

back to one

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1 BLANK SCREEN 1

MUSIC: A steel guitar version of "Time Is On My Side"

WHITE TEXT BUILDS ON SCREEN

"Everyone has a vision for their future. Then life happens"

FADE OUT:

2 INT. HOTEL SUITE - HOLLYWOOD -- MORNING 2

HIGH GLOSS FILM EFFECT

Suite is cluttered from one hell of a party. Cocaine stained mirror, cigarette butts, liquor bottles and clothing are tossed about.

JIM HARRIS, (40's) International film star is perched at the edge of the bed rubbing his hands through his salt and peppered hair.

Naked behind him stirs the most BEAUTIFUL BLONDE (20's) you can imagine.

Sunlight cuts through the drawn curtains.

His cell phone RINGS. He answers slowly.

JIM HARRIS

I need five.

The Beautiful Blonde reaches for him but he pops away just before contact

Jim quickly pieces an outfit together from the cluttered floor.

Beautiful Blonde moves in for a kiss.

BEAUTIFUL BLONDE

Can't believe I met you.

Jim dodges her advance and quick steps toward the door without a word.

The door CLICKS behind him, but not before he snatches up a bottle of champagne from the ice bucket.

3 INT. HOTEL LOBBY - HOLLYWOOD -- CONTINUOUS

3

Jim exits the elevator and is joined by ELLIOTT (mid 20s), personal assistant and miracle worker.

JIM HARRIS

How behind are we?

Jim swigs from the bottle.

ELLIOTT

Not so behind that you can't put on your shoes. Tylenol?

Elliott offers up two pills that Jim quickly washes down.

Jim slips on his loafers and they are off.

ELLIOTT (CONT'D)

Joanna's in the car and she's gonna tear both of our dicks off if you show up looking like this.

JIM HARRIS

Shit. Forgot my watch.

ELLIOTT

Where did you go? We weren't even halfway through the junket and you casper.

JIM HARRIS

I love that watch.

ELLIOTT

Fuck the watch. Joanna's been doing damage control with the studio all morning.

Elliott snatches the champagne from Jim and puts it on a passing bell cart.

ELLIOTT (CONT'D)

As a friend, I'm telling you, you've got to get it together.

4 EXT. HOTEL DRIVEWAY - HOLLYWOOD -- CONTINUOUS

4

Paparazzi pounce on them exiting the hotel. Camera flashes POP wildly.

(CONTINUED)

4 CONTINUED:

4

JIM HARRIS

What makes you think we're friends.

BLACK LIMO pulls up and they hop in.

5 INT. LIMO - DRIVING -- CONTINUOUS

5

Jim sits across from his manager, JOANNA (40's).

JOANNA

I suppose you're quite proud of your little stunt.

JIM HARRIS

Good morning to you too. You look radiant as ever.

(to Elliott)

What's the schedule?

ELLIOTT

Denzel's people called--

JOANNA

--Shut up Elliott.

Joanna tosses her phone to Jim.

ANGLE ON: phone screen shows risque photo of Jim and the Beautiful Blonde.

JOANNA (CONT'D)

You seem fixated on destroying your career.

Jim cycles through the photos. They get worse.

JIM HARRIS

(smirking at her)

You think these are good? You should see my shots.

JOANNA

(knocking on the divider glass)

Lawrence. Stop the car.

The limo pulls to a quick stop and Joanna dramatically throws open the door.

(CONTINUED)

JOANNA (CONT'D)

I will gladly get out of this car and watch you fuck your career in the ass. However, I won't go down with you.

JIM HARRIS

Joanna, relax. No one is getting fucked in the ass. Except maybe Elliott.

(beat)

Come on. Can we get back to business? Elliott, please fill me in on the essentials for the day.

Joanna signals for Elliott to pause and she gives Jim a very serious look.

JOANNA

Listen up, and listen good. The studio says last strike.

Jim tosses her a snarky look.

JOANNA (CONT'D)

One more mess and you're gone. All of it.

Jim stares out his window. Joanna battles to keep his attention.

