

NUMBER NINE

FADE IN:

EXT. TOWNHOUSE BUILDING - LONDON, ENGLAND - NIGHT - 1966

The shadowy form of a young man with a thick head of hair comes bounding out the front door of the building. He seems agitated, angry.

He climbs in the white luxury car parked out front, starts up the engine, speeds off.

Scene of the car speeding off fades. There is the sound of a loud crash.

EXT. NEIGHBORHOOD STREET - NIGHT

Policemen are pushing back a crowd of onlookers. Police cars, ambulances, flashing red lights are everywhere. The car is mangled beyond recognition.

POLICEMAN
(to crowd)

Stand back!

One teenage girl manages to slip through the police lines to get a closer look at the wreckage. Her mouth drops. She screams hysterically.

TEENAGE GIRL

It's him!

A policeman grabs the girl, shoves her back into the crowd. Other young people quickly huddle around the girl. She continues to scream.

TEENAGE GIRL

I SAW him!

TEENAGE BOY
(to TEENAGE GIRL)

Who? Who did you see?!

SHOT: CROWD OF ONLOOKERS STANDING NEARBY

A rumor seems to be spreading fast through the nearby crowd of onlookers. A group of them hurry over to join others who are hovering around the hysterical teenage girl.

TEENAGE GIRL

(sobbing)

I saw him being pulled out of
the car!

YOUNG WOMAN FROM CROWD

Which one of them was it?!

TEENAGE GIRL

It was..!

Before she can mouth the name, there is a quick cut away:

TITLE OVER:

BLACK SCREEN

Sinister-sounding "I AM THE WALRUS" by the Beatles plays over title and opening credits.

EXT. TOWNHOUSES - ANNAPOLIS, MD - DAY - SUMMER 1972

Scene opens with a wide shot of the SP-34 Navy Officers quarters: a row of two-story red-brick townhouses fronted by a quiet lane.

Across the road from the townhouses is a neatly-trimmed rectangular expanse of grass— a kind of commons for the housing area. A neat row of trees lines the edge of the grass commons between the road and the field.

A group of boys play football on the grass commons. The largest and eldest of the boys, ERIC CUNNINGHAM, is quarterback and is calling out the play before the hike.

The ball is hiked into his hands and Eric back-peddles. He palms a tiny blue plastic football, the like of which were popular in the early 70's.

As his younger teammates run out for the pass, he finally lets one fly— it sails way over the head of his teammate. The would-be receiver whines from far out in the field.

GREG

Eric!

Eric turns and laughs.

ERIC

I can throw that tiny little
thing a hundred miles!

Eric's attention now turns to the trees at the edge of the commons. Some of the neighborhood teen girls are starting to gather under the trees that line the commons. They seem excited about something.

ERIC

(to the younger boys)
You guys keep playin'. I'm done.

Eric walks away as his younger teammates and opponents whine for him to come back. It's to no avail.

BOY 1

Come on, Eric! One more down!

BOY 2

(to BOY 1)

Forget it. He has to go see his
GIRL friends.

EDGE OF COMMONS UNDER TREES

Sisters, HOPE MITCHELL, 16, and JOY MITCHELL, 14, sit on their bikes, conversing with some other neighborhood girls. HOPE is blonde, attractive. JOY is also attractive, but still in her "awkward" phase.

A car has pulled up to the curbs in front of the townhouses across the street from them. A middle-aged woman gets out of the car. Hope waves, calls out to the sad-faced woman.

HOPE

Hi, Mrs. Cunningham!

Mrs. Cunningham turns a dour face to Hope.

MRS CUNNINGHAM

Hello.

Mrs. Cunningham heads into her unit. Hope and Joy giggle.

HOPE

(to the gathered girls)

She seems like such a sad woman.

JOY

Tell me about it.

GIRL WITH BRACES

She never smiles.

HOPE

I know. I don't think she's ever
said more than three words to me..

Eric now comes walking up to the group of four girls. About this time another girl, BRENDA, comes running up to the group holding a new record album. The girls look at the album cover and squeal.

The girl with the album is 13 year-old BRENDA, a rather plain, skinny girl with glasses.

Brenda holds up the album for Joy and Hope to see.

JOY

The Osmonds!

BRENDA

"Phase III". The new album!

JOY

When did it come out?

BRENDA

Today! I ran over to the
Exchange and bought it!

Joy squeals again, Brenda does likewise.

ERIC

Oh. Another Donny Osmond, Puppy
Love record.

HOPE

It's an *Osmonds* album, Jerko!

ERIC

Oh, like that's better.

HOPE

Eric, shut up!

Joy can't take her eyes off the album cover.

JOY

Look at Donny! He is sooo cute!

HOPE

Never mind Donny— Alan is a fox!

BRENDA

Merrill! I ADORE Merrill!

Eric peers closer at the album cover.

ERIC

Do they all think they're Elvis?!
Look at those idiotic costumes!

HOPE

(to Joy and Brenda)

Ignore the Jerko. Let's go
play it in the garage.

Squealing again, Joy and Brenda take off running.

MITCHELL GARAGE

Eric, Brenda, Hope and Joy have now gathered in the Mitchell family garage located in back of the townhouses.

A record player is set up in the garage so they can listen in privacy. Brenda and Joy dance joyously to the Osmond's, "DOWN BY THE LAZY RIVER."

When the song is over, Hope takes the needle off the record.

HOPE

That's four times we've heard that song. Play another one.

BRENDA

That is the BEST song. EVER!

JOY

Play "Yo Yo!"

ERIC

Hey, I heard a news report about this record. Serious.

The girls turn quiet, gaze at Eric.

ERIC

It said on the news that if you play this record backwards, it says "Donny is dead.. Donny is dead.."

Hope heaves a disgusted sigh. Brenda and Joy stare incredulously at Eric.

JOY

What are you *talking* about, Eric?!

ERIC

You play it backwards...

HOPE

He's being stupid, Joy.

JOY

What do you mean play it backwards?

ERIC

(to Hope)

Hasn't she ever heard of the Beatles?

(to Joy)

You know— the Beatles? They were a group a looooong time ago. And you know what? They were even bigger and better than the Osmond Brothers!

JOY

I know who the Beatles are! I
like the Osmonds better!

ERIC

Never mind.

BRENDA

(to Hope)

Do YOU know what he's talking about?

HOPE

A few years ago there was a stupid
rumor that Paul McCartney was dead.
People would play Beatle records
backwards and they would hear, "Paul
is dead." Or something like that.

BRENDA

Ewwwwwww!

JOY

I know! Ewwwwwww! That's creepy!

ERIC

But it's true!

JOY

What?!

HOPE

Eric, shut up.

(to Joy and Brenda)

It's NOT true. It turned out to be
a dumb hoax!

ERIC

They never proved that.

HOPE

They did so! Paul is still
making records today.

(turns to Joy)

You know that song..

(sings)

It's just another day..

JOY

Oh! I like that song. That's Paul?

ERIC

They SAY that's Paul! But it probably ain't him.

JOY

Huh?

ERIC

Hey, I'll show you some of the evidence! Proves he really died!

HOPE

You do that.

ERIC

Stay here. I'll go get my sister's *Sgt. Pepper* album.

Eric takes off running.

Brenda puts the needle back on the records. The funky opening strains of "YO YO" blare out. All the girls dance.

FRONT PORCH OF MITCHELL HOUSE - NIGHT

Hope, Joy, Brenda and another younger neighborhood girl are lounging on the stone front porch steps of the Mithell house. Eric comes walking up with a well-thumbed *Sgt. Pepper* album.

ERIC

Where did you guys go? I said I'd be back and you all disappeared!

HOPE

We went to Brenda's house so we could listen to the album in privacy. WITHOUT interruption.

ERIC

Anyway, check out this album cover!

Eric shows the album cover to the girls.

CLOSE-UP SHOT: SGT. PEPPER ALBUM

ERIC (V.O)

See that? It looks like they're standing at some funeral--look at all those flowers. And look over here..!

(points to wax figures of "Old" Beatles)
They're all staring at the ground, like somebody died!

SHOT: GIRLS INSPECTING ALBUM COVER

HOPE

All right. So what does that prove, Eric?

ERIC

There's more! See that?
Above Paul's head?

SHOT: ALBUM COVER

ERIC (V.O)

Someone's raising their hand over Paul's head. Like they're giving him last rites!

BRENDA

Ohhh! That IS eerie!

HOPE

Brenda! That doesn't prove anything.

ERIC

Maybe THAT doesn't! But how about THIS? You play one of these songs backwards and you can hear somebody say "I BURY PAUL." Real clear!

HOPE

Which song?

ERIC

I forget. But my sister played it
for me once. It freaked me out.

JOY

Stop it! You're getting weird!

HOPE

I want to hear it. THEN I might
believe you. Maybe.

ERIC

I'll go home and find the song.
Then I'll play it for you.

HOPE

You do that, Eric.

ERIC

And there's more clues too.
On every album almost!

HOPE

It just seems that way, Eric.
You can hear whatever your mind
wants to hear.

ERIC

Anyway...

(to Joy)

Hey Joy, you like fossils, right?

JOY

Yeah!

ERIC

Come over here, I'll show you
something.

HOPE

For real?

ERIC

Yeah, yeah.

Joy follows Eric over to the nearby hedges where there is
speaking privacy.

ERIC

Ok, I lied..

JOY

I KNEW you were lying!

ERIC

I'll make it up to you! So
did you ask her?

JOY

Ask who, what?

ERIC

Your sister! If she would ever go
out with me!

JOY

Oh, ERIC..!

Eric raises his finger to his lips.

ERIC

Shhhhhhh! Quiet, man!

JOY

Well I forgot to ask her.

ERIC

Well can you find out? Like
tonight? Just find out if she
would go out with me. If she
thinks I'm cute.

JOY

Why don't you just ask her!

Again, Eric tries to "shoosh" her.

HOPE

(calling over)

Ask me what?

Eric storms off.

ERIC

Never mind!

Joy giggles, returns to her group.

INT. ERIC'S ROOM - NIGHT

Eric gazes at the cover of his sister's Sgt. Pepper album. He opens up the gatefold cover, then pulls the record out of the sleeve. He places it on the turntable, then turns on his stereo record player.

Eric puts on the large-sized headphones.

EXT. GRASS FIELD ACROSS FROM TOWNHOUSES - DAY

Eric sits under one of the large trees that lines the grass commons. He draws cartoon in his large sketch pad.

One of the neighborhood boys, GREG, (12 years old or so) comes over.

GREG
Doin' cartoons again?

ERIC
(not looking up)
Yes.

Greg cranes his neck to see.

GREG
Who is that guy?

ERIC
That's Your Daddy.

GREG
My daddy?

ERIC
No. Your Daddy.

GREG
Huh?

ERIC
The character's name is Your Daddy.

Greg bursts out laughing.

GREG
Why do you call him Your Daddy?

Eric stops his cartooning for a moment.

ERIC
You've never heard any Your
Daddy jokes?

GREG
Oh. Yeah.. I think so.

ERIC
You'd be familiar with the concept
of "Your Daddy" if you hung around
my friend, Antoine.

[BEGIN SERIES OF QUICK FLASH SCENES]

ERIC AND ANTOINE SIT WITH FRIENDS IN THE CAFETERIA

ANTOINE
(to hapless boy)
Your Daddy wears a dress!

CUT TO:

ERIC AND ANTOINE IN CLASS

ANTOINE
(to another boy)
Your Daddy ride a girl's bike.

CUT TO:

ANTOINE AND ERIC PLAYING BASKETBALL

ANTOINE
(to Eric)
Your Daddy got no jump shot!

CUT TO:

ERIC, ANTOINE AND FRIENDS WALK SCHOOL HALLWAY

ANTOINE
(to boy victim)
Your Daddy's car be smokin' all the
way to church!

CUT TO:

ANTOINE, ERIC AND FRIENDS HANGING AROUND OUTSIDE SCHOOL

ANTOINE
(to boy)
Your Daddy don't use no toilet paper!

[END SERIES OF QUICK SCENES]

GREG
(still gazing at Eric's comic)
He looks pretty funny.

Eric looks up, notices Hope coming out of her house.

ERIC
Yeah. Now if ya don't mind, I
got business to attend to.

Eric bounds up to Hope who is just starting to climb onto
her bike which is leaned against the bushes in front of her
house.

ERIC
Howdy, Hope!

HOPE
Hi, Eric.

ERIC
Hey, wanna see my latest?

Eric extends his sketch pad. Hope's face breaks into a
smile.

HOPE
Oh, this is your "Melvin
Daddy" character..?

ERIC

Now I just call him, "Your
Daddy."

HOPE

What?!

ERIC

I'll explain later. Just tell
me what you think.

Hope reads the cartoon, smiling.

HOPE

He is cute.

Hope pauses, then bursts into laughter.

HOPE

That's good. I like that.

ERIC

Cool.

HOPE

You should do something with that.

ERIC

My art teacher thinks me and Danny
should send it off to a syndicate.

HOPE

Which art teacher?

ERIC

Mr. Davis.

HOPE

Oh. Wow! Why don't you?

ERIC

Oh, you know what— last night I
listened to my sister's 'Sgt.
Pepper' record. I couldn't find
that "I bury Paul" part anywhere.

HOPE

It probably doesn't exist.

ERIC

I know on one of their songs, John says "I bury Paul."

(Eric's eyes light up)

Hey! Come over tonight. We'll all listen to the record! See if one of us can spot it!

