCK COLOR SHOT OF EARLY HOLLYWOOD

80

We hear the voice over of Helen Minton singing "All of Me." After first line of song we hear Mal voice over

(CONTINUED)

80 CONTINUED:

80

MAL (V.O.)

Emmet had told everyone he was going to be a movie star and the group did back Helen Minton in a short where she sang.

80A BLACK AND WHITE FILM OF HELEN MINTON SINGING.

80A

MAL (V.O.)

if you look closely at that short you can barely see the band and if you notice Emmet looks a little drunk... which he was in Hollywood because he hated it there. I'll tell you why -- Hattie used to watch him film...

81 INT. FILM STUDIO - DAY

81

Shot of Hattie watching as they shoot short we've just seen--

MAL (V.O.)

She was on the set each day and for some crazy reason, some director working on the same lot noticed her.

Shot of this happening.

MAL (V.O.)

And he thought she was a dead ringer for May Talmadge who was starring in a film he was making and he thought Hattie was just what he was looking for to play May Talmadge's kid sister. It was a thirty second part and when he found out Hattie couldn't speak -- he said it was okay because the part had no dialogue anyhow -- but this guy had to have her and of course Emmet hated the whole idea.

CUT TO:

82 INT. HOLLYWOOD HOTEL ROOM OR STUDIO/DRESSING ROOM - DAY 82

Emmet and Hattie.

EMMET

What do you mean you told 'em, yes. Do they know you can't speak?

Nods.

(CONTINUED)

EMMET (cont'd)
I don't get it -- you're gonna
embarrass me...

She shakes her head

EMMET (cont'd)
Suddenly you're a movie actress? Don't
make me laugh.

CUT TO:

83 INT. FILM STUDIO/HAIR AND MAKE-UP AREA - DAY

83

People fussing over Hattie -- hair, make up

MAL (V.O.)
But it happened -- the director
thought she'd be perfect for the shot
of the kid sister and they made her up
and costumed her --

Hattie likes the fussing over her.

MAL (V.O. cont'd)
And when the time came -- she just had
to stand there and get swept up and
kissed by William Weston.

84 INT. FILM STUDIO/SOUND STAGE - DAY

84

Shot of this handsome leading man kissing her ala
Valentino.

MAL (V.O. cont'd)
The story is that they did fifteen
takes -- and Weston, who was this
handsome matinee idol grabbed up
Hattie in his arms and kissed her
fifteen times -- and the legend was
that Weston was this lothario who
always opened his mouth and deep
kissed his leading ladies...

Over montage of him kissing Hattie every which passionate
way.

MAL (V.O. cont'd)
The scene took a half hour to shoot --
after she was like a sleepwalker --

She is like a dish rag from being kissed by this
magnificent hunk.

(CONTINUED)

84 CONTINUED:

84

MAL (V.O. cont'd)
Rumor has it she wandered in a daze
until she walked through a plate glass
window

85 INT. FILM STUDIO/STAGING AREA - DAY

85

Two stage hands carry a large sheet of glass and she
walks right through it --

MAL (V.O. cont'd)
The truth is Emmet got very jealous
and he disappeared -- no one could
locate him. Then they discovered him
by accident --

86 INT. FILM STUDIO/DEMILLE ROMAN EPIC SET - DAY

86

Shot of set

MAL (V.O. cont'd)
Cecile B. DeMille was shooting one of
those Roman epics and --

Shot of them parting curtain for elaborate bed.

MAL (V.O. cont'd)
When Cleopatra went to make love to
Marc Anthony --

Emmet discovered mid shot in bed drunk with woman.

MAL (V.O. cont'd)
They found Emmet in her bed -- drunk
as a skunk and passed out with some
little extra... Or so the story goes,
if you believe it. But that was it for
L.A.

*
*

CUT TO:

87 INT. NEW YORK RECORDING STUDIO - DAY

87

Emmet playing "You Were Meant For Me"

COLE (V.O.)
I remember Emmet and Hattie back East -
- he had a good manager. Sid Bishop --
who got him some nice pay days and
believe me that wasn't so easy because
the music business was starting to
feel the depression...

*
*
*
*

(MORE)

(CONTINUED)

COLE (cont'd)
Emmet even agreed to make a couple of
sides for Victor -- "You Were Meant
For Me"... "Exactly Like You"...

CUT TO:

88 INT. SID'S OFFICE - DAY

88

EMMET

What do you mean I'm broke?

SID

You give it away -- you drink it up --
you pick up checks, you lose it in
poolrooms and you're always buying
Hattie presents --

EMMET

Ah she's like a kid -- she gets a kick
tearing the paper off boxes...

SID

You gotta go on a budget

EMMET

I want to go on a budget if someone'll
just straighten me out.

SID

A budget's not easy for a guy like
you.

EMMET

When I set my mind to something --

SID

You fight every good idea I have for
you.

EMMET

Put me on a budget. I'll be good.

SID

For instance... what do you spend on
clothes a year? Do you have any idea?

EMMET

How should I know? You want me to look
like a bum?

SID

What about rent?

(CONTINUED)

EMMET

I don't know. It's all hotels.

SID

Do you know what you spend on food or entertainment? You have any investments? Anything that throws off revenue?

EMMET

I got some savings mostly from Hattie taking in laundry.

SID

We've got to look for places to cut down.

EMMET

I once burned a hundred dollars... a guy dared me... he was a fourflusher... he burned fifty -- I burned a hundred. He burned twenty more -- I burned another hundred... That's something I could cut out... ha, ha..

SID

You want to end up in the poor house when you're old? You ever see a poor house?

(this sinks in as Emmet
stares in small panic)

From now on your salary and expenses will come to me. I'm putting you on an allowance.

CUT TO:

89 INT. EMMET AND HATTIE'S APARTMENT/NEW YORK - NIGHT 89

Emmet enters apartment, Hattie is there.