HOPE

Mmmm.. maybe. Let you know later.

Hope climbs onto her bike.

HOPE

I have to go get some stuff at the Seven-Day store.

ERIC

Wait-- one more quick thing.

HOPE

What?

Eric is tongue-tied for a minute. He shuffles his feet.

ERIC

Wanna go see a movie Friday night? I'll drive.

Hope thinks a moment, lets out a nervous laugh.

HOPE

Um.. Ok. Maybe. I'll let you know tonight. Ok?

ERIC

All right!

Hope waves and peddles off. Eric beams.

INT. ERIC'S ROOM - NIGHT

Eric, Hope and Joy sit on the floor around, listening to Eric's record stereo. The "Sgt. Pepper" album plays.

The song "Within You Without You" is ending, finally fading out. Eric lifts the record needle.

ERIC
Did you hear anything?

JOY
I heard laughing.

HOPE
I didn't hear anything.

ERIC
Yeah. Ok, next one.

Eric puts the needle down. Opening strains of "When I'm 64" are heard. Scene fades.

ERIC'S ROOM - SLIGHTLY LATER

Eric, Hope and Joy listen to "Good Morning". Scene fades.

ERIC'S ROOM - SLIGHTLY LATER

"A Day In The Life" Is beginning.

ERIC
Ok, listen up close. This is the
really weird one.

The song continues. The scene fades.

ERIC'S ROOM - SLIGHTLY LATER

The bizarre crescendo to "A Day In The Life" is reaching its climax with strings swirling higher and higher.

ERIC
(shouting)
Ok, quiet! LISTEN!

At that point, the final piano thud. Eric, Hope and Joy don't say a word, don't move a muscle as they take in the long ominous fade out. Finally, silence.

ERIC
Anybody hear a voice?

HOPE
I...THOUGHT maybe I did.

JOY
I didn't.

Eric shakes his head.

ERIC
I've played it like ten times. I keep thinking MAYBE I hear something, but it don't sound like "I bury Paul."

JOY
It's really creepy-sounding. I don't like it.

HOPE
I liked the first part. The last part is ... just weird.

Eric makes mock menace motions with his fingers.

ERIC
Woooooooooooo!

Hope bounds to her feet.

HOPE
We're going.

ERIC
Friday. Remember!

EXT. NAVAL ACADEMY CAMPUS - DAY

Wide Shot of the impressive Naval Academy campus at Annapolis.

INT. COMMANDER MITCHELL'S OFFICE

COMMANDER MITCHELL, decked out in his officer's uniform, works at his desk. Hope enters, carrying a large sack.

HOPE

Hi, Daddy.

COMMANDER MITCHELL

Hi Sweetheart!

Hope sets the sack down on her father's desk.

HOPE

Mom finally made your lunch.

COMMANDER MITCHELL

Thank goodness for that.

Hope fidgets a little bit.

HOPE

Daddy..

COMMANDER MITCHELL

Yes, Pumpkin.

HOPE

What do you think of Eric?

Commander Mitchell thinks a moment.

COMMANDER MITCHELL

Nice boy. A little odd.

HOPE

Yeah. Well, he asked me to go to a movie with him, Friday. That ok?

COMMANDER MITCHELL

Sure. Any, uh.. attraction there?

HOPE

I don't know. He's pretty fun to be around. He can be annoying.

Commander Mitchell laughs.

COMMANDER MITCHELL
I don't see any harm in a movie.

Hope looks across the room.

HOPE
Your shelves are a mess.

Hope walks over to straighten up the books on the office book shelves.

As she stoops to straighten the books on the lower shelf, COMMANDER CUNNINGHAM pops in the door, greeting Commander Mitchell loudly. He does not see Hope.

COMMANDER CUNNINGHAM
Hey there, Frank! Sounds like my son is sweet on your daughter!

Hope stands to her feet, sheepishly.

HOPE
Hi, Mr. Cunningham.

A startled Commander Cunningham turns, sees Hope.

COMMANDER CUNNINGHAM
Oh! Didn't see ya there, Hope! My son tells me you two are going to a movie Friday night.

HOPE
Yep. That's right.

COMMANDER CUNNINGHAM
Well, if he's not a perfect gentleman then you have my permission to..
(pounds his fist into open hand)
..POW! Right in the kisser!

INT. ERIC'S CAR (MOVING) - NIGHT

HOPE
This better not be a horror movie.

ERIC

No, no-it's not a horror movie. It's supposed to be really good. These guys, they're tired of the modern world so they go up into the mountains, explore the wilderness, try to survive.

HOPE

Hmm.

ERIC

Kinda like a get-back-to-nature kinda thing.

HOPE

That sounds good. I like those kind of movies.

EXT. THEATRE - NIGHT

Shot of Hope storming angrily out of the theatre. Eric hurries after her. Above them, the movie marquee reads: "DELIVERANCE".

HOPE

I can't *believe* you took me to see that movie!

ERIC

Aw c'mon. I didn't know that scene was in it!

EXT. GRASS FIELD ACROSS FROM SP-34 TOWNHOUSES - DAY

Hope, Joy, Brenda and some other neighborhood girls are gathered together, talking. Some are standing, some straddle their bikes.

Eric comes bounding up to them. He carries a record album in his head.

ERIC

I heard it!

HOPE
(turning to Eric)
I thought I wasn't talking to you.

ERIC
C'mon, man! Listen, I found it! The
"I bury Paul" message! It's on THIS
album!

Eric shows the album to Hope. Joy and Brenda lean over to look.

ERIC
"Magical Mystery Tour." Forgot my sister
had this one too.

HOPE
So which song is it?

ERIC
Let's go to your garage. Play it!

MITCHELL FAMILY GARAGE - A LITTLE LATER

Eric, Hope, Joy and Brenda huddle around the portable record player. The song, "Strawberry Fields Forever" is winding down to its psychedelic conclusion.

ERIC
Ok, here it comes. Listen!

Eric turns up the volume.

VOICE FROM RECORD
I...bury.. Paul.

Joy and Brenda shriek, virtually leap backwards.

JOY
I heard it!

BRENDA
Me too!

HOPE

Oooo! You're RIGHT! He DID say
"I bury Paul!"

ERIC

Yeah! Cool, huh? My guitar teacher
told me which song it was! You
know Andrew? Andrew Holly?

JOY

Andrew? He's cute!

ERIC

Andrew actually met the Beatles
when he was a kid!

HOPE

Andrew met the Beatles?!

ERIC

Yeah! His dad was stationed in
England. Paul McCartney somehow
found out Andrew's dad is a
cousin of Buddy Holly—so he wanted
to meet Andrew's dad after one of
their shows.

HOPE

WOW!

JOY

Who's Buddy Holly?

ERIC

(sings)

Peggy Sue
Peggy Sue
Pretty pretty...

(waves a dismissive hand)

Never mind! Go listen to Donny!

JOY

Oh be quiet!

ERIC

ANY way- Andrew knows the whole
'Paul is Dead' story. EVERYTHING!
All the song clues, all the album clues!
It's wild stuff, man!

Joy and Brenda listen, transfixed.

HOPE

Hmmm. *I'd* like to hear about it.
Sounds eerie-- I'm kinda into it!

JOY

I'M not. But I kinda am.
(she lets out a minor scream)

Joy and Brenda quickly hug each other.

ERIC

Next time he comes over, I'll get
you guys.

INT. DEN IN BASEMENT OF MITCHELL HOUSE

ANDREW, a long-haired guy in his early twenties is
"jamming" with Eric as Hope and Joy look on. ANDREW has
long hair and John Lennon-like glasses.

Andrew and Eric play "Classical Gas." Andrew plays the
complex picking arrangement, while Eric tries to strum the
basic chords, though he has a hard time with the basic
chord changes.

When they finish, Hope and Joy applaud. Andrew sets aside
his guitar. Eric does likewise.

HOPE

Wow!

JOY

(to Andrew)

You should be in a band!

Andrew shrugs.

ANDREW

I was.

ERIC
(to Joy)

How about me?!

Joy ignores Eric's question.

ANDREW
So Eric tells me you all want to
know about the whole "Paul is Dead"
thing.

Hope and Joy express their affirmation. Hope seems
transfixed by Andrew.

ANDREW
Well, it's a long story, but if
you want to hear it..

Eric, Hope and Joy all answer in the affirmative. Eric
takes a deep breath.

ANDREW
The basic story is this..

EXT. LONDON STUDIO - NIGHT - 1966

Shot of the shadowy form of Paul McCartney exiting the
studio building in a huff.

ANDREW (V.O)
Sometime late 1966, Paul McCartney is
at the studio with the other Beatles.
There's a big fight. Paul storms out.

Shadowy figure of Paul hops in his car.

ANDREW (V.O)
He hops in his car, speeds off.

EXT. ROAD - CRASH SCENE - NIGHT

Twisted car wreckage is surrounded by flashing red lights,
policemen, a large crowd of gawking onlookers.

ANDREW (V.O)

He ends up crashing the car. Fatal head injury. He's dead.

HUDDLED GROUP OF MEN NEAR CRASH SCENE

Police and a detective can be seen talking to a huddled group of men in a private area near, but away from the crash scene. Three of the gathered men have long-ish hair, but their features cannot be scene.

ANDREW (V.O)

The other Beatles, their manager, Brian Epstein— they're notified of the crash, and of Paul's demise, right away.

CLOSE-UP SHOT: SHADOWY FORMS OF GATHERED YOUNG MEN

ANDREW (V.O)

In spite of their grief, they have to think quick—the future of the group is at stake. Do they make a statement to the press? Or do they keep Paul's death quiet? They decide to keep quiet for the moment.

SHADOWY "BEATLES" AND BEATLE INSIDERS IN MEETING ROOM

The shadowy forms of (presumably) the surviving three Beatles and a couple of insiders, huddle around a meeting table in a darkened room. Cigarette smoke fills the room, swirling around the talking heads.

ANDREW (V.O)

The three surviving Beatles are despondent. They consider disbanding. But hey, millions of dollars are at stake. You don't just disband the most popular act in show business. So what do you do? You soldier on.

SHOT: PHOTO OF PAUL

ANDREW (V.O)

But how do you continue as the hottest act in pop music when half of your songwriting team bit the big one?

SHOT: PHOTO OF pre-1966 PAUL JUSTAPOSITIONED WITH PHOTO OF POST-1966 PAUL

ANDREW (V.O)
You get another "Paul."

INT. STUDIO

The three surviving Beatles (presumably) are introduced to their new "Paul" in the studio. No one's face is seen clearly—just backs, hair, glasses, etc.

ANDREW (V.O)
So where did they get this
"new" Paul?

EXT. OUTDOOR STAGE - DAY

A young man, WILLIAM CAMPBELL—a Paul McCartney look-alike—is called forward to accept a trophy. He smiles as cameras click.

ANDREW (V.O)
Well, sometime around 1965, a 'Paul
McCartney Look-alike Contest' was held
in England. The winner was a guy named
William Campbell. Dead ringer for Paul.

CUT BACK TO:

ANDREW, ERIC, HOPE AND JOY

ANDREW
William Campbell hasn't been seen or
heard from since that day.

Hope's eyes widen. Joy lets out an audible gasp.

INT. BEATLES STUDIO

The forms (but not the faces) of the four "Beatles" are seen rehearsing in the studio. John (presumably) leans over "Paul", helping him with chords.

ANDREW (V.O)

The new "Paul" is put through a musical crash course to bring him up to speed so he can at least *pass* for being Paul- fortunately, William Campbell is already a pretty decent musician himself.

EXT. BEATLES STUDIO

Shot of the backs of the four "Beatles" as they quickly bolt from their limos up the steps to their London studio, quickly closing the door behind them.

ANDREW (V.O)

From that point on, the Beatles stay strictly in the studio. They never go out on tour again. They don't want the scrutiny.

SHOT: PHOTOS OF JOHN, GEORGE, RINGO

ANDREW (V.O)

But even though the three surviving Beatles go along with the initial cover-up, they finally realize the ruse can't last. It wouldn't be right to completely deceive their fans. Still, they can't bring themselves to come right out and say that Paul has been killed and replaced by a double.

INT. BEATLES STUDIO - ENGINEERING ROOM

Shot of (presumably) John Lennon in the darkened engineering room. He leans back in the engineer chair, fiddling with switches.

ANDREW (V.O)

So they decide to give their fans "clues" as to what happened. They leave clues in their music..

SHOT OF THE FIVE POST-1966 BEATLES ALBUMS

ANDREW (V.O)
..and on their album covers.

CUT BACK TO:

ANDREW, ERIC, HOPE AND JOY

ANDREW
The Beatles figure their fans are
hip enough to dig the secret codes.
And they do— but it takes three years.

INT. RADIO STATION

A Disk Jockey fields a phone call. He examines a Beatles
album as he talks on the phone.

ANDREW (V.O)
The word finally gets out in 1969. A
disk jockey gets a call from someone
who points out that every Beatles
album put out since 1966 has clues
pointing to the fact that Paul McCartney
is dead.

CUT BACK TO:

ANDREW, ERIC, HOPE AND JOY

ANDREW
Of course "Paul" finally comes forward
to squelch the story. You know.. "Hey,
here I am! I'm not dead! See?" So..
(shrugs his shoulders)
Did it happen? Maybe. Let's look at
some of the clues.

Andrew grabs the nearby "Sgt. Pepper" album.

ANDREW
We start with the *Sgt. Pepper*
album— the first album they release
after allegedly replacing Paul.