EMMET

Okay, we're going on a budget... From now on, we're gonna be careful how we spend money -- no more throwing it away...

She looks at him not grasping since she's not a spendthrift.

EMMET (cont'd)

What's your yearly income?

(CONTINUED)

She shrugs

EMMET (cont'd)
What do you spend a year for clothes?

She shrugs

EMMET (cont'd)
What about entertainment?

She shrugs

EMMET (cont'd)
You got any investments?

She stares

EMMET (cont'd)
Investments -- you got anything that
throws off revenue?

She stares

EMMET (cont'd)
Well from now on we're on an
allowance. What do I give you a week?

Shakes her head to signify, nothing.

EMMET (cont'd)
Nothing? But I let you keep most of
what you make taking in laundry -- and
this --
(a pocketbook)
This has to go back -- I know I
brought it home for you yesterday but
I gotta get a grip on things -- you're
entirely too extravagant.

Turns off some lamps

EMMET (cont'd)
Oh -- and we gotta watch this -- we're
not working for the electric company --
what's for dinner?

She shows him

EMMET (cont'd)
We don't need two pork chops each...
you're starting to look a little heavy
anyhow...

(MORE)

(CONTINUED)

EMMET (cont'd)

I'll have one and a half and you have one -- that leaves one and a half cold pork chops for tomorrow's lunch...

She just stares

EMMET (cont'd)

And I understand we got a big phone bill -- a lot of long distance calls -- nothing kills the budget more than long conversations with friends in other towns -- whatsamatter?

Gestures to light, Hattie does

EMMET (cont'd)

How much light do you need? It's romantic this way -- sexy -- and since we're not going to the movies tonight we can finish dinner and the light's good for making love -- we'll meet on the couch at nine...

90 OMIT

90

91 EXT. STREET - DAY

91

Emmet on street -- a panhandler approaches him

PANHANDLER

You got anything for me today Mr. Ray?

EMMET

I don't

PANHANDLER

Mr. Ray it's me - Charlie..

EMMET

I'm tapped out.

PANHANDLER

But you never let me down.

EMMET

I want to help you -- I'm on a budget.

PANHANDLER

I haven't had a bowl of soup all day

EMMET

What are you making me feel bad -- I'd like to help you --

(MORE)

(CONTINUED)

91 CONTINUED:

91

EMMET (cont'd)
(does)
Here -- it's all I can spare...

CUT TO:

92 INT. GARAGE - DAY

92

Jazzy auto. Emmet is surveying it from many angles --
presently Sid Bishop enters the location.

SID
What's the urgency Emmet -- I came as
quick as --

EMMET
Look at this thing --

SID
This is what you called me to run
quickly to meet you?

EMMET
The guy's asking four thousand

SID
Yeah -- so?

EMMET
Does this fit the budget?

SID
Are you kidding? You just sold one of
your cars -- I'm trying to unload the
other one, not buy one.

EMMET
If I cut down?

SID
Cut down? Emmet where are you gonna
get four grand? Are you nuts? *

EMMET
I'll borrow it and pay it off. *

SID
No one will lend you that kind of
money -- and you'd be saddled with
payments. *

EMMET
I want the car *

(CONTINUED)

SID
No, Emmet

EMMET
Hattie's given up deserts.

SID
Emmet --

EMMET
I want the car

SID
As your business manager I say it's
out of the question.

EMMET
I gotta have that car!

SID
You don't have the money *

EMMET
(like a kid)
I want the car!

SID
There's no way. *

EMMET
I want the car! I want it!

SID
We can't afford it!

EMMET
Stop saying we -- If I want the car
I'll get it!

SID
Maybe some day -- when it's in your
budget *

EMMET
Budget, budget, budget -- I'm
suffocating to death! Last week I
couldn't get Hattie a birthday
present. *

SID
You can't buy champagne if you can
only afford beer. *

(CONTINUED)

EMMET

It's not fair -- I'm the greatest fuckin' guitar player in the world and I want that car!

CUT TO:

93 OMIT 93 *

94 INT. INTERVIEW: BUD - DAY 94

INTERVIEWER (O.S)

Did he really believe he was the greatest guitar player in the world?

BUD

He said he did but inside -- his soul worshipped Django Reinhardt. I don't know if this is true or one of those Emmet Ray stories but Sid Bishop who was trying to help him financially, got him a job in this club and one night just as he was about to go on, one of the guys backstage played a joke on him and told him a lie --

95 OMIT 95 *

96 OMIT 96 *

97 OMIT 97 *

98 INT. NEW YORK GANGSTER CLUB/BACKSTAGE - NIGHT 98 *

VITO

(to Emmet)

Y'better play good, Django Reinhardt's in the audience.

EMMET

No --

VITO

He just walked in...

EMMET

Er -- I'll be right back, I forgot something

BILL

Hurry --

(CONTINUED)

Emmet runs to obscure spot, takes a drink from a bottle or a flask, Harry passes.

HARRY
You Okay?

EMMET
Django Reinhardt's out there

HARRY
Really?

Harry walks off

BILL (O.S.)
C'mon Emmet, we're on

Emmet sneaks to emergency door, opens it, runs upstairs.

98A EXT. ROOFTOP - NIGHT

98A

Emmet comes out on the roof. Eventually he crashes through either a skylight or a soft spot in the roof.

BUD (V.O.)
Legend has it Emmet, running away from Django Reinhardt who wasn't really there, fell through a skylight and landed in a room with two counterfeiters

98B INT. COUNTERFEITER'S ROOM - NIGHT

98B

We see this occur.

BUD (V.O.)
They thought it was a raid and they ran...

Counterfeiters bolt out door

BUD (V.O. cont'd)
...leaving Emmet alone with like twenty thousand dollars in ones.