Eric, Hope and Joy all eagerly huddle closer, their eyes
transfixed on the album.

ANDREW
(points to album cover)
The album jacket itself is literally
covered with clues.

CLOSE SHOT: ALBUM COVER

ANDREW (V.O)
Notice: everyone is standing in
front of what looks like a funeral
scene. Freshly dug dirt. Flowers.

CLOSE SHOT: "OLD" BEATLES WAX FIGURES ON COVER

ANDREW (V.O)
You even have the "old" Beatles on
the cover. They're in mourning. But
mourning who? What?

Andrew's finger moves to flowers in guitar shape.

ANDREW (V.O)
See this little flower arrangement?
Makes the shape of a Hoffner bass.
That's Paul's signature instrument.

Hope and Joy gasp.

CLOSE SHOT: BEATLES IN "PEPPER" COSTUMES

ANDREW (V.O)
Now look at the Beatles themselves.
There's more to them than just their
Sgt. Pepper band outfits. Notice that
John, Ringo and George each hold brass
instruments.

ERIC
Yeah.

ANDREW (V.O)
The only one of them NOT holding a
brass instrument... is Paul.

Eric, Hope and Joy respond with surprise.

CLOSE SHOT: GIRL DOLL WITH SHIRT SAYING "WELCOME THE ROLLING STONES"

ANDREW (V.O)

Notice the blonde doll in the chair.
What does it say on her shirt?

ERIC

(reading)

"Welcome The Rolling Stones."
What the...?

ANDREW (V.O)

Doesn't make much sense does it?
Unless you know *this* part of the cover-up
story: that some of the Rolling Stones
were hanging out with the Beatles the
night of the crash. They knew about Paul's
death. But they kept it quiet. The
Beatles are thanking them on the cover.

Again, Hope and Joy gasp loudly.

JOY

Oh my.. God!

SHOT: CROWD OF ONLOOKERS BEHIND BEATLES

ANDREW (V.O)

Now a lot has been made of these
famous people all standing in the
gallery behind the Beatles. If you
study them, there doesn't seem to be
much rhyme or reason for their inclusion.
There are two pop stars in the mix..

CLOSE-SHOT: BOB DYLAN

ANDREW (V.O)

Bob Dylan..

CLOSE SHOT: DION DiMUCCI

ANDREW (V.O)

..and 50's pop star, Dion. These
two don't seem to have much in
common. Except perhaps this..

SHOT: ANDREW

ANDREW

In 1958, Dion refused to board a plane carrying other rock stars—Buddy Holly (my dad's cousin), Richie Valens. The plane crashed, killing everyone on board. Dion's refusal to board saved his life.

Hope and Joy peer at the album cover closer.

ANDREW

Dylan—he disappeared from view after crashing his motorcycle in 1966. He was gone from public view so long, rumors circulated that *he* had died. See any parallels here?

Hope, Joy and Eric exchange looks.

Andrew opens up the gatefold cover of Sgt. Pepper album.

ANDREW

Now let's look at the inside gatefold..

SHOT: SGT. PEPPER GATEFOLD INSIDE

Large-sized images of the four Beatles, decked out in their "Pepper" uniforms, stare outward.

ANDREW (V.O)

Notice anything strange about Paul?

Eric, Hope and Joy peer intently, finally:

HOPE

Paul's legs are scrunched up!

ANDREW

Right. He's seated in a fetal position. In some cultures— I think eastern ones— the dead are buried that way.

Andrew points to a patch on Paul's shoulder.

ANDREW (V.O)
Can anybody read that patch on
Paul's shoulder?

JOY
(reading)
"O..P..?"

ANDREW (V.O)
You can't read it all, but the
patch says, "OPD." In Canada,
that stands for "Officially
Pronounced Dead."

Joy shrieks loudly, Hope gasps loudly. Eric's eyes bulge.
Joy buries her face in Hopes shoulders, squealing.

Andrew closes the gatefold, flips the album over to back.

CLOSE SHOT: BACK OF SGT. PEPPER ALBUM

ANDREW (V.O)
We flip over to the back. Notice
anything strange here?

ERIC, HOPE, JOY
(almost in unison)
Paul's back is turned!

ANDREW (V.O)
His back is turned. Odd. So what
message are they sending here?
Also, if you're familiar with the
Beatles, you'll notice something
else strange about this image.

Eric, Hope and Joy can't come up with the answer.

ANDREW (V.O)
John, George and Paul are all about
The same height: 5'11. Notice any
height difference here?

JOY

Paul is way taller!

ANDREW (V.O)

Exactly. And he's NOT way taller!
Now.. notice that George's finger
points to a line of lyrics.

HOPE

(reading)

"Wednesday morning at five o'clock
as the.."

ANDREW

Wednesday morning at five o'clock.
That's when Paul was officially
pronounced dead.

Joy lets out another horrified squeal, then quickly covers
her mouth.

ERIC

Whoa! This is blowin' my mind!

HOPE

My flesh is just..crawling!

Hope hands the album back to Andrew. Andrew takes the
record out of the jacket, starts over to the record player.

ANDREW

Now we go to the music.

Andrew puts the record on the turntable. He puts the needle
to the end of the "Sgt. Pepper" intro. Andrew momentarily
turns down the volume.

ANDREW

(shouting)

Notice they're introducing a
new "act"! Ok, keep listening.

The Sgt. Pepper intro transitions to the song, "With A
Little Help From My Friends." The first verse plays, then
Andrew lifts the needle.

ANDREW

Hear that?

ERIC

He gets by with a little help
from his friends?

ANDREW

More than that. "What would you think
if I sang out of tune? Would you stand
up and walk out on me?" Is the "new"
"Paul" nervous that Beatles fans won't
accept him if he doesn't measure up?

Andrew puts the needle back on, plays the same first verse.

ERIC

Yeah! Wild!

Andrew lifts the needle.

ANDREW

See? Now "Paul" gets by with a
little help from his friends:
the three surviving Beatles.

Andrew places the needle on another track: "SHE'S LEAVING
HOME." Paul's voice can be heard.

PAUL

(singing)

Wednesday morning at
Five o'clock
As the day begins..

Andrew lifts the needle as Hope and Joy react.

ANDREW

You already know about that one..

Andrew places needle on "LOVELY RITA"

PAUL'S VOICE
(singing)

..got the bill
and Rita paid it
took her home
I nearly made it..

Andrew lifts the needle.

ANDREW

Hear that?

ERIC

Hear what?

ANDREW

I'll play it again.

Andrew puts the needle back on the song.

PAUL'S VOICE
(singing)

took her home
I nearly made it
Sitting..

Andrew again quickly lifts the needle.

ERIC

Ohhh..!

ANDREW

"Took her home. I nearly made it."

Joy lets out a minor scream.

Andrew flips the record over. He places the needle on the first track, "WITHIN YOU, WITHOUT YOU."

Andrew plays a bit of the song, then turns down the volume.

ANDREW

Not a major clue, but George is
singing about life going on within
you and...*without* you. Without who?
Paul perhaps?

Andrew lifts the needle.

ANDREW

Now we go to the end of the album.

Andrew places needle on last "Sgt. Pepper Reprise"

ANDREW

..they're closing the show.

The rocking "Sgt. Pepper Reprise" blares out, its crash-bang finale serving as a segue into the quiet, ominous guitar strums of "A DAY IN THE LIFE."

ANDREW

(shouting over DAY IN LIFE intro)
Listen carefully to this song!

JOHN'S VOICE

(singing)

I read the news today oh boy
About a lucky man who made
The grade
And though the news was rather sad
Well I just had to laugh
I saw the photograph

SHOT: ERIC, HOPE AND JOY LISTEN INTENTLY

JOHN'S VOICE

(singing)

He blew his mind out in a car
He didn't notice that
The lights had changed

SHOT: ERIC, HOPE AND JOY EXCHANGE SHOCKED LOOKS

JOHN'S VOICE

(singing)

A crowd of people stood and stared
They'd seen his face before
No one there was really sure
If he was from the House of Lords

Eric, Hope and Joy react. The song continues to play. Finally, it gets to the eerie, whirling strings. Then, finally, the loud piano crash, and long fade-out.

Andrew lifts the needle.

ANDREW

"He blew his mind out in a car.
He didn't notice that the lights
had changed. A crowd of people stood
and stared. They'd seen his face
before." Sound familiar?

Eric, Hope and Joy are struck dumbfounded. Andrew stares intently at them. Finally, Andrew breaks out in laughter.

ANDREW

I think you all have had
enough for one night.

Andrew gets up, grabs his guitar, heads for the stairs. He pauses by the basement room lights.

ANDREW

(in spooky voice)
And try not to sleep with the
lights..

Andrew flicks off the lights, leaving Eric, Hope and Joy sitting there in the dark.

ANDREW

..out!

With that, Andrew bounds up the stairs. There is silence in the darkened room for a moment.

ERIC'S VOICE

Man, Andrew's cool. Can you believe
his dad's a Rear Admiral?

INT. HIGH SCHOOL GYMNASIUM - DOOR TO GYMNASIUM - NIGHT

Scene opens with a Shot of shoes piled outside a gymnasium door. Music plays—a live band plays "Joy To The World" by Three Dog Night.

INT. HIGH SCHOOL GYM

A school dance is in full swing. A banner hangs on the wall reading "1972 BACK TO SCHOOL DANCE".

When "Joy To The World" ends, the all-male band on stage kicks right into "Proud Mary." A loud cheer goes up.

Dancers (students AND teachers) crowd the floor to dance.

SHOT: ERIC AND ANTOINIE

Eric and his friends stand against a far wall, scooping things out. He yells over the music to his friend, ANTOINE.

ERIC

We finally got a band that plays
CURRENT stuff!

ANTOINE

Yeah, well I don't hear no soul music.

ERIC

'Cause we ain't got no soul! We're
all white kids!

(laughs loudly)

ANTOINE

Yeah. And you the whitest.

ERIC

Why don't you request some Al Green!

Antoine grimaces, shakes his head.

ANTOINE

Your DADDY got green TEETH!
(wave a dismissive hand)
Later man. I gotta go find Liz!

ERIC

Liz! Do it, Antoine!

Antoine ignores him and walks off. Eric turns his attention to the dance floor.

A slow number plays now: "How Can You Mend A Broken Heart"
by the Bee Gees

SHOT: HOPE SLOW-DANCING WITH A BOY

Eric's jealousy is evident. He stomps off.

INT. HOPE AND JOY'S UPSTAIRS ROOM - NIGHT

Andrew holds up the Beatle's "Magical Mystery Tour" album.
Eric, Hope and Joy sit eagerly at Andrew's feet.

ANDREW

The "Magical Mystery Tour" album,
from their little movie of the
same name. Lots of great music.
Lots of Paul clues too.

(thumps album jacket)

Especially on the lp packaging.

Andrew points to the cover.

ANDREW

We start with the cover.

CLOSE SHOT: MAGICAL MYSTERY TOUR ALBUM COVER

ANDREW (V.O)

The Beatles all dressed up in
animal costumes. Notice anything
different about the walrus costume?

HOPE

It's the only black one!

ERIC

So that's Paul wearing the
walrus costume?

ANDREW (V.O)

Well, from the cover, we can't
be sure who is who. However..

Andrew opens the album cover to the booklet inside. He
stops at a picture where the four Beatles are playing their
instruments, dressed in their animal costumes.

CLOSE SHOT: BAND PICTURE, PAGE 5 OF BOOKLET

ANDREW (V.O)

Now THIS picture in the album booklet makes it appear that JOHN is the walrus, because one..

(points to left-handed bassist)
..left-handed Paul is here, dressed as the rhinoceros. HOWEVER...!

Andrew flips to another page in the booklet.

CLOSE SHOT: PAGE 9 OF BOOKLET

ANDREW (V.O)

Notice the little cartoon here.
" 'I am the walrus,' says John. 'No, you're not!' cries Nicola."

Joy gasps.

ANDREW (V.O)

So..WHO'S the walrus? The Beatles seem to want us guessing.

Andrew flips back to the full page band photo on page 5.

CLOSE SHOT: PAGE 5

ANDREW (V.O)

Look CLOSELY: Ringo's drum kit.

HOPE

You mean what's written on it?

ANDREW (V.O)

Yeah.

Eric, Hope and Joy peer closely. Finally:

HOPE

(reading)

Oh..MY! Look! It says, "Love The 3 Beatles!"

ERIC

You're right! It says the THREE Beatles!

Andrew flips to another page showing the drum kit.

ANDREW
You can see it here too. "The *three*
Beatles." Any message there, guys?

Hope and Joy react.

Andrew flips to one of the full-page pictures near the front of the booklet.

CLOSE-SHOT: BOOKLET PICTURE OF PAUL IN MILITARY UNIFORM

ANDREW (V.O)
NOW--Notice what it says on the
sign in front of Paul's desk.

HOPE
"I Was!"

Joy clasps her hands to her mouth, stifling a shriek.

ERIC
You're right! Wow! This
is all one big freak out!

ANDREW
Then we have this little
cartoon in the booklet..

CLOSE-SHOT: PAGE 9 OF BOOKLET

Andrew points to a cartoon of Paul.

ANDREW (V.O)
Notice how the lettering goes
right through Paul's head, sort
of like a fatal head wound that
you would get in a ...

ERIC
Car crash!

Hope shakes her head in disbelief.

Andrew flips through the pages of the booklet again.

ANDREW

And then there's this little bit
in the film..

CLOSE SHOT: PICTURE OF FOUR BEATLES IN WHITE TUXEDOS

ANDREW (V.O)

Which Beatle is not like the others?

For a moment no one can figure it out. Then:

ERIC

Paul is the only one wearing
a black rose!

Hope and Joy exclaim upon realizing the same thing.

ANDREW (V.O)

Right. Coincidence? Again?

Andrew flips to the final booklet page.

CLOSE SHOT: GROUP PICTURE ON FINAL PAGE OF BOOKLET

ANDREW (V.O)

And here's the large group picture
at the end.

(points)

Here's Paul way up here. And like on
the Sgt. Pepper album cover..

(points)

A hand raised above his head, as if
in benediction.

Eric, Hope and Joy react with astonishment again.

SHOT: ANDREW, ERIC, HOPE AND JOY

Andrew takes the record out of the jacket.

ANDREW

Now.. for the music clues.

Andrew places the record in "cue" status.

ANDREW

Now before I play "I Am The Walrus",
I want to tell you what to listen for.
John starts out singing: "I am he, as
you are he, as you are me and we are
all together." It's like, everyone's
identity is in question.

ERIC

Wow, yeah!

ANDREW

Also there's the line, "Stupid
Bloody Tuesday.." It was late
Tuesday night when Paul stormed
out of the recording session and
had his fatal accident.

Joy whimpers.

ANDREW

He talks about policemen— like the
kind that showed up at the accident.
You hear police sirens throughout
the song.

ERIC

(turns to JOY)

Maybe you better leave the room!

JOY

I'm staying.

ANDREW

And pay CLOSE attention to the end
of the song— you hear voices speaking.
It's hard to understand but two phrases
jump out: "Bury my body," and "Is he dead?"

Hope and Joy look at each other, clasp hands.

ERIC

Aw, MAN! Play it!

Andrew cues the record, sets the needle to "I AM THE WALRUS." The song plays. Eric, Hope and Joy listen, entranced to the ominous, spooky psychedelic song.

When it's done, Andrew takes the needle off.

ERIC

I heard that line, "Is he dead?"!

HOPE

Me too!

JOY

I did too.

ANDREW

There's a few other little clues on other songs—like on "Blue Jay Way" where it's like George is telling Paul (who's leaving), "Please don't Be long. Please don't be long."

Andrew flips the record over.

ANDREW

And of course, there's this one..

Andrew puts the needle on the record. He lands on the very end of "Strawberry Fields Forever." As the song is crashing to its conclusion, Andrew turns up the volume, high.

Finally, a deep voice comes out of the speakers as the song fades:

JOHN'S VOICE

I..bury.. Paul.

ERIC

Yeah, we heard THAT one!

JOY

But it sounds even creepier now that we're hearing the other clues with it.

ANDREW

Oh yeah— almost forgot.

Andrew holds up the front of the album cover again.

ANDREW

See all these stars?

CLOSE SHOT: ALBUM COVER OF "MAGICAL MYSTERY TOUR"

ANDREW

I haven't been successful in this yet,
but supposedly, if you hold this album
cover up to a mirror, these stars..

(points)

..make up some numbers. A phone number.

ERIC

Yeah?!

SHOT: ANDREW, ERIC, HOPE AND JOY

ANDREW

Supposedly people have called that number
and freaky stuff has happened.

ERIC

Really?! What?!

ANDREW

I guessed one guy OD'ed right away.
Another guy jumped off a bridge.

(shrugs)

Who knows.

Eric grabs the album, runs to the nearest desk of drawers
mirror. He holds up the album.

ERIC

Yeah! I think I DO see numbers.

Joy runs up to look also. She peers into mirror.

JOY

Just looks like a bunch of stars
to me.

ERIC

No! I can make out some numbers.

Andrew gets up to leave, grabs his guitar.

ANDREW

Well, I'm gonna split. Just
don't call that number, man!

JOY

(to Andrew)

Can me and Hope borrow this album,
Andrew? We'll be careful with it.

ANDREW

Sure. Just don't tear it up.

INT. HOPE AND JOY'S BEDROOM - NIGHT

Hope and Joy are in their pajamas, about to climb into bed.
Joy sleeps on an upper bed while Hope's bed is the pull-out
trundle bed just below.

As Joy climbs into bed, Hope pulls out the "Magical Mystery
Tour Album."

HOPE

I need some sleeping music.

JOY

Well don't play the side with that
Walrus song—I don't want to have
bad nightmares!

Hope shakes her head.

HOPE

Ok, ok.

Hope puts on the record, turns it on. She places the needle
on one of the tracks. The bright "Penny Lane" begins.

HOPE

How's that?

JOY

Yeah. I like that song.
It's pretty.

Hope turns out the lights, climbs into bed.

HOPE
Good night.

JOY
G'night.

The girls close their eyes as "Penny Lane" plays.

EXT. TOWNHOUSES - NIGHT

An eerie fog descends upon the darkened townhouses. The Beatles' "Blue Jay Way" plays.

GEORGE'S VOICE
(singing)
There's a fog upon L.A
And my friends have lost
Their way
We'll be over soon they say

CUT TO:

HOPE AND JOY'S DARKENED ROOM - MINUTES LATER

"Blue Jay Way" is now reaching its creepy crescendo. Joy is startled awake. She half sits up, listens to the eerie music and chorus coming forth from the speakers.

GEORGE'S VOICE
(singing)
Now it's past my bed I know

EERIE CHORUS
(singing)
Know-oooo-oooo

GEORGE'S VOICE
(singing)
And I'd really like to go

EERIE CHORUS
(singing)
Go-ooo-oooo

GEORGE'S VOICE

(singing)

Ask a policeman on the street..

Joy throws off the cover, jumps out of bed. She runs over to the record player, quickly lifts off the needle. Hope is startled awake.

HOPE

Joy..?

A whimpering Joy comes over to Hope's bed, lays down next to Hope.

JOY

Can I sleep with you?

HOPE

What's wrong?

JOY

I'm not being weird. I'm just kinda creeped out.

HOPE

Ok.

Joy pulls up the covers, climbs in next to Hope, snuggling up next to her.

HOPE

You ok?

JOY

(soft whimpering voice)

Yeah.

INT. ERIC'S HOUSE - BASEMENT ROOM

Again, Eric, Hope and Joy are gathered at Andrew's feet. Andrew holds up the album "The Beatles" (more famously known as "The White Album").

ANDREW

Ok, this week we examine the "White Album." It's official name is "The Beatles" but everyone just calls it "The White Album".. for obvious reasons.

Joy laughs.

Andrew motions at the album cover, turns it around, opens up the gatefold cover.

ANDREW

Clearly, this time there's nothing to be seen on the album jacket, anywhere! Yeah, it did come with four small size photos of each Beatle, plus a montage poster of them, but nothing there of interest.

Andrew pulls one of the records out of the sleeve.

ANDREW

All the "Paul is Dead" clues are in the music. A lot of tracks on this album. Not many of'em have clues, but the ones that do are doozies.

Andrew puts the record on the record player.

ANDREW

First, I want you to listen closely to this track sung by Ringo. It's called "Don't Pass Me By."

Andrew places the needle on the turning record.

RINGO'S VOICE

(singing)

I listen for your footsteps,
Coming up the drive,
I listen for your footsteps,
But they don't arrive..

Eric, Hope and Joy exchange wide-eyed glances.

ANDREW

Keep listening!

The song goes on. It gets to the second verse.

RINGO'S VOICE

(singing)

How could I have doubted you,
I was so unfair,
You were in a car crash,
And you lost your hair

Andrew picks up the needle at that point. Hope and Joy both shriek in surprise.

HOPE

Oh my...God!

ANDREW

Pretty direct. Let's go to
another track.

Andrew puts the needle on another track: "I'M SO TIRED".

JOHN'S VOICE

(singing)

I'm so tired
I haven't slept a wink..

Andrew speaks up over the song.

ANDREW

Not much going on now, but I want
you to listen closely to the ending.

When the song reaches its conclusion, some strange mumbling can be heard. Andrew lifts the needle.

ERIC

What did he say?

ANDREW

What did he say? Gibberish.
Unless.. you do this.

Andrew turns off the record player. Now, he turns the record backwards with his finger. A deep voice can be heard.

DEEP VOICE

Paul is.. dead man. Miss him,
miss him, miss him..

Hope gasps. Eric jumps to his feet.

JOY

What did he say?!

ERIC

He said "Paul's a dead man! I
miss him, miss him, miss him!"
I HEARD it!

Joy emits a short scream.

ANDREW

Pretty much, yeah. "Miss him, miss
him, miss him." Coincidence? Not?
You be the judge.

Andrew takes the record off the turntable. He flips it over
to the other side.

ANDREW

You all remember "I Am The Walrus."

Andrew turns on the record player.

ANDREW

Listen.

Andrew lifts the needle to the track, "GLASS ONION". The
song is eerie, aggressive, full of riddles. Then:

JOHN'S VOICE

(singing)

I told you 'bout the walrus
And me man,
You know that we're as close
As can be man,
Well here's another clue
For you all,
The walrus was Paul!

Hope and Joy both shriek. Andrew lifts the needle. Eric,
Hope and Joy can't get over the blatant words.

ANDREW
How's that for direct?

HOPE
He said it so clearly!

ERIC
"The walrus was Paul!" There's
your proof right there!

ANDREW
But is it? What exactly does it
Mean, "the walrus was Paul"?

ERIC
Is "walrus" a code word for "dead"?

ANDREW
Some say, yes. Some say there's no real
evidence for that. Decide for yourself.

ERIC
Aw c'mon, man! Tell us!

ANDREW
It may mean something, it
may not. Now for Side Four.

Andrew puts on Side Four. He places needle on "CRY BABY
CRY." A few verses of the song plays.

ANDREW
(speaking over music)
John's singing about a séance— the little
children are making "ghost" noises
to fool those attending the séance.
Another clue? Maybe.

Andrew lifts the needle.

ANDREW
I'm gonna skip over "Revolution 9"
for now— we'll come back to it. But
let's hear the album's last track.

Andrew places the needle on the White Album's final cut, "GOOD NIGHT". The song is a beautiful, dreamy lullaby sung by Ringo.

RINGO'S VOICE

(singing)

Close your eyes and I'll
Close mine
Good night, sleep tight
Now the sun turns out
His light
Good night, sleep tight
Dream sweet dreams for me
Dream sweet dreams for you

JOY

That's so pretty!

HOPE

It is! Awww!

The song finally ends with Ringo whispering good night to the world.

ANDREW

Yeah, very pretty, very soothing.
It's wishing someone "good night"
and to "dream sweet dreams." But is
there a reason this is the last cut
of the album? Some think this song
is the Beatles way of saying goodbye
to Paul. Sweet dreams.

ERIC

Oh YEAH! That makes sense!

JOY

Oh, that's sad!

ANDREW

And.. it's a nice come down because
it follows "Revolution 9", which
I'm going to play now. THIS song,
is a montage of weird sounds, but
full of clues.

Joy sucks in her breath. Eric's eyes light up.

ANDREW

Eric, lights out.

Eric bounds to his feet, shuts off the lights. Andrew turns on the record player. Before he sets down the needle, he tells Eric, Hope and Joy what to expect.

ANDREW

It starts out with soft conversation. John is apologizing to producer, George Martin that "he knew all about it" and he's sorry. Then he says, "Do your forgive me?" And George Martin says yes.

HOPE

Oh wow.

ANDREW

Then comes the weird stuff: funeral choirs, priests giving last rites, a car crash, people screaming—just listen.

Joy huddles close to Hope. The track begins. Sure enough, there is the soft conversation that is heard.

JOHN'S VOICE

(talking to someone)

I know all about it George and I'm sorry.

(pause)

Do you forgive me?

GEORGE MARTIN'S VOICE

(clears throat)

Yes.

Now the "music" begins. The soft playing of piano, backwards whirling string music, crashing trumpets, choir voices, a man gasping, people chanting, a violent car crash, crowds gasping and screaming, Yoko talking over John's mumbling, finally the chants of protesters.

All throughout, at various intervals, a pleasant male voice calls out, "Number Nine.. Number Nine.. Number Nine.."

The bizarre 8 minute track finally ends. Andrew lifts the record needle.

ERIC

The was so.. FREAKY! Man, what does
"Number Nine" mean?! Is that, like,
some kind of death number?

JOY

That's the SCARIEST thing I've ever
heard in my life!

HOPE

It just sounds so.. eerie!

ANDREW

Well brace yourselves, 'cause I'm
gonna play it backwards now.

Andrew turns off the record player, places the needle on
the album cut, then spins the record backwards with his
finger. A man's voice comes over the speakers:

MAN'S VOICE

Turn me on dead man.. Turn me
on dead man.. Turn me on..

Hope and Joy both let out loud screams.

ERIC

WHOA!!

EXT. GREEN COMMONS FIELD ACROSS FROM TOWNHOUSES - DAY

Eric and fellow 16 year-old friend, DANNY, sit next to each
other, leaning against the base of a large tree trunk that
stands alongside the grass commons.

DANNY is a husky kid with thick, shaggy hair parted to the
side and some whiskers on his chin. His manner is somewhat
like a detached, cynical stoner, but there is clearly a
thoughtful intelligence there.

Both Eric and Danny are sketching cartoons on their
respective sketch pads.

Eric stops his doodling, shows his work to Danny.

ERIC

What do you think?