Emmet recovers from fall, slowly realizes he struck it rich, scoops up loose money, packs it into bag or his pockets

CUT TO:

99 OMIT

99

100 OMIT 100

100A INT. GARAGE - DAY 100A

Emmet paying for the car he wanted

100B INT. EMMET AND HATTIE'S APARTMENT/NEW YORK - DAY 100B

Emmet coming home to Hattie with presents.

EMMET

C'mon we're gonna celebrate your birthday

100C INT. FANCY RESTAURANT - NIGHT 100C

Emmet and Hattie. She's wearing her new jewelry.

101 EXT. CHICAGO - DAY 101

Emmet playing something "Wrap Your Troubles In Dreams"

SOME OLD SHOTS OF CHICAGO -- *Maybe we can find some footage from other period films to purchase or even use some old photos -- to be determined*

CUT TO:

102 INT. INTERVIEW: SALLY - DAY 102 *

SALLY *

(reading from book)

Pee Wee Russel the great jazz clarinetist writes: When I knew Emmet he was living in Chicago. It was at the height of the depression. Work was scarce. A lot of guys took on teaching music as a sideline. Emmet refused. At that time he was married to a woman named Blanche.

CUT TO:

103 INT. PRIVATE PARTY - NIGHT 103

Emmet playing the song we're hearing at a private party.

SALLY (V.O. cont'd) *

He met her at a private party

(CONTINUED)

Song concludes or we cut to Emmet after song. He is in room alone for a moment at this soiree and is pilfering a small item like a silver dish or a paper weight.

A guest, Blanche, catches him

BLANCHE
What you doing?

EMMET
Uh! -- I -- no -- nothing...

BLANCHE
You were stealing that dish.

EMMET
No -- I --

BLANCHE
Yes you were -- why?

EMMET
(looking at her seriously --
genuinely bewildered)
I don't know.

BLANCHE
You're a genius you know.

EMMET
I know. Eubie Blake said I was the
greatest guitar player he'd ever heard
bar none. And he knows Django.

BLANCHE
I'm Blanche Williams.

Shakes hands

EMMET
You're not gonna squeal on me, are
you?

BLANCHE
Squeal on you? Oh I love it. Not only
are you vain and egotistical but you
have genuine crudeness.

EMMET
I got -- ?

*
*

(CONTINUED)

BLANCHE
 Look at you -- no taste, no social
 finesse -- I love it.

*
 *
 *

EMMET
 Hey look, I didn't even want the god
 damned dish

*
 *

BLANCHE
 I won't squeal if you take me for a
 drive in that sublime automobile you
 have.

EMMET
 A drive where?

BLANCHE
 To the ends of the earth. Astonish me.

*

CUT TO.

104 EXT. CHICAGO DUMP - NIGHT

104

Emmet and Blanche shooting rats.

EMMET
 Fun, isn't it?

BLANCHE
 (tentatively)
 It's definitely different --

EMMET
 (as he shows her)
 Don't pull the trigger, squeeze it --
 there's one!

*
 *

Blanche fires.

*

BLANCHE
 You do this often?

EMMET
 Whenever I get a chance.

BLANCHE
 And specifically what is the thrill?

EMMET
 I can't explain it -- zing! I got him!

(CONTINUED)

BLANCHE
Do you get a bigger kick doing this or
stealing small objects?

EMMET
I er -- I don't know...Jesus I wish I
had a drink --

BLANCHE
(taking a flask from stocking
or wherever)
You want some wine?

EMMET
Hey -- yeah --

BLANCHE
(producing another flask from
other thigh)
Red or white?

CUT TO:

105 INT. DON AND PHYLISS' HOUSE - NIGHT

105

A black, after hours jam session. They are playing a
tune.

EMMET
(laying out)
I come here every time I pass through
Chicago... She makes great chili...
you like chili?

BLANCHE
What do you think of when you play?
What goes through your mind? What are
your real feelings?

EMMET
(boozing)
I don't know -- that I'm underpaid

BLANCHE
Tell me about the girl you lived with.

EMMET
Hattie? I haven't seen her in years --
two years -- she was nice -- but er --
look, I told her, don't fall in love
with me. It was all one sided -- I
mean she was nice but -- I don't
know...

(MORE)

(CONTINUED)

EMMET (cont'd)

I just cut out on her one night... while she was asleep... I left her five hundred cash and I took my stuff and left at four in the morning... I didn't want a scene

BLANCHE

She must have really loved you

EMMET

I'm not saying it was an easy decision -- but I wanted more than Hattie...

BLANCHE

You ever miss her?

EMMET

(defensively)

Not a bit. I did the right thing for me. Hey maybe I wouldn't have met you...

DON

(jamming)

C'mon Emmet -- you want some of this?

Emmet takes his guitar and begins playing and is terrific...

Blanche pulls out a pad and pencil and takes notes

BLANCHE (V.O.)

After hours jam session -- Chicago's South Side --He's like a cat -- feline with the guitar which is his only or certainly deepest love -- no, his only. The sound, the beat, the ideas -- where do they come from? Any woman would be second to his music. He wouldn't miss me any more than the woman he abruptly left -- he could only feel pain for his music. Such is the ego of genius -- must get used to it.

She scribbles as Emmet plays

CUT TO:

106 EXT. CHICAGO R.R. TRACKS - DAY

106

Blanche and Emmet watching trains

(CONTINUED)

EMMET

I had a stable of girls in this town for a while. I made some money but whores are unreliable. They're all nuts. But er, money's money.

BLANCHE

You pimped -- you procured -- I can't stand it -- it's too perfect

Meaning she's loving it.

EMMET

I don't like the word pimp -- I was a manager. And why's it so perfect?

BLANCHE

That whole seamy world. The girls I came out with were whores too only we called them debutantes.

EMMET

I lived in a whorehouse. When I was eighteen. For six months. I had no job or money, the madam put me up. She was a friend of my mother's...