Danny scans the cartoon comic a moment, then scowls.

DANNY

Man, will you stop putting
Beatles in the picture?!

ERIC

They're just in the background.

DANNY

We'll take 'em out! They distract from
the story!

ERIC

All right, all right.

Eric furiously erases.

ERIC

I think they're kinda cool.

DANNY

Listen man, we're trying to sell
this. We can't just put any ol'
thing we want in the story— it
clutters up the panels.

ERIC

Well good thing we pencil it in
first. We can always erase.

DANNY

Yes. Erase.

ERIC

What should we have Your Daddy
do next?

Danny and Eric think a moment.

DANNY

How about he goes hiking— meets
Bigfoot?

Eric breaks into a wide smile.

ERIC

Right on! This is so cool!
(starts furiously sketching, stops)
Me and you are kinda like Lennon
and McCartney, huh?

Danny doesn't lift his head from his sketching.

DANNY

Again with the Beatles. Listen man,
I'm into the Stones.

ERIC

Hey, come over tomorrow night to
Andrew's tonight. He's gonna show
us some more Paul is dead clues!

DANNY

You're still on that crap?

ERIC

C'mon, man! This stuff will
blow.. your.. mind!

Danny scoffs.

DANNY

Yeah, ok. I'll hang out.

INT. ANDREW'S APARTMENT - NIGHT

Andrew converses with Hope and Joy, who sit at Andrew's feet and gaze up at him with adoring looks and flirtatious giggles. Andrew plucks his guitar as he converses.

Andrew's apartment walls are covered with posters of The Beatles, Rolling Stones, Jimi Hendrix. There is a knock on the door. Andrew nods towards Hope and Joy.

ANDREW

One of you get that?

Joy bounds to her feet, opens the door. Eric and Danny stand in the doorway. They enter. Eric greets everyone.

ERIC

(to Andrew)

Hey, I brought my friend Danny, with me. He wants to listen in. Is that cool and everything?

ANDREW

(still strumming)

Sure. Why not.

Andrew does one final strum, then sets aside his guitar.

ANDREW

So.. the conspiracy continues.
Tonight's lesson..

Andrew holds up the "ABBEY ROAD" album.

ANDREW

"Abbey Road". The last album the Beatles recorded— though not the last one they released. And if you're looking for "Paul" clues, no better place to start than the cover.

CLOSE SHOT: COVER OF ABBEY ROAD

ANDREW (V.O)

See anything odd?

JOY

Paul is barefoot!

ANDREW (V.O)

Bingo. The only one of them who's barefoot. Anything else?

Eric, Hope and Joy ponder a while, peering closely at the album cover.

HOPE

Oh! I see something! Paul is out of step with the others!

ANDREW

Good catch.

ERIC

Man, you got it before me, *again!*

ANDREW

Keep looking, there's more.

Eric, Danny, Hope and Joy are stumped.

ERIC

Somethin' about them crossing the road? Paul is going to get run over?

HOPE

Maybe one of those parked cars is the one he drove the night he died?

ANDREW

Look at the obvious.

CLOSER SHOT: BEATLES CROSSING CROSS WALK

ANDREW (V.O)

Look at how each Beatle is dressed.
John is out in front, dressed in white.
Like an angel leading a procession.

Andrew points to Ringo.

ANDREW (V.O)

Then we have Ringo— dressed for
a funeral.

Andrew points to Paul.

ANDREW (V.O)

Then you have Paul. Barefoot. Out
of step. Also dressed for a funeral.
Or.. for burial.

Eric, Hope and Joy react.

Andrew points to George.

ANDREW (V.O)

Finally you have George— dressed
as a gravedigger.

ERIC
Far out! You're RIGHT!

HOPE
Oh my goodness.

ANDREW
There's something else unusual in
this picture. Anybody see it?

Eric, Hope and Joy peer more intently. No one spots it.

Andrew points to car parked nearby.

ANDREW (V.O)
Check out this car. Look at the
license plate.

ERIC
(reading)
"28IF".

ANDREW (V.O)
"28 IF." Paul would have been 28
IF he had lived.

Hope and Joy gasp aloud!

ANDREW
HOWEVER, many people point out that
Paul would only have been 27 at the
time, not 28. *Unless*, you take into
account that in the Indian culture—
which all the Beatles were kinda into—
they count your years starting from
conception, not from birth.

ERIC
This is just a HEAD trip, man!

Andrew removes the record from the jacket and puts in on
the record player turntable.

ANDREW
Not a lot of clues in the songs. But
there are some biggies. This cut
in particular..

"COME TOGETHER" booms out from the speaker.

ANDREW

Listen closely to the words.

As the song plays, all listen carefully. Finally, the key verse comes up:

JOHN'S VOICE

(singing)

He say
One and one and one is three
Got to be good looking
'cause he's so hard to see
Come together!

At this point Andrew takes the needle off the record.

ANDREW

Hear that?

ERIC

What did he say?

HOPE

One and one is three?

ANDREW

I'll play it again.

Andrew places the needle back on the track. Soon, the verses are sung again.

ERIC

(shouting)

One and one and one is THREE!

Andrew takes the needle off the record.

ANDREW

Right. "One and one and one
is three.. got to be good looking
'cause he's so hard to see."

HOPE

NOW I get it!

ANDREW

Three Beatles left. The one who's good looking— Paul— is so hard to see? Because he's no longer with us?

Again, Eric, Hope and Joy react.

Andrew flips the record over.

ANDREW

This is the last track. Listen to the theme they end on.

With that, "Golden Slumbers/The End" plays. Then, the record fades out. Andrew lifts the needle.

ANDREW

Remember the "White Album"? What was the last track on that one?

ERIC

"Good Night"!

ANDREW

And the last track on this album? "Golden Slumbers" followed right after by "The End." Think the Beatles are sending any messages again?

HOPE

And what they sang! "Boy, you're gonna carry that weight!" Like pall bearers at a funeral!

ANDREW

You've got a point. Sure.

ERIC

(to Hope)

Aw man, you got *another* one!

ANDREW

But I haven't played you all the biggest "clue" on the album. I'm leaving that to you all for your homework.

ERIC

That's cool homework!

ANDREW

It's hard to spot. But when you DO spot it, you realize the Beatles might be making their most definitive statement yet on the Paul McCartney cover-up.

ERIC

Right on! I'm gonna find it!

HOPE

No way! I will!

ANDREW

All of you listen together. Help each other out. Next week, see if you can tell me what the clue is.

EXT. ALLEY BEHIND SP-34 TOWNHOUSES - DAY

Eric and Danny shoot baskets at the outdoor hoop perched on the utility pole in the alley behind the townhouses.

ERIC

Some pretty weird stuff Andrew laid on us, huh?

Danny makes a scoffing noise. Shoots the ball.

ERIC

What? You don't believe any of it?

DANNY

And you *do*?

ERIC

Hey man, it all adds up!

Danny rebounds the ball, tucks it under his arm and faces Eric.

DANNY

Think about it, man. Even if Paul did die in a car crash— you're tellin' me they found a dude who *looks* exactly like Paul, can play bass *left-handed* like Paul, can *sing* like Paul, can write *songs* just like Paul..

ERIC

Hey man, they say every one of us has an exact double!

Danny shakes his head, laughs, shoots the ball.

DANNY

Man, you just don't get it.

ERIC

Well you still haven't explained all those clues. On like.. ten straight albums!

DANNY

The Beatles are playin' with your head. They got a lot of bread. They can do that!

ERIC

No way. They're coverin' something up, man.

Eric rebounds the ball. Dribbles back, shoots a long jumper.

DANNY

Believe what you want, man.

INT. ERIC'S BASEMENT DAY - DAY

Eric, Hope and Joy sit around the record player as the final strains of "Golden Slumbers/The End" fade out.

After a few seconds there is the 23-second song snatch "Her Majesty" sung by Paul. Then, silence.

HOPE

This is the fifth time we've played this record through. I still don't know which song has the big clue!

ERIC

Man, me neither. But I LOVE this album. This might be their best.

JOY

Me too. I love "Something"!

ERIC

Ok, let's go over our top candidates again.

(heaves a heavy sigh)

"I Want You/She's So Heavy" has that weird sudden stop at the end. That could be it.

HOPE

Right. Maybe.

ERIC

"Because," "Here Comes The Sun", "Something," "Octopus Garden" we're ruling out. Too happy. No clues we can see at all.

ERIC

"Sun King" is possible because of all that gibberish John sings at the end. Maybe some backwards message. But I don't wanna mess up Andrew's record by playing it backwards.

HOPE

Yeah, "Sun King", possibly.

Eric stares hard at the album.

JOY

And maybe "Maxwell Silver Hammer" because people get killed in that song.

HOPE

Yeah, but not as a major clue.

ERIC

"Polythene Pam" and "She Came In Through
The Bathroom Window"... if there's clues,
it's REALLY in code.

HOPE

Nah, I'd rule those out.

ERIC

Man, this is driving me CRAZY!

INT. ANDREW'S APARTMENT - DAY

Andrew is calmly strumming the chords to the Beatles' "Dear
Prudence" as Eric, Hope and Joy are gathered on the rug at
his feet.

ERIC

(to Andrew)

All right man, we give up!
Which song on *Abbey Road* is
the big clue?!

Andrew sighs and sets down his guitar. He leans forward,
pauses for dramatic effect.

ANDREW

Well, as long as you all are
giving up... it's "Sun King."

Eric, Hope and Joy all exclaim at once.

ERIC

I knew it! There's some
backwards message!

ANDREW

There's no backwards message.

ERIC

But it's something John says
in all that gibberish at the
end, right?

ANDREW

No. That's just gibberish.
Doesn't mean anything.

Eric, Hope and Joy grow quiet. They look puzzled.

HOPE

Then what's the clue?

Andrew laughs.

ANDREW

You don't hear the clue? "Here comes
The Sun King. Here comes the Sun King.
Everybody's laughing. Everybody's happy.
Here comes the Sun King"?

JOY

What..?

ANDREW

The clue is in the title! The
subject matter! Do you all know
who the "Sun King" was? They don't
teach you that in history class?

ERIC

(pondering)

The Sun King..

ANDREW

Louis 14 of France! He was known
as the "Sun King."

ERIC

Ah! Ok. I get it!

(stops, looks puzzled again)

So how is that a "Paul" clue?

ANDREW

You have to know the famous story
surrounding King Louis 14.

SHOT: OLD ETCHING OF YOUNG LOUIS 14

ANDREW (V.O)

Supposedly Louis 14 imprisoned a man
in the royal dungeon for years— the
man constantly had to wear an iron
mask that could never be removed.

SHOT: OLD ETCHING OF MAN IN IRON MASK IN PRISON

ANDREW (V.O)

Some said the mystery prisoner was Louis 14's twin— a half brother who looked exactly like him.

SHOT: DUAL SHOT OF LOUIS 14 & MAN IN IRON MASK

ANDREW (V.O)

One rumor even had it that the Man In The Iron Mask was actually the *real* King Louis himself— who was kidnapped early in his reign, taken down to the dungeon, and forced to wear the iron mask.

SHOT: PAINTING OF KING LOUIS 14 IN HIS PRIME

ANDREW (V.O)

And his replacement? His look-alike half-brother.

SHOT: LOUIS 14 & PAUL McCARTNEY

ANDREW (V.O)

Sound familiar?

SHOT: ANDREW, ERIC, HOPE AND JOY

Eric, Hope and Joy react with disbelief, astonishment.

ANDREW

In other words, the Beatles song, "Sun King" may be the direct admission yet that Paul has been replaced by a look-alike.

ERIC

Man, I can't even get my head around all this.

HOPE

There are so many clues! How could the Beatles have *thought* of all this?

ANDREW

And not just on one album. Five albums
over a span of four years!

ERIC

What about their last album?
"Let It Be"?

ANDREW

Ah. "Let It Be". You know, by that
time, they kind of ran out of
steam with the Paul clues.

Andrew gets up, goes over to his record collection. He
pulls out his copy of "Let It Be." He sits back down, holds
up the album.

ANDREW

Yeah, this was their last album before
they broke up. Not the last one they
recorded— that was "Abbey Road." But
this was their last release.

JOY

(pointing to album cover)
Look! Only Paul's picture has red
in the background!

CLOSE SHOT: PAUL ON "LET IT BE" COVER

HOPE

You're right, Joy!

ERIC

Like blood! Too much!

ANDREW

Right— that's been pointed out
before. But beyond that, you're
not gonna find much "Paul" clues
on here, either in the songs or
the album artwork.

ERIC

That's kind of a drag.

ANDREW

Actually, there is *one* pretty big clue. And it has to do with the album title.

ERIC

(pondering)

Let It Be.. Let It Be..

ANDREW

You won't get it that way. You have to know the history of this album— that originally, it was supposed to be titled, "Get Back."

HOPE

So why did they change the title?

ANDREW

That's just it— there's no real reason this album should be titled, "Let It Be" rather than "Get Back". After all, the whole purpose of this album was that the Beatles were "getting back" to their rock and roll roots.

HOPE

Maybe they wanted a more spiritual sounding title? Because... Paul died and all..?

ANDREW

How about this? By the time they released this album, the "Paul Is Dead" rumors were going around the U.S full force.

ERIC

Yeah? So?

ANDREW

So by the time they release this LP, they want to send a message to their fans: enough of the "Paul Is Dead" hysteria. Enough already. Everyone just.. let it be.