BLANCHE

And I'm sure you learned a lot there. *

EMMET

I don't know -- it's like a cook -- you work in the kitchen all day you don't want to look at the food... *

BLANCHE

I'd love to be a whore for a year -- just a year.

EMMET

Well, if you ever need a manager... Hey, here comes one.

Train

BLANCHE

What is this fascination with trains?

EMMET

What do you mean? *

(CONTINUED)

106 CONTINUED:

106

BLANCHE

You have the urge to go off -- to ride to unknown destinations?

EMMET

For what point?

BLANCHE

Are you trying to recapture some intangible feeling from childhood? When you dreamt of glamorous cities out of reach?

EMMET

I don't want to capture nothing from my childhood. It stank.

BLANCHE

Then I can only think it's the power of the locomotive. The sheer potent sexual energy that arouses your masculinity. The wheels, the hot furnace, the pistons pumping.

EMMET

You sound like you want to go to bed with the train.

CUT TO:

106A INT. EMMET AND BLANCHE'S HOME - DAY

106A

Shot of Blanche taking notes as Emmet listens to recording of Django. We hear Blanche's voice over as to what she's writing.

BLANCHE (V.O.)

He's impulsive and hot tempered, yet he listens to recordings of Django Reinhardt for hours and cries. He has never met this gypsy guitarist and never wants to -- I think because he doesn't want to learn he's mortal. He sleeps with a light on in the room and last night he woke up screaming the name of his old girlfriend, Hattie -- then he asked me to marry him.

CUT TO:

107 INT. CHICAGO MUNICIPAL BUILDING - DAY 107

Emmet and Blanche being married in front of a Justice of the Peace.

They kiss.

CUT TO:

108 INT. INTERVIEW: DAVE - DAY 108 *

DAVE *

It was an impulsive marriage -- like everything Emmet did. And Blanche was an impulsive woman -- but Emmet's genius overwhelmed her and to him, marrying this classy, educated woman -- who was so intelligent -- it appealed to his vanity.

109 INT. POOL ROOM/CHICAGO - NIGHT 109

Emmet introducing Blanche to his pool room crowd.

(CONTINUED)

109 CONTINUED:

109

DAVE (V.O.)

She was very well brought up -- fancy background which she renounced -- but high brow...

EMMET

(whispering to pool room buddy)

Get a load of her legs... take your hat off... she grew up with a butler...

CUT TO:

110 INT. CHICAGO CLUB - NIGHT

110

Blanche watching Emmet while he plays. Trio only. Song: "Dancing in the Dark"

DAVE (V.O.)

Things were pretty OK at first but as the Depression just kept taking its toll, Emmet, like everyone in the music business got hit. He played all over the country in dives and roadhouses for very short money which he went through like a drunken sailor... it was a very tough life for all the musicians -- a lot of guys dropped out -- a lot of one nighters -- very exhausting -- and he and Blanche were in Chicago -- she was some kind of writer -- not very famous or anything but she was published... one story of hers called "Strutting and Fretting" was vaguely about some of the stormy times she and Emmet were having... I know he hated the hard times...

110A INT. EMMET AND BLANCHE'S HOME - DAY

110A

Blanche working a typewriter

DISSOLVE BACK TO:

110B INT. CHICAGO CLUB - NIGHT

110B

Emmet playing "Dancing in the Dark." We hear Blanche's voice-over to know what she is typing.

(CONTINUED)

BLANCHE (V.O.)

He was restless, difficult, impossible to penetrate. You had the feeling he could not love and that he would never feel for another person or need anyone. Only his music...

*
*
*
*
*
*

CUT TO:

111 INT. EMMET AND BLANCHE'S HOME/CHICAGO - DAY

111

A fat mother and her obnoxious eleven year old are present as apparently Emmet is reduced to giving lessons.

MRS. WHEEL

I always wanted him to play the guitar. It's such a beautiful instrument. Go ahead, Bobby, say hello to Mr. Ray.

BOBBY

I don't want to play the guitar. I hate it.

MRS. WHEEL

(slaps Bobby a good crack)
I don't want to hear the word hate from your mouth again.

BOBBY

I want to play the trumpet

EMMET

Trumpet is very hard on your lips.

BOBBY

I don't care. I hate the guitar.

MRS. WHEEL

(slaps him a crack)
I don't want to hear the word hate from your mouth, do you hear me? Now pay attention to Mr. Ray.

EMMET

The idea is to hold it comfortably...
(demonstrates with guitar which they each have)
Go ahead, up like this, so you can control it.

(CONTINUED)

MRS. WHEEL

Hold your guitar up, Bobby or I'll
give you a crack you'll never forget.

Bobby holds his guitar up.

EMMET

Now I'm gonna teach you the basic
strokes. See -- like this...

(Emmet strokes)

With this stroke, you can build up
strength and soon you'll be playing
songs... here...

(Emmet starts to play lightly
and builds into a fast
wonderful little burst on
"Stardust")

Would you like to play that someday?

BOBBY

I want to play the trumpet.

MRS. WHEEL

(cracks Bobby in the face)

Answer Mr. Ray when he speaks to you,
Bobby.

BOBBY

I answered him.

MRS. WHEEL

(hits him again)

Don't answer back!

BOBBY

I didn't answer back!

EMMET

Will you stop hitting the kid!

MRS. WHEEL

What'd you say?

EMMET

Take your hands off him! Every time he
opens his mouth, you whack him in the
teeth!

MRS. WHEEL

That's none of your business! You're
just his music teacher!

(CONTINUED)

EMMET

My father used to crack me in the face
all the time, I wanted to cut his
heart out.

BOBBY

Don't yell at my mother!

EMMET

And you, keep your trap shut, you four
eyed little weasel. *

MRS. WHEEL

Let's go Bobby!! *

Bobby punches Emmet

BOBBY

I hate you!