ERIC

Let it be! Yeah! Man, that makes so much sense now!

ANDREW

I think so.

Andrew looks at his watch.

ANDREW

Listen guys, I've gotta crash. I'm wiped out.

ERIC

Hey man, just ten minutes more. Tell me what you think John Lennon said..

ANDREW

(gets to his feet)
Good NIGHT, as Ringo would say.
I have seriously got to crash.

ERIC

All right, man. Thanks for lettin' us hang out at your pad again.

HOPE

Yeah, thanks Andrew. This is so cool.

Eric, Hope and Joy file out of Andrew's apartment. When they are gone, Andrew shuts the door. At that moment, Andrew's roommate, TAL, enters from the kitchen.

TAL

So are they completely freaked out, yet?

ANDREW

Freaked out?

TAL

You oughtta go easy on all that
'Paul is Dead' stuff. You're
gonna mess up their heads.

Andrew tries to laugh it off.

ANDREW

It's harmless, man.

TAL

That Hope chick.. Mmmm mmmm!

ANDREW

You got that right. What do
you think? Too young?

TAL

(laughing)

Be careful, man!

EXT. ERIC'S BACK YARD - DAY

Eric is sunning himself on a beach blanket in his back
yard. His transistor radio is propped up next to him.

The DJ introduces Paul McCartney's "Uncle Albert." As the
song begins, Eric sits up quickly, takes notice.

PAUL'S VOICE

(singing)

We're so sorry
Uncle Albert
We're so sorry
if we caused you any pain
We're so sorry

INT. HOPE AND JOY'S BEDROOM - DAY

Joy sits on her bed drawing some fashion pictures. A radio
atop the room dresser drawer is playing. A song ends, then
the DJ's voice breaks in.

DJ ON RADIO

That was "Got To Be There" by
Michael Jackson. Pretty song.
Great song! Now here's the latest
from Paul McCartney and his new
band, Wings.

Joy stops what she is doing; her ears perk up.

DJ ON RADIO

And if the lyrics to this song
sound familiar—you're probably
right! Here's Paul McCartney
and Wings with.. "Mary Had A
Little Lamb."

The song cues up.

PAUL'S VOICE

(singing)

Mary had a little lamb,
Her fleece was white as snow..

INT. HOPE AND JOY'S ROOM - NIGHT

Joy sits cross-legged on the bedroom floor, doing her
homework, listening to Osmond music on the record player.

Hope enters the room, looking stunned, starry-eyed.

JOY

Who was that on the phone?

HOPE

Andrew.

Joy slams her book shut.

JOY

NO! Andrew?!

HOPE

I think he likes me.

Joy gasps, clasps her hand to her mouth.

JOY

He asked you out?!

HOPE

No. He just called to talk. But
don't you think that's weird?

JOY

Oh, WOW! An older guy! He's like..
..an adult!

Hope plops down on the floor, staring off into space.

HOPE

I know.

JOY

Are you gonna tell Mom and Dad?

HOPE

NO! And don't you, either!

JOY

Maybe you should.

HOPE

Don't be a baby, Joy! I can
handle myself!

JOY

But he's like.. experienced!

HOPE

He is so... dreamy.

JOY

Hope! You don't want to get..
(lowers her voice to a whisper)
..pregnant!

HOPE

Joy, will you just shut up?! That's
not going to happen. He just called
to talk. That's all.

Joy clams up, but doesn't seem convinced.

INT. ANDREW'S APARTMENT

Andrew is giving Eric more guitar lessons; Andrew tries to teach Eric a James Taylor piece. Eric struggles.

ANDREW
Bring your thumb back here.

ERIC
Man, I cannot do a bar chord!

ANDREW
You did it earlier.

There is a knock on the door, followed by the door opening a crack. Hope pokes her head in.

HOPE
Can we come in?

ANDREW
Come on in!

ERIC
Ah! They're here.

ANDREW
Lesson over I guess.

HOPE
(to Andrew)
Ok Andrew..

Hope and Joy sit on the floor bean bags.

HOPE
We all want to know, once
and for all- do you think
Paul McCartney really died?

ANDREW
That's for you all to decide.

JOY
No, Andrew! Just tell us!

ERIC

Yeah man, we wanna know. You really believe all that jazz? Or were you just puttin' us on all this time?

ANDREW

I'm just pointin' stuff out. You can believe it or not believe, man.

JOY

I believe it!

HOPE

Andrew, we really want to know your honest opinion.

Andrew thinks for a moment. Finally.

ANDREW

Did it really happen? My honest answer is... maybe.

ERIC

Ok, tell us why, MAYBE!

Andrew gathers his thoughts again.

SHOT: BEATLES c. 1969

ANDREW (V.O)

I think there's a reason the Beatles split up in 1970.

SHOT: BEATLES IN "LET IT BE" SESSIONS

ANDREW (V.O)

I think it was more than just Yoko. I think it was more than just "tensions" in the band.

SHOT: BEATLES HOLDING GOLD RECORDS

ANDREW (V.O)

You don't just dis-band while you're still the top group in the world.

SHOT: SOLO PAUL

ANDREW (V.O)

You can do all your solo stuff
if you want- but there's no reason
the group can't still come together
to record every now and then.

SHOT: SOLO JOHN

ANDREW (V.O)

Unless there's a deeper reason
they dis-banded. Namely, they
can't keep up the "Paul" charade
any longer.

SHOT: SOLO GEORGE AND SOLO RINGO

ANDREW (V.O)

Or that the other three Beatles
couldn't continue carrying the
"new" Paul anymore. Or they didn't
want to.

SHOT: c. 1970 PAUL McCCARTNEY

ANDREW (V.O)

Maybe it was too much work trying to
pass off *this* Paul McCartney as the
musical genius who wrote "Yesterday"
and "Eleanor Rigby."

SHOT: ANDREW, ERIC, HOPE AND JOY

ERIC

But wait, man- the new Paul did
"Hey Jude" and "Let It Be" and
a lot of good stuff!

ANDREW

But did he write those songs? You
don't think John is more than
capable of writing songs like that?

ERIC

Well.. never thought of that.

ANDREW

And remember—the Beatles are a money machine. If John can't write all their songs, they have the money to pay off the top song writers in the business to come up with "Paul's" songs.

JOY

That's RIGHT!

HOPE

Oh, I don't know..

ANDREW

Let me put it another way.

Andrew gets up, goes over to his record collections. He pulls out a few records, then sits back down.

Andrew holds up three McCartney post-Beatles albums: "McCartney," "Ram" and "Wildlife."

ANDREW

This is what Paul has done since the Beatles broke up.

ANDREW HOLDS UP "MCCARTNEY ALBUM

ANDREW

He released "McCartney" in 1970.

ANDREW HOLDS UP "RAM"

ANDREW

"Ram" in '71.

ANDREW HOLDS UP "WILDLIFE"

ANDREW

And this year he releases "Wildlife" with his new group, Wings.

JOY

He does a record a year.

ANDREW

Some good stuff here and there,
especially on the first two
albums, granted. But do they stack
up against his Beatles work? And
then there's THIS one...

ANDREW HOLDS UP "WILDLIFE" AGAIN

ANDREW

You can't even mention this album
in the same breath as *any* Beatles
album.

Andrew sets the album down

ANDREW

Do you know what Paul's new single
is? Right now? "Mary Had A Little
Lamb." The nursery rhyme!

JOY

I heard that on the radio!
It's kinda good.

ANDREW

Why the drop off in quality?
I think it's because John isn't
around to write his songs anymore.

HOPE

You really *think* so?

ANDREW

I truly think the Beatles broke up
because the "new" Paul got too big
for his britches and he pissed off
the other three Beatles. So they
basically said, "Screw you—let's
see how you do on your own."

Andrew grabs the nearby "Sgt. Pepper" album.

ANDREW

How else do you explain Paul
going from this..

(holds up "Sgt. Pepper")

..to this?

(holds up "Wildlife")

ERIC

(to everyone)

Oh, and get THIS—you know that
song Paul did last year? Big hit?
"Uncle Albert"?

JOY

How did that go?

HOPE

(to Joy)

You know it.

(sings)

"Hands across the water
Water, water.."

JOY

Oh yeah! That's a COOL song!

ERIC

There's a clue on that song, I
think! He goes..

(sings)

We're so sorry
Uncle Albert
We're so sorry if we
caused you any pain

(talks again)

It's like he's saying he's sorry to
all the Beatle fans for all the pain
the Beatles caused with the cover up!

Andrew waves a dismissive hand.

ANDREW

Pop fluff. That's all that song is.

JOY

But it's really catchy!

ERIC

So Andrew, the truth. Do you really think Paul died in 1966?

ANDREW

Y'know, I might still dismiss it all as just bunk.. except for one final coup-de-grace clue. One I haven't told you all about yet..

Eric, Hope and Joy lean forward eagerly.

ERIC

What? What?!

Andrew gets up, goes to his record collection again, pulls out an album wrapped in plastic. Andrew sits back down, but keeps the album face down on his lap.

ANDREW

One thing I do know about the "new" Paul-- he loves animals. He doesn't eat meat. He actually raises animals on his farm. He doesn't kill them, he lets them roam free. Pretty cool, right?

JOY

Yeah. That's so sweet!

With his free hand, Andrew picks up the "RAM" album.

CLOSE SHOT: COVER OF "RAM" SHOWING PAUL SHEARING SHEEP

ANDREW (V.O)

Case in point. Look at this cover.

Eric, Hope and Joy answer in the affirmative. Andrew sets down "RAM" album.

ANDREW (V.O)

That's why I can't believe the "new" Paul would ever agree to this.

ANDREW HOLDS UP THE ALBUM ON HIS LAP

CLOSE SHOT: BEATLES 1966 "BUTCHER COVER" 'YESTERDAY AND TODAY' ALBUM

Hope and Joy squeal with revulsion.

ERIC

Oh, WOW!

ANDREW (V.O)

The Beatles' "Butcher Cover" album.
Actually the 'Yesterday And Today' lp
that came out in 1966.

JOY

That is so *gross!*

ANDREW

This album was in stores just a
few days, but retailers were so
upset by the cover, the album was
recalled..

SHOT: NEW COVER OF "YESTERDAY AND TODAY" ALBUM

ANDREW (V.O)

They quickly slapped on a new cover.
So the "butcher" covers that survive
today are rare. And I have one.

HOPE

LOOK at it! Headless baby dolls!
And all that raw meat!

JOY

Is that blood?!

ERIC

That is the best album cover
of all time!

ANDREW

Which is why I say again: THIS
Paul..

(points to "BUTCHER" ALBUM COVER)
..is not..

(points to "RAM" cover)
..THIS Paul.

HOPE

So you're saying..

ANDREW

Something happened. I'm not
100 percent sure what- but
something happened with Paul.

ERIC

Wow.

ANDREW

And besides..

Andrew covers his mouth as if to cough. Then, he "coughs"
some words under his breath.

ANDREW

..My dad was in on it.
(coughs again)

Eric, Hope and Joy all react.

HOPE

What?!

ERIC

WHAT?!

JOY

What did he say?!

Andrew's face breaks out into a smile.

ANDREW

Nothing. I said nothing!

ERIC

No, you said your dad was..!

ANDREW

I'm JOSHING you!

HOPE

But you DO believe Paul died.

Andrew laughs, shakes his head.

ANDREW

Yeah. Yeah, I do. Now I'm on
the record. Ok?

Andrew gets up, puts his "Butcher" cover Beatles album back
in the collection. Then, he casually turns to Eric.

ANDREW

(to ERIC)

Hey man, you mind takin'..uh..
(points to JOY)

JOY

Joy! Gee, THANKS!

ANDREW

Yeah, take Joy home.

ERIC

Huh? I thought you said you
were gonna drive us home.

ANDREW

Hope's going to hang out here. I'm
gonna teach her some chords.

HOPE

(blushing)

Andrew's going to teach me how to
play "Hey Jude."

ERIC

Aw, c'mon, man, it's late!

ANDREW

Man, it's just like.. five blocks you
have to walk.

ERIC

More than THAT!

JOY

(to ERIC)

It's ok. They just want to get
rid of us.

Andrew heaves an exasperated sigh.

ANDREW
Cool, man. I'll take everybody
home. Load up.

Andrew and Joy bound to their feet. Eric casts an angry, suspicious glance at Andrew.

Andrew leans over and whispers quickly in Hope's ear.

ANDREW
We'll come back here.

INT. ANDREW'S CAR (MOVING) - NIGHT

Andrew drives with Hope in the passenger seat. Eric and Joy sit in the back.

ERIC
(to Andrew)
Hey Andrew, how come Vida Blue
sucks so bad this year?

ANDREW
I don't know, man. I don't follow
baseball much.

ERIC
I don't know what's wrong with Vida..

Andrew glances back, annoyed by the headlights of a car suddenly following close behind them.

ANDREW
Asshole.

ERIC
Me?!

ANDREW
The asshole behind us.

HOPE
Andrew! My little sister!

ERIC

Yeah, watch that language, young man! We have little kids back here.

Andrew grows more annoyed with the car behind them. He casually reaches out the window and gives the finger.

JOY

Why is that car following us so close?

ERIC

I'll teach'em a lesson!

Eric turns around and makes animated sweeping gestures with both hands.

ERIC

Begone toad varmit, lest I..!

Suddenly, siren lights appear in the rear window.

ANDREW

(under his breath)

Shit! MP's!

JOY

MP's?

ERIC

(to Joy)

Fuzz.

JOY

I know what MP's are!

HOPE

Oh no.. no!

Andrew pulls over. Soon, a shadowy figure storms out of the MP car pulled up behind them.

An angry-looking young sailor in MP uniform appears at Andrew's window.

MP

License and registration.

ANDREW
It's my dad's car, man.

MP
License and registration!

The MP shines his flashlight on Eric and Joy.

MP
You punks probably thought you were smart, giving me the finger, huh?

JOY
Officer that's not true! I can assure you that no obscene gestures were made!

ANDREW
(to MP)
Why don't you lay off, man!

MP
(to Andrew)
Why don't you get out of the car.

Andrew gets out and is led to the rear of the car. Andrew places both hands on the top of the car. Suddenly, Andrew is being handcuffed. There is shouting, cursing.

HOPE
He's handcuffing Andrew!

ERIC
Aw, this is heavy, man.

JOY
Hope, I'm scared! I am so scared!

Soon, after more words are exchanged, Andrew is unhandcuffed. Andrew returns to the car. The MP returns to his car, says some words into his walkie-talkie.

Andrew climbs into the car.

ANDREW
We gotta follow this dick to the MP station.

JOY
Are we under arrest?!

HOPE
Andrew, call your father!

ANDREW
Oh, he'll be called.

Andrew starts up the car.

INT. MP STATION

Andrew, Eric, Hope and Joy are all seated on a bench in the old brick Naval MP building. The arresting MP is at a desk, a ways away, making a telephone call.

HOPE
My dad is going to kill us.

ANDREW
Stay cool. We didn't do anything.
These guys just like to hassle
long-hairs.

Joy weeps inconsolably.

ERIC
Man, I don't want to spend the
night in the brig.

Finally, the MP sets down the phone, comes over to the kids. The MP's manner is now much-subdued.

MP
(to Andrew)
I talked to your father. He's on
his way.

The MP heaves a heavy sigh, sits on the table facing the kids. His tone takes on a fatherly tone now.

MP

Your car looked like it was weaving.
And from the way you guys were behaving,
I thought you guys were drunk. And
that's when I have to get involved.

Andrew lowers his head, shakes his head as if to scoff.

HOPE

We appreciate that, officer. We
really, truly do!

MP

I've seen too many kids like you
get messed up bad- killed in car
wrecks. All from drinking.
(shakes his head)
It's not something you want to see.

JOY

You are so right, officer!

ERIC

Yeah man, that's heavy stuff.

MP

Anyway, if I came down a little
hard on you guys, it's because
..you know.. I've seen some really
bad things happen out there.

Eric extends his hand to the officer.

ERIC

You're doin' your job, man. Doin'
your job.

They shake hands. Andrew looks in disbelief at Eric.

INT. MP STATION - A LITTLE LATER

Andrew, Hope, Joy and Eric are still seated at the bench.
Suddenly, REAR ADMIRAL HOLLY appears at the front door of
the station.

REAR ADMIRAL HOLLY is a tall, regal-looking officer. Here,
his eyes look tired, his expression weary. He and the MP

speak softly for a few moments, then, REAR ADMIRAL HOLLY approaches the kids.

Hope, Joy and Eric seem in awe of Andrew's father.

REAR ADMIRAL HOLLY
(to Hope, Joy and Eric)
Where do you all live?

HOPE
The SP-34 officer's housing, sir.

REAR ADMIRAL HOLLY
I'll take you home.

JOY
Thank you so much, sir!

EXT. MP STATION - NIGHT

REAR ADMIRAL HOLLY gallantly opens his car door—Eric, Hope and Joy dutifully hop in. Andrew hangs back.

REAR ADMIRAL HOLLY
(to Andrew)
Get in.

ANDREW
No thanks. I'll walk.

REAR ADMIRAL HOLLY
Andrew, get in.

Andrew flips his father the finger. R.A Holly slams the car door shut, storms over to confront his son.

INT. R.A HOLLY'S CAR (NOT MOVING)

Eric, Holly and Joy sit in the car, not moving. They are in wide-eyed shock, disbelief at the scene taking place outside the car.

HOPE
Oh my God..

JOY
This is not happening.

They watch as R.A Holly and Andrew yell, curse at each other. Finally, they are grappling.

Hope gasps in horror.

ERIC
I think I better go out there.

HOPE
STAY INSIDE, ERIC!

Eric stays put.

SHOT: TUSSLE OUTSIDE CAR

At last, R.A Holly has his son in a choke hold. Andrew struggles to break free. R.A Holly clamps his hold on even harder, finally subduing his son.

Finally, R.A Holly lets Andrew free. Andrew tears off, running into the night—but not before first wheeling around and to curse and flip off his father again.

R.A Holly returns to the car, where Eric, Hope and Joy await—mortified. R.A Holly climbs in. Breathing heavily but not saying a word, he starts up the engine.

EXT. SP-34 TOWNHOUSES - NIGHT

Commander Mitchell is waiting on the front porch when R.A Holly pulls up. The girls hop out of the car.

COMMANDER MITCHELL
(to REAR ADMIRAL HOLLY)
I am so sorry for your trouble, sir.

REAR ADMIRAL HOLLY
I'm sorry too. Good night.

COMMANDER MITCHELL
Good night, Admiral sir.

As R.A Holly drives away, Commander Mitchell, seething with anger, turns to his girls.

COMMANDER MITCHELL
Up to bed, and not one word.

EXT. GRASS FIELD COMMON ACROSS FROM TOWNHOUSES - DAY

Eric, Hope and Joy sit underneath the shade of a tree, cross-legged, in a circle.

ERIC

So you guys are grounded, huh?

HOPE

Yes, Eric! Happy?!

ERIC

My parents didn't get that heavy on me. Heck, we didn't do nothin'!

JOY

Well good for YOU, Eric.

HOPE

Listen guys, besides all that trouble the other night, what about what Andrew said about his father?

ERIC

What? All the F-words?

HOPE

NO!

ERIC

Well, what?

HOPE

I don't know about you guys, but when Andrew said his dad was "in on it", that freaked me out.

ERIC

He tried to play it off, but man, you just don't say stuff like that. That's heavy!

JOY

He was pulling our legs.

ERIC

(to JOY)

That's what he wants you to think!
I think he meant it!

HOPE

Kind of like a Freudian slip
sort of thing.

ERIC

Exactly! A Freudian slip!

(turn to Joy)

Hey Joy, your Freudian slip
is showing.

Hope slaps Eric hard on the back of the head.

ERIC

HEY, man!

HOPE

I still can't get over what Andrew
said about that "Sun King" song.

Eric's jaw suddenly drops. He smacks his forehead.

ERIC

Why didn't I think of this
before?!

JOY

What?!

ERIC

Remember yesterday when I brought
up "Uncle Albert"— how Andrew just
blew it off, said it was nothing?

JOY

Yeah.

ERIC

Now I know why he didn't want
to talk about that song!

HOPE

Yes. And?

ERIC
Because the song goes like this!
(sings)
"Admiral Halsey notified me.."

Eric stops, looks at Hope and Joy for a reaction.

HOPE
So?!

ERIC
Admiral Halsey! What does that
sound like? ADMIRAL HOLLY!

Now Joy's eyes light up. She gasps.

ERIC
Andrew's dad is Rear Admiral
Holly! He IS in on it!

Eric stares wide-eyed in shocked recognition. Hope and Joy
are stunned into silence.

EXT. ANDREW'S APARTMENT - DAY

A man's fist pounds on the front door of Andrew's
apartment. Soon, Andrew answers the door. Andrew peers
out, looks puzzled.

Two men, both wearing a full suit and tie stand on Andrew's
porch.

ANDREW
Uh.. Yeah?

MAN IN SUIT 1
Andrew Holly?

ANDREW
Yeah? Is there a problem?

MAN IN SUIT 1
No problem. Mind if we talk to
you for a minute?

INT. MITCHELL FAMILY LIVING ROOM - NIGHT

Joy, along with her parents, sit in the living room watching ALL IN THE FAMILY. The doorbell rings.

Mr. Mitchell groans.

COMMANDER MITCHELL

Kids again?

Mrs. Mitchell gets up to answer the front door.

INT. HOPE AND JOY'S BEDROOM

Hope sits on the bed working on her homework. Mrs. Mitchell enters the room

MRS MITCHELL

(heavy sigh)

Eric is on the front porch. He wants to talk to you.

Hope also heaves a heavy sigh. She sets aside her books, hops up off the bed.

HOPE

All right.

MRS MITCHELL

Tell him you can't come out.

MITCHELL FRONT PORCH

Hope and Joy emerge from their house out onto the tiny lighted cement front porch.

Eric is grinning ear to ear. He holds up the "Magical Mystery Tour" album.

HOPE

Ok Eric, what is it?

JOY

Don't tell me. You found more clues.

ERIC

I held this album up to a mirror.
There ARE numbers on here— a
phone number! I decoded it!

HOPE

And you want to call the number.

ERIC

Yeah! I'm gonna call it tonight!

HOPE

Eric, don't. That's stupid.

JOY

It's probably expensive too.

ERIC

I just wanna see who answers.

HOPE

Well tell us tomorrow what
happens.

ERIC

I'll call you later and tell you
what I found out!

HOPE

Well not after 10. My parents will
be mad if you call after 10.

Eric bounds down off the porch.

ERIC

Later, alligators!

Eric runs off into the night. Hope and Joy roll their eyes,
return inside.

MITCHELL FAMILY KITCHEN - A LITTLE LATER THAT NIGHT

Hope sits at the kitchen table eating cereal and reading a
TIGER BEAT magazine. The phone rings. Joy bounds into the
kitchen.

JOY
I'll bet that's Eric.

Hope answers the phone.

HOPE
(almost smirking)
Hello.

A woman's voice comes on the other line. The woman sounds distraught. Her voice is shaky.

WOMAN'S VOICE
Is this.. Hope?

A look of concern crosses Hope's face.

HOPE
Yes.

The woman's voice now quivers with emotion.

WOMAN'S VOICE
This is Eric's mother. Why did you let him call that number?

HOPE
I... what's happened?

WOMAN'S VOICE
They're outside our door..!

There is a sudden click on the other end. Hope turns pale.

JOY
What?

HOPE
Something's happened. I.. don't know!

Joy clasps her hands to her mouth. Hope grabs Joy's hand. They are both on the verge of tears.

HOPE
(whisper)
We have to go see.

Joy frantically shakes her head "no".

HOPE
(frantic whisper)
We *have* to!

JOY
I'm not going outside without
Mom and Dad!

EXT. SP-34 TOWNHOUSES - NIGHT

Mr. And Mrs. Mitchell, Hope and Joy start down the walk towards the far end of the townhouses, where the Cunninghams live.

Mr. Mitchell look particularly annoyed. Hope and Joy press close to their parents, each other. The fear is clear in their faces. Joy whimpers, tears streaming down her face.

COMMANDER MITCHELL
If this is some stupid joke, I am
going to be *really* angry.

HOPE
(distraught)
His mother sounded so.. Oh please
let them be ok!

Soon they reach the Cunningham unit at the end of the complex. The entire unit is dark.

COMMANDER MITCHELL
Nobody's home.

Hope gestures, her fingers shaking.

HOPE
Dad..!

Mr. And Mrs. Mitchell look where she is pointing.

HOPE
(her voice shaking)
Their car is still there!

MRS MITCHELL

Honey, they've probably all gone to bed.

HOPE

After they called me like that, they're just going to bed?!

JOY

Daddy, call the police!

MR MITCHELL

I am NOT calling the police just for them to find out the family's gone out for the evening!

HOPE

(nearly beside herself)

But they haven't gone anywhere, Daddy! Mrs. Cunningham sounded really scared!

Mrs. Mitchell grabs Hope by the arms.

MRS MITCHELL

Hope, look at me! They're all right! Eric is playing some kind of stupid cruel joke on you. You know he is!

HOPE

I don't know!

Joy plunges into her mother's arms, also seeking reassurance. Mr. Mitchell leans in, lowers voice.

COMMANDER MITCHELL

This is what we're going to do. We are going home. You all are going to bed. I will stay up and keep the window open. If I hear anything strange or SEE anything out of the ordinary, I will the call the police.

He tilts Joy's face up to his.

COMMANDER MITCHELL
Do we have an understanding?

Joy nods "yes."

COMMANDER MITCHELL
(To HOPE)
Do we have an understanding?

HOPE
Yes, Daddy.

They turn and start back to their quarters.

MRS MITCHELL
They're all right, Honey, I
assure you.

INT. HOPE AND JOY'S BEDROOM - LATER THAT NIGHT

Hope and Joy lie in their beds. The room is completely dark. Joy climbs out of bed, climbs over Hope.

JOY
Hope?

HOPE
(groggy)
Huh?

JOY
I'm going to turn the hall light
on, ok?

HOPE
You'll wake up Mom and Dad.

JOY
I still want it on.

Hope turns over.

HOPE
Go ahead.

Joy reaches outside the open doorway, turns on the hall light. She returns to her bed.

HOPE AND JOY'S ROOM - LATER

Hope is startled awake. She looks over at her stereo. Somehow, the record player is spinning the "Magical Mystery Tour" album: "I Am The Walrus" fills the darkened room.

Hope quickly gets up, turns off the record player. Then, something outside the window catches her attention. She goes over to the window to peer out.

UPSTAIRS WINDOW P.O.V

Hope looks out upon the darkened tree-lined grass commons across the road. "I Am The Walrus" plays softly in the background.