MRS. WHEEL

(cracks Bobby in the face)
Don't raise your hand to strangers!

EMMET

And don't come back

BOBBY

I saw you sneak a drink

EMMET

Beat it, beat it --

Blanche comes from her room

BLANCHE

I can't write -- between the music and
the yelling.

EMMET

I'm through trying to teach. Nobody
gave me lessons. I figured it out
myself. I worked all day and night
every day. These kids sound like
they're cutting a cat in half with a
scissors.

BLANCHE

Some people are born lucky. Mozart was
composing at eight.

(CONTINUED)

EMMET

Yeah, well I didn't touch the guitar till I was fifteen but right off I had a pretty sound.

BLANCHE

What is it that makes it respond that way when you stroke it?

EMMET

I don't know.

BLANCHE

I don't know, I don't know! How can you play and never have any understanding of what you're doing? I'm trying to write a book about you.

*
*

EMMET

Yeah? Well don't say I was a pimp.

BLANCHE

It's fiction -- it's based on you -- and I have to understand where it all comes from.

EMMET

Yeah? Well how'd you like it if I asked you questions night and day?

BLANCHE

That's one of our problems. You never ask me any questions. You don't have the slightest interest in me -- who I am -- what I feel -- our marriage is all about you.

EMMET

I know who you are... you write, you used to dance, you make clay pots, you hate your mother and father 'cause they're rich which I can't figure why rich is such a crime. They could be helping us if you weren't so hoity toity.

BLANCHE

If my parents knew who I married they'd cut their throats, not send us money.

(CONTINUED)

EMMET

Will you speak to Joe Bedloe -- maybe he'll give me my job back.

BLANCHE

What makes you think he'll listen to me?

EMMET

Tell him I won't be late anymore. I won't let him down.

BLANCHE

You tell him.

EMMET

I can't talk to him. He calls me names.

CUT TO:

112 INT. JOE BEDLOE'S NIGHT CLUB - DAY 112

Blanche visiting Joe Bedloe, club owner, gangster, she wanders into empty night club -- wends way back to his dinky office.

113 INT. JOE BEDLOE'S NIGHT CLUB/OFFICE - DAY 113

Blanche meets Joe's bodyguard, Al.

AL TORRIO

Yeah?

BLANCHE

I want to see Mr. Bedloe.

AL TORRIO

He'll be back any minute.

BLANCHE

I'll wait.

114 INT. JOE BEDLOE'S NIGHT CLUB/OUTSIDE OFFICE - DAY 114

She sits outside office

AL TORRIO

You got an appointment?

BLANCHE

No... Who are you?

(CONTINUED)

AL TORRIO
I work for him.

BLANCHE
(pause)
I've seen you around. You're his
strong arm man.

AL TORRIO
He doesn't need any help.

BLANCHE
But you beat up somebody in the alley
outside last week -- I saw you.

AL TORRIO
(pause)
You're the guitar player's wife.

BLANCHE
That's right.

AL TORRIO
I noticed you too.

BLANCHE
You did?

AL TORRIO
Lots of times

BLANCHE
Oh --
(pause)
Why does Mr. Bedloe need a bodyguard?

AL TORRIO
Are you here to ask for your husband's
job back?

BLANCHE
Is it true Mr. Bedloe runs some
rackets?

AL TORRIO
Joe thinks the world of your husband's
playing. He thinks he's a genius but
er -- let's be honest -- either he's
late or he's drunk or he don't come in
at all -- and that's not how you run a
night club. But I think Joe's cooled
down -- He was hot the other night.

(CONTINUED)

BLANCHE
 (pause)
 You're carrying a gun.

AL TORRIO
 We got payroll here -- plus you meet a
 lot of crazy characters in the saloon
 business.

BLANCHE
 Did you ever kill anyone?

AL TORRIO
 Not me.

BLANCHE
 Why don't I believe you?

AL TORRIO
 Don't tell me you never noticed me
 staring at you?

BLANCHE
 No -- I --

AL TORRIO
 Some nights you been here I couldn't
 take my eyes off you.

BLANCHE
 Really?

AL TORRIO
 I love you in that blue silk dress
 (said with some heat)

BLANCHE
 Oh that --
 (beginning to feel the
 awakening of passion)
 Gee -- it's warm in here... where is
 he? ..

They sit and stare at one another and we

CUT TO:

115 INT. JOE BEDLOE'S NIGHT CLUB/OFFICE - DAY

115

Blanche with Bedloe, an older gangster. They talk
 privately.

(CONTINUED)

JOE

You're a smart girl. You come from a good home. What are you doing with a drunken guitar player for a husband? Okay, so he's a brilliant musician... but who can live with him? Not me and I'll bet it's no picnic for you.

BLANCHE

He wants me to tell you he's learned his lesson.

JOE

Hey -- you think I was born yesterday?

BLANCHE

I know you think he's great.

JOE

Great? His playing make me cry. Does he bring in customers? Some. Mostly aficionados. When he shows up. Christ we found him the other night staring at freight trains at nine o'clock.

BLANCHE

He's going to turn over a new leaf. He's through drinking.

JOE

Right. All right, look -- I'm a soft touch -- but I don't like to be made a fool. Out of respect for you who I like, I'll give him one more shot. But if you want my advice -- no genius is worth too much heartache.

116 INT. JOE BEDLOE'S NIGHT CLUB/OUTSIDE OFFICE - DAY 116

Blanche leaving Joe's office, Al accosts her privately

AL TORRIO

How'd you do?

BLANCHE

He's a nice man.

AL TORRIO

Wanna celebrate?

BLANCHE

Celebrate?

(CONTINUED)

AL TORRIO
Have a drink with me?

BLANCHE
Er -- well -- there are some things I
wouldn't mind finding out. I'm a
writer and extreme characters always
fascinate me. *

AL TORRIO
I'm not so extreme. Only people I ever
rubbed out deserved it.

BLANCHE
Rubbed out -- that's so colorful. And
what goes through your mind when
you're rubbing someone out?

AL TORRIO
Through my mind?

BLANCHE
What do you think about when you pull
the trigger?

AL TORRIO
I don't know

BLANCHE
But you're able to just shoot
someone...

AL TORRIO
I don't want to shock you but it
always came natural to me.

BLANCHE
Really?

AL TORRIO
I picked up my first gun at fifteen
and just had a knack with it.

BLANCHE
That's fascinating. What are you
doing? *

He works her into a nice shadow spot and begins stroking
her hair or neck. *

AL TORRIO
You have very soft hair *

(CONTINUED)

BLANCHE
Don't.

AL TORRIO
Why?

BLANCHE
I'm scared.

AL TORRIO
Because I kill for a living?

BLANCHE
(as she gives in)
No -- because I'm attracted to you.

CUT TO:

117 INT. EMMET AND BLANCHE'S HOME - NIGHT

117

Emmet at home. Blanche enters.

EMMET
What took you so long? Did you talk to
Bedloe?

BLANCHE
It's okay. He's going to give you
another chance.

EMMET
That's great. Hey -- I don't want to
fight anymore. You know how much I
care about you. I wrote a song while
you were away.

BLANCHE
Yes?

EMMET
Listen to this -- the melody just came
to me while I was shaving.

Plays a very pretty, lyrical tune

EMMET (cont'd)
I titled it -- *Unfaithful Woman*... I
think it's superior to anything being
written today.

CUT TO:

118 OMIT

18

119 OMIT

19

120 INT. CHICAGO POOL ROOM - NIGHT

120

Big pool game. Emmet plays well and at the end gets paid off from his opponent.

NED

You were lucky -- you couldn't make that shot again.

*
*

Ad-libbing as he pays off

EMMET

Don't gimme that. Just hand it over. I'm among the two or three top pool players in the country so there's no shame in losing to me.

A sleazy guy comes over

LYNCH

Hey Emmet -- c'mere. I want to talk to you.

EMMET

Yeah.

LYNCH

I don't like to cause any problems but er -- we know each other...

EMMET

Yeah.

LYNCH

So I wanted to give you a tip.

EMMET

On a horse?

LYNCH

Not a horse -- a tip to keep an eye on your wife.

EMMET

What do you mean?

LYNCH

Just keep an eye on her.

EMMET

Why?

(CONTINUED)

LYNCH
Because she's spending a lot of time
with Al Torrio

EMMET
Who?

LYNCH
Al Torrio, that hood that hangs around
Bedloe.

EMMET
The bodyguard?

LYNCH
That's right.

EMMET
And Blanche? Are you nuts?

LYNCH
I'm only telling you what's going
around.

EMMET
What a mind you got. Blanche would
never. You think she'd make a fool of
me with some strong arm stooge?
Where'd you hear this?

LYNCH
A few places. That's why I'm telling
you now. I didn't think you'd want
anybody to laugh at you.

EMMET
Laugh at me? Hey -- you know how
rumors get started. Especially when
you have a wife everyone's envious
of.. It's a way of knocking me down.
It's jealousy but I'm not the jealous
type.

LYNCH
Okay -- hopefully you're right.

CUT TO:

*
*

- 121 INT. INTERVIEW: RUDY - DAY 121 *
- RUDY
I've spoken to several musicians and
I've heard several different versions
of what happened with Emmet and
Blanche
- CUT TO:
- 122 INT. EMMET AND BLANCHE'S HOME - DAY 122
- Shot of Emmet loading his pistol
- RUDY (V.O. cont'd) *
- Blanche used to do some favors for Joe
Bedloe who owned a night club. I don't
know how legitimate he was -- he'd
have her deliver a bag of cash to some
cop or politician... anyhow his strong
-arm man would drive Blanche around
once in a while so one day Emmet
decides to follow Blanche...
- 123 EXT. ALLEY OUTSIDE CLUB - DAY 123
- Shot of Emmet lurking in alley or outside.
- RUDY (V.O. cont'd) *
- ...and if she was really having an
affair, shoot somebody -- either her
or Torrio or himself -- or just
everybody. This was a huge blow to his
pride -- remember, Blanche was from
another world -- a higher world and he
felt he had conquered her somehow.
- Finally Emmet hides in Torrio's car.
- 124 INT. TORRIO'S PARKED CAR/OUTSIDE CHICAGO CLUB - DAY 124
- Emmet lies down in back seat -- maybe pulls something
over him.
- 125 EXT. CHICAGO CLUB - DAY 125
- Blanche and Torrio exit club. They get into car, it pulls
off.
- 126 INT. TORRIO'S CAR/CHICAGO STREET - DAY 126
- Blanche and Al Torrio talk, Emmet listens via several
cuts back and forth.

(CONTINUED)

AL TORRIO
You gotta be home right away?

BLANCHE
I think Emmet's at the pool room.

AL TORRIO
C'mon -- let's go for a drive

127 EXT. TORRIO'S CAR/CHICAGO OUTSKIRTS ROAD - DAY 127 *
Cut to them outside city on road.

128 INT. TORRIO'S CAR/CHICAGO OUTSKIRTS ROAD - DAY 128 *
BLANCHE
How does it feel when you actually
kill? When you pull the trigger what
goes through your mind? *

AL TORRIO
What do you got all these questions --

BLANCHE
Are your brothers like you?

AL TORRIO
My brothers are all legit. But I
always liked the streets.

BLANCHE
The streets -- you make it sound so
romantic.

AL TORRIO
I don't regret it.

BLANCHE
Emmet has a violent side... but it all
turns to passion in his music -- with
you there's not a shred of
sublimation. *

AL TORRIO
Just tell me one thing -- who loves
you better, him or me?