Suddenly, a line of shadowy figures come dancing into view. They are costumed figures: a rabbit, a rhinoceros, a walrus— just like the costumes worn by the Beatles on "Magical Mystery Tour".

The line of animal costumed-figures dance into view, single file, emerging from behind the trees that line the road. They sway slowly, rhythmically.

SHOT: HOPE GASPS IN HORROR

HALLWAY STAIRS

Hope hurries down the hallway stairs.

DARKENED LIVING ROOM

Hope dashes to the front door, quickly turns all the locks. As she does so, a Rabbit figure suddenly appears on the front porch, looking in through the window.

Hope screams. She turns and runs back towards the staircase. She dashes up the lighted stairwell.

TOP OF THE STAIRS

Reaching the top of the lighted stairwell, Hope comes to a sudden stop. A line of costumed animals come dancing out of one of the upstairs bedrooms.

The lead costumed animal—a walrus-- dances cheerfully towards Hope, waving a butcher knife. Hope screams.

HOPE AND JOY'S DARKENED BEDROOM

Hope jolts upright in her bed, letting out a scream, waking up Joy. Joy likewise freaks out.

Hope catches herself, realizing it was a dream. Mr. and Mrs. Mitchell come dashing into the bedroom, flicking on the light.

HOPE

(crying)

I'm ok! I'm ok! It was a bad dream. I'm
so sorry! Mom.. Daddy..!

Hope bursts into tears.

INT. HOPE AND JOY'S ROOM - EARLY MORNING

Mrs. Mitchell pushes open the door to the bedroom, flicks on the light.

MRS MITCHELL

Girls, get up for school.

Hope and Joy groggily raise themselves from their slumber. Mrs. Mitchell starts to leave, but stops, turns.

MRS MITCHELL

The Cunninghams are fine. I saw
Mr. Cunningham join your father's
carpool this morning.

Mrs. Mitchell departs, heads down the stairs. Hope and Joy exchange looks.

EXT. SP-34 TOWNHOUSES SCHOOL BUS STOP - MORNING

The dozen or so junior high and high school students who live in the SP-34 townhouses, gather at the edge of the grass commons, the appointed school bus stop.

Brenda is already at the stop. Hope and Joy come walking up to the bus stop, hugging their school books to their chests.

BRENDA

Hi Hope! Hi Joy!

The girls greet each other.

Everyone is familiar with each other, except for a couple of older high school boys— probably seniors— who stand towards the back of the crowd, smoking.

Joy's jaw drops. She motions towards the townhouses. Hope turns to look.

Eric comes bounding cheerily up to the bus stop.

ERIC

Man, I thought I missed it!

HOPE

(icily)

What are you doing here?

ERIC

What am I doing here? I'm going to school!

HOPE

How is your Mom?

ERIC

Mom? She's fine.

Hope seethes.

HOPE

Did your Mom call us last night?
Yes or no?!

ERIC
Can you make it a multiple choice?

Hope grabs Eric's arm.

HOPE
Did your Mom call our house
last night?!

ERIC
(pauses a moment)
Probably not.

HOPE
I KNEW it!

Hope starts chasing Eric around the grass, pummeling his back and shoulders with his fist. The other kids laugh. Except for Joy.

ERIC
Hey! C'mon, man! Mellow out!

HOPE
You JERK!

With one more slug to the arm, Eric finally bolts away. He tries to stifle his laughter.

ERIC
Ok! Ok! I give up! Uncle!

INT. SCHOOL BUS (MOVING)

Hope sits on the bus, staring angrily out the window. Eric pops up behind her.

ERIC
You still mad at me?

HOPE
I said don't talk to me.

ERIC
C'mon Hope, I'll make it up to
you! Swear.

Hope continues to fume. Finally, she whirls around.

HOPE

What... HAPPENED?!

ERIC

Ok, here's how it all went.

[BEGIN SERIES OF FLASHBACK SCENES]

Shot of Eric showing up on Hope and Joy's front porch the night before with the "Magical Mystery Tour" album.

ERIC (V.O)

You know how last night I came
by and said I was gonna call
those star numbers on the album
cover?

HOPE (V.O)

(angrily)

Yes!

CUT TO:

INT. HOME OF DANNY BROWN - NIGHT

Shot of Eric hanging out at Danny Brown's house—Eric's sleeping bag, overnight stuff are spread out on the floor.

CUT TO:

ERIC (V.O)

Well I was actually spending the
night at Danny's, over in the
Captain's officers housing.

CUT TO:

INT. HOME OF DANNY BROWN - DEN

Eric and Danny hover just behind Danny's 13 year-old sister, JESSICA, who talks on the phone. It is all Eric and Danny can do to keep from bursting out laughing.

ERIC (V.O)

So after I came by your house, I
go back to Danny's, and later we
had his sister call you.

[MOMENTARILY BREAK FROM FLASHBACKS]

CUT BACK TO:

HOPE AND ERIC ON BUS

HOPE

It was Danny's SISTER?!

All heads turn towards Eric and Hope.

ERIC

(to onlookers)

It's ok! Nothing to see here!

When the other kids finally turn their attention back to
what they were doing, Hope and Joy resume their
conversation in lower voices.

HOPE

Eric, where was your family last
night? The house was completely
dark and your parent's car was
still parked out front.

ERIC

Oh wow.. You checked my house?

HOPE

Yes! Our whole FAMILY did!

Eric

(chuckling)

Oh.. wow! NOW I see. Well..

[RETURN TO FLASHBACKS]

INT. SP-34 TOWNHOUSE - NIGHT

Shot of Eric's 12 year-old sister, LORI, looking after two
pre-school children.

ERIC (V.O)
My little sister was at the
Wheelers house- right next door
to you guys- babysitting.

EXT. CUNNINGHAM'S SP-34 TOWNHOUSE - NIGHT

A car pulls up in front of the Cunningham townhouse. Mr.
And Mrs. Cunningham emerge from the townhouse, dressed in
formal evening wear.

The Mitchells climb in the car.

ERIC (V.O)
My folks went out to eat with
Danny's parents. Danny's folks
picked'em up.

[END FLASHBACKS]

CUT BACK TO:

HOPE AND ERIC ON BUS

Hope buries her forehead in her hands, her eyes closed as
if in pain. She shakes her head.

Finally, Hope turns around, faces Eric.

HOPE
And what happened then, when you
dialed that number?

ERIC
Aw, nothin'. It just buzzes.

Hope turns away from Eric. She still seems to fume.

HOPE
And stupid me-- here I thought
your whole family was murdered!

Eric places his hands on Hope's shoulder.

ERIC
All's well that ends well!

Hope wheels around, screams.

HOPE
GET YOUR HANDS OFF ME!

Everyone on the bus turns to look.

INT. ERIC'S HOUSE - BASEMENT DEN - EVENING

Eric listens intently to the "Abbey Road" album.

PAUL'S VOICE
(singing)

Oh Darling
Please believe me
I'll never make it
Alone

ERIC
(listening to song)
Hey, THAT might be something.

EXT. MITCHELL TOWNHOUSE - EVENING

Eric bounds up to the Mitchell front porch, "Abbey Road" album in hand. He rings the doorbell. Joy answers, opens the door.

ERIC
Hey..!

There is raised voices coming from the house. Someone calls out to Joy. Joy turns away from Eric to answer.

JOY
It's Eric, Daddy!

VOICE OF COMMANDER MITCHELL
Tell him I don't want any more of
that long-haired hippie drug music
in this house!

JOY
Daddy! Shhhhhhh!

HOPE'S VOICE
(distraught)
He's not a bum, Daddy!

VOICE OF MRS MITCHELL
(says something unintelligible)

VOICE OF COMMANDER MITCHELL
I don't care if his father *is* a
Rear Admiral— you're not going
to see him anymore!

Joy quickly turns to Eric, looking humiliated.

JOY
(whispering frantically)
You better go. You came at a real
bad time!

ERIC
Wow, man, ok! I'll split.

Eric beats a hasty retreat.

INT. McDONALDS - DAY

Eric munches on fries inside a c. 1972 McDonalds. Soon,
Danny comes to the table with a Big Mac, fries and shake.

ERIC
(singing)
You deserve a break
Today
So GET UP
And get away..

Danny sits down.

DANNY
Yeah, yeah.

ERIC
(singing)
To McDonalds!
(talks)
Man, it's like a betrayal.

Between bites of his Big Mac.

DANNY

What is?

ERIC

Andrew. Putting the moves on Hope. He knows I dig her.

DANNY

Yeah? What does he care? All's fair in love and war, man.

ERIC

It's not cool.

DANNY

Well he's got her and you don't.
(laughs)

ERIC

I gotta go talk to him.

DANNY

(laughs)

What?!

ERIC

Yeah. Man to man.

DANNY

He'll just kick your ass. Man to man.

Eric fumes.

ERIC

I gotta do it anyway. Hope is too good to just let her go.

EXT. ANDREW'S APARTMENT - DAY

Eric, guitar in hand, knocks on Andrew's apartment door. Tal answers the door.

TAL

Oh. Hey, Eric.

ERIC

Andrew in?

Tal grimaces.

TAL

Andrew is gone.

ERIC

Gone?

TAL

He moved away- split for
California.

ERIC

What?! What do you mean?!

TAL

Just that- he's gone to California.

ERIC

But why?!

Tal shakes his head.

TAL

Couldn't really tell ya. Two weeks ago
he just packed his stuff and said he had
to go out to California.

ERIC

Will he be back?

Tal laughs.

TAL

Who knows.

Eric stands there, staring off into space, stunned.

TAL

Sorry, man.

Tal slowly closes the door on Eric.

EXT. COMMONS GREEN ACROSS FROM TOWNHOUSES - DAY

Eric, Hope and Joy converse together beneath one of the large trees that line the commons.

HOPE

I never even gave him back his
Magical Mystery Tour album.

ERIC

I don't know man.. now I'M getting
freaked out.

JOY

Guys, what if Andrew's dead?

HOPE

Don't SAY that!

A light seems to go on in Eric's eyes.

ERIC

(to Hope)

You still have the album!

HOPE

Yeah.

ERIC

Can you take a picture of the
album cover? Today? Maybe your
cover is different than mine!
It's an older pressing!

HOPE

Maybe. Why?

ERIC

Man, I STILL think you're supposed to
hear something when you dial that
number! Maybe I didn't get the numbers
right when I read them off my cover.

HOPE

So.. why do you need a picture?

ERIC

My friend, Alan, has a key to the photo lab at school! Maybe the numbers only show up in a reverse image!

Hope and Joy exchange looks.

HOPE

Eric, that is so stupid.

INT. SCHOOL PHOTO LAB ROOM

Eric and Hope huddle together in the infra-red lit dark room. Eric pulls the photo out with the tongs.

HOPE

Look how clear it came out!

ERIC

Ok. This is good. This is so good!

Eric holds the image up to the red light.

ERIC

Ok, can you see numbers?

Hope gasps.

HOPE

Yes!

ERIC

Read the numbers!

Hope reads the phone number—the first digit is a "9".

ERIC

That's what I had before! But I didn't have a "9" in front!

HOPE

Yeah! There's a big "9" then a bunch of small numbers!

ERIC
Oh, FAR OUT! Let's call!

HOPE
What? How?

ERIC
There's a phone right over there!

HOPE
Eric, we can't do that!

ERIC
I'll tell Alan we had an emergency.

HOPE
I'M not going to do it!

Eric sets the picture down, heads over to the phone on the small desk in the corner of the room. Eric dials. There is a Close Shot of his finger dialing, "9".

After dialing all the numbers, he waits, listens.

There is white noise at first, then, a voice that sounds suspiciously like Paul.

VOICE ON PHONE
And he's the walrus
But now he sleeps
And he's the walrus
But now he sleeps

Then, more white air, then a click. A look of horror comes across Eric's face.

HOPE
(whispering)
What did it say?!

For a few moments, Eric doesn't answer. Then, as if in a trance:

ERIC
It said, "Andy's the walrus. But now he sleeps."

Hope stifles a scream. Eric stares into space, frozen.

ERIC

They know we called.

Final shot from ceiling P.O.V, looking down on the scene.
The screen suddenly goes black.

After about 10 seconds of silence, the Beatles' "Hello
Goodbye" plays:

PAUL

(singing)

Hello Hello
I don't know whay you say goodbye
I say hello..

FADE TO:

QUOTES OVER:

BLACK SCREEN

"Paul McCartney couldn't die without the world knowing it..
It's impossible— he can't go on holiday without the world
knowing it." (John Lennon)

FADE TO:

"A DJ put all those signs together: Paul with no shoes..and
the Volkswagen Beetle. Then there was *Magical Mystery
Tour*, where we had three red roses and he had a black one.
It was all madness, but if you looked at it all you could
come to that conclusion. There was no way to *prove* he was
alive." (Ringo Starr)

FADE TO:

"In the end I said, 'Well, we'd better play it for all it's
worth. It's publicity, isn't it?'... as Mark Twain said,
'Rumors of my death are greatly exaggerated.' There's
nothing more I can do.'" (Paul McCartney)

FADE TO:

CODA OVER:

BLACK SCREEN

In 1973, Paul McCartney and Wings released the acclaimed album, *Band On The Run*, which won a Grammy; the album is considered a classic today.

Paul McCartney continues to record best-selling albums. Since 1976, his concert tours consistently sell out stadiums and arenas around the world.

FADE OUT