128 CONTINUED:

128

BLANCHE

Emmet is an artist and because he's an artist he needs no one -- even making love he exists in his own world -- but with you I feel like I'm looking right into the heart of darkness. I become crazy when you touch me.

Shots of Emmet listening.

RUDY (V.O.)

(over shots of car, Emmet,
the lovers)

So Emmet was fuming -- hearing she'd been to bed with Torrio and they were lovers and he was trying to decide who to shoot -- and just then Torrio pulls into a gas station off the road.

129 EXT. GAS STATION - DAY

129

Shot of this happening

RUDY (V.O. cont'd)

Now Emmet's gotta lay low because there are people around. Meanwhile Blanche has to go to the bathroom so she and Torrio get out of the car.

Shot suits action to word.

RUDY (cont'd)

While they're in the rest room -- suddenly

Suiting action to words

RUDY (V.O. cont'd)

Two guys come running out of the place with guns -- they stick up the filling station --

This is happening on screen -- the two fire shots, people scatter, scream, duck. The robbers get into the car Emmet's hiding in and pull off. Either they go directly to it or their own vehicle fails first.

RUDY (V.O. cont'd)

They steal Torrio's car and pull out.

We see this action. A police car nearby sees them.

(CONTINUED)

129 CONTINUED: 129

RUDY (V.O. cont'd) *
 Meanwhile a police car happens to be
 in the vicinity -- and they take off
 after the crooks...

130 INT. POLICE CAR - DAY 130

Cops radio for help.

COP
 It's a black sedan heading north on
 A61

CUT TO:

131 EXT. ROAD/CHICAGO OUTSKIRTS - DAY 131

Several cop cars in hot pursuit, guns blazing both from
 criminals and cops, back windshield shatters from bullet.

132 INT. TORRIO'S CAR - DAY 132

Shots of Emmet on floor sweating it out a mass of panic.

133 EXT. ROAD/CHICAGO OUTSKIRTS - DAY 133

Eventually the crooks are forced off the road. In a
 brutal Bonnie and Clyde shoot-out their car is riddled
 and they both are killed violently.

After blood and smoke and noise the cops that haven't
 been wounded approach the car tentatively --

They find Emmet, his gun in hand, he drops it obligingly
 shaking like a leaf.

COP #2 *
 Keep your hands on your head or I'll
 blow your God damned brains out.

EMMET
 I'm Emmet Ray -- I'm the greatest
 guitar player in the world -- well
 actually there's this gypsy --

They pick up his gun

COP
 It's taken a while but we got you.
 You're a vicious killer and you're
 gonna get what you deserve.

(CONTINUED)

EMMET

Maybe you heard my recording of "You
Were Meant For Me?" RCA Victor.

(sings)

You -- were meant -- for me...

As cops round Emmet up and cuff him

CUT TO:

134 INT. INTERVIEW: DAVE - DAY

134

DAVE

That's not the way I heard it. But
like all Emmet Ray stories you never
know what's real or what's made up or
exaggerated... I heard that --

135 EXT. GAS STATION - DAY

135

Cut to what Dave now describes.

DAVE (V.O.)

They pulled into the gas station and
when Blanche got out to go to the
bathroom Emmet confronted them.

Shot of Emmet confronting Torrio and Blanche

EMMET

How could you cheat on me with a cheap
bum like this?

BLANCHE

Emmet, don't.

EMMET

Making a fool of me in front of
everybody

BLANCHE

OK -- I slept with him but I'm just
researching a book.

EMMET

I loved you.

BLANCHE

You didn't love me -- I was your
trophy. You married me so you could
display me.

(CONTINUED)

135 CONTINUED:

135

EMMET

And you married me so you could write
about me.

Emmet puts gun to his head.

BLANCHE

Emmet don't be crazy!

A shot rings out but Emmet doesn't die. He looks around
white-faced.

MAN AT GAS STATION

My tire blew out.

Emmet faints.

136 OMIT

136

137 INT. INTERVIEW: MAL - DAY

137

*

MAL

Believe me, He never tried to kill
himself. Emmet had much too much ego
for that. Eddie Condon had a totally
different version of the story. Of
course Eddie was also a great
embellisher so he may not be the final
word. Eddie said that Torrio could see
that Emmet's wife was very turned on
with the fact he was a gangster and he
wanted to impress her so he pulled
into a filling station and stuck it
up.

*

138 EXT. GAS STATION - DAY

138

Shot of Torrio doing just this.

AL TORRIO

Get your hands up and give me
everything in the register.

BLANCHE

Oh my God what are you doing

She exits car. The owner of the gas station takes this
moment to secure a gun.

AL TORRIO

Let's go -- move it

(CONTINUED)

138 CONTINUED:

138

He is shot by the gas station owner. Blanche runs to his body.

BLANCHE

Oh my God -- oh God

MAL (V.O.)

(suiting action to word)

Emmet was so panicked he crept into the front seat and took off. He didn't get fifty feet before he...

SHOT OF FACES OF PEOPLE WATCHING EMMET DRIVE OFF. They suddenly wince as we hear an off-screen car crash

MAL (V.O. cont'd)

...crashed into an on-coming car. Miraculously nobody was hurt

CUT TO SHOT OF EMMET'S CAR AND ANOTHER FOLDED INTO ONE ANOTHER.

MAL (V.O. cont'd)

But who gets out of the car but a group of musicians -- Buck Clayton, Teddy Wilson, Coleman Hawkins and Django Reinhardt.

SHOT OF THIS HAPPENING.

Emmet stares at this apparition and passes out.

CUT TO:

139 INT. RECORDING STUDIO/NEW JERSEY - DAY

139

Emmet makes a record. After he's playing a while we hear

RUDY (V.O.)

Later that year Emmet Ray turned up in New Jersey when he recorded his own composition, "Unfaithful Woman" and it was very beautiful -- a marvelous recording.

After session in studio

JAKE

I'm looking forward to New York, aren't you?

EMMET

Huh? ... oh sure...

(CONTINUED)

139 CONTINUED:

139

JAKE

It's a high paying job.

(CONTINUED)

139 CONTINUED:

139

EMMET

Yeah.

HARRY

You were right Em -- you said the music business would turn around and it has.

BILL

This guy's a visionary.

EMMET

Well I knew it was just a question of time... That's why I didn't panic.

HARRY

We got some dancers lined up tonight -- pretty ones -- and they're wild...

EMMET

Yeah?

HARRY

Yours is Ellie -- she's an exotic dancer -- if you know what I mean. See ya later.

CUT TO:

140 EXT. STREET/NEW JERSEY - DAY

140 *

Emmet lurking -- finally we see what he's lurking for. Hattie exits her job be it a laundress or whatever and walks let us say for now, to the boardwalk.

141 EXT. NEW JERSEY BOARDWALK - DAY

141 *

Maybe Hattie sits and takes her lunch, a sandwich on a bench overlooking the ocean. Presently Emmet sits down beside her.

EMMET

How ya doing?

She looks at him with appropriate feeling in her eyes

EMMET (cont'd)

You look -- healthy...

She stares back, not angrily

(CONTINUED)

EMMET (cont'd)

-I er -- I'm in town making a record...
I wrote a beautiful tune --it's a
classic

(pause)

I er -- I'm sorry I cut out like that -
-the time just came for me to move on -
- But er -- I think I was fair -- I
told you not to fall in love with me --
it's nothing personal -- I'm an
artist. I like women but er they have
to have their place...

(pause)

You angry with me?

She shakes her head

EMMET (cont'd)

Yeah -- well -- you have every right
to be... I don't hold it against you --
and I thought about you a couple of
times -- which surprised me -- my wife
said I once said your name in my
sleep... musta had a nightmare or
something... it's true I had this
wife... but she's gone and believe me
I don't miss her... and I'm not saying
I missed you either but I didn't have
no bad feelings about you...
We got a good contract in New York --
for a year at this club... good
dough... I thought you might want to
come... I'm not making any promises
but you might have some fun... You'd
be in New York with one of the two
greatest guitar players in the world
and er -- in the top six pool players
but I'm not gonna count that... Anyhow
we'd leave tomorrow. If you want. If
not I understand and it was nice
seeing you again and good luck... So
what do you say?

She takes out pad from purse and writes something.

EMMET (cont'd)

Oh great -- I could never read your
handwriting --

Passes it to Emmet who reads it.

EMMET (cont'd)

Happily? ... Any kids? ...

(CONTINUED)

141 CONTINUED:

She holds up one finger

EMMET (cont'd)

Boy or girl? ... Boy?? Girl?

She nods

EMMET (cont'd)

It's probably for the best because I don't want you to get the wrong impression. You probably would get attached again and you know me -- I don't need no entanglements. Anyhow gotta go... Taking some chorus girls out tonight, leaving tomorrow... take is easy

CUT TO:

142 INT. NEW JERSEY HOTEL/BATHROOM - NIGHT

Emmet later that night, he's sprucing up before mirror, brushing hair back, moustache clips with scissors. He drinks. Looks at himself in mirror, decides he's ready to go out on his date but after a few seconds there is a tiny, tiny bit of lack of enthusiasm...

143 INT. DANCE HALL - NIGHT

Emmet and Jake and Harry with their dates dancing at a cheap dance hall... Emmet is aggressively pressing to have fun.

EMMET (cont'd)

I'm the greatest solo instrumentalist on guitar you'll ever hear. Public's just beginning to hear my name... this time next year I'll be in the money... Y'know you're a real looker...

ELLIE

You're not bad yourself...

EMMET

I mean it...

ELLIE

Maybe that's why the men give me a lot of tips when I dance.

EMMET

You want to watch some trains?

(CONTINUED)

143 CONTINUED:

ELLIE
What?

EMMET
C'mon.

ELLIE
Trains?

EMMET
C'mon.

Takes her to go, he's drunk

JAKE
Where you going?

EMMET
Get my guitar... out of the way...

144 EXT. TRAIN TRACKS - NIGHT

Emmet and Ellie watching trains, she's unenchanted.

ELLIE
It's a little chilly out here...

EMMET
(who has his guitar)
I like to sit out and look at the
trains pass...

ELLIE
To each his own I say...

EMMET
I can make my guitar sound like a
train --
(he does, a common thing to
do on guitar)
I'm taking requests -- you know "Sweet
Sue"?

Plays a few lively bars.

ELLIE
Wouldn't you rather play for me in my
room?

As Emmet noodles on the instrument he comes across "I'm
Forever Blowing Bubbles" As he plays it, he becomes
entranced with memory...

(CONTINUED)

ELLIE (cont'd)
Whatsamatter? You OK?

EMMET
Go on, get out of here.

ELLIE
What?

EMMET
Leave me alone. I don't need anybody.

ELLIE
You dragged me out here...

EMMET
I made a mistake, OK? I made a
mistake! I made a mistake!

ELLIE
(backing off and leaving)
Jesus -- you're dangerous.

EMMET
I made a mistake -- I made a
mistake...

He smashes his guitar in rage before calming down, huffing and puffing. The soundtrack has kept going with his rendition of "I'm Forever Blowing Bubbles" and we pull back leaving him there.

MAL (V.O.)
I have no idea what happened to Emmet Ray. Ben Webster said he saw Emmet in Europe playing with a group and that he was playing great... Someone said he just dropped out. No one really knew. He was like a comet who flashes across the sky -- great promise -- and then burned out...

Emmet playing Hattie's song, watching trains.

FADE OUT.