JOANNA (CONT'D)

Hello. You know as well as I that if they pull your deal you're fucked.

She shuts the limo door and signals Elliott to continue his morning briefing.

ELLIOTT

Denzel's people called and they are waiting on you to sign on. Production called, they need to switch the nightclub scene with the shower scene.

Jim checks his coat pocket, finding his watch.

ELLIOTT (CONT'D)

Soon as you arrive we have a sit down with Access Hollywood--

(CONTINUED)

5 CONTINUED: (2)

5

JOANNA

--I don't know how you pull it together? Look at you.

ELLIOTT

Here's your talking points.

Jim puts the watch on his wrist and inspects the face.

TRANSITION TO 1990'S:

6 INT. PUBLIC LIBRARY - NEW BEDFORD, MA -- AFTERNOON

6

VÉRITÉ FILM EFFECT

Close up on the watch face, 3:45.

JIMMY HARRIS (20's), fresh faced younger version of the man we just met, taps his watch.

He's sitting atop a reading table scattered with PERFORMING ARTS books. His hand holds a collection of SHAKESPEAREAN HISTORIES.

He pops from the table and leans around the corner checking a large wall clock, 4:10.

JIMMY

SHIT!

An OLD WOMAN (70's) SHUSHES him.

Jimmy grimaces and hurriedly picks up his backpack and runs through the library.

MRS. FULLER (60's) the librarian, hails him down.

MRS. FULLER

JIMMY!

Jimmy turns on his heels.

JIMMY

I'm late!

MRS. FULLER

Which one?

JIMMY

Histories.

(CONTINUED)

6 CONTINUED:

6

MRS. FULLER
Again? Ok, go, go, go.

7 EXT. PUBLIC LIBRARY - NEW BEDFORD, MA - CONTINUOUS

7

Jimmy hustles down the steps of the library.

8 EXT. MAIN STREET - NEW BEDFORD, MA -- CONTINUOUS

8

Hurrying down the street Jimmy passes vacant store fronts and foreclosed buildings.

Arriving we see a large worn neon sign that reads SHAWMUT DINER.

9 INT. DINER - CONTINUOUS

9

It's a classic New England diner. Cash register near the door. Booths line the windows. A chrome trimmed counter lined with red topped stools.

Jimmy BURSTS through the door and hustles to the kitchen.

A crowd of culturally diverse CUSTOMERS pack the joint.

His father, TOM HARRIS (Mid 50's) a gruff overweight man, stares him down.

JIMMY
(out of breath)
I know.

Tom Harris smacks Jimmy upside his head with a rolled up newspaper.

RANDY (30s), the diner's cook, continues to cook in the background and smiles at Jimmy's raconteur response.

TOM HARRIS
This is the third time this week. I can piss from one end of town to the other. Where the hell you been?

JIMMY
My watch died, ok. I said I was sorry.

TOM HARRIS
No, you said, I know. That's all you ever say. I know, I know. You know what you don't know? How to be on time!

(CONTINUED)

9 CONTINUED:

9

JIMMY

Well now I know.

Tom Harris strikes a quiet rage.

TOM HARRIS

(in a hushed, taunting
tone)

That fucking mouth. Always something.

Randy's watching the action.

TOM HARRIS (CONT'D)

(gruffly to Randy)

Keep cooking, these good people are
hungry.Tom Harris exits the kitchen and plops himself with a HUFF
behind the cash register.

Jimmy addresses Randy.

JIMMY

You should see the family reunions.

His co-worker ANNABELLA DACOSTA (20's) tries to hide her
laughter.She is a Portuguese princess from the right side of the tracks
with beautiful olive skin, soft dark hair and the confidence
of a district attorney that's just won a big case.

She makes her way past Jimmy nodding "follow me".

Jimmy turns on a dime and tracks with her.

10 INT. DINER - BACK ROOM -- CONTINUOUS

10

Annabella snaps a quick turn planting a sensual kiss on Jimmy.

ANNABELLA

Don't listen to him.

Jimmy strikes a kiss drunk smile and she quick steps away.

11 INT. DINER -- CONTINUOUS

11

LEONARD (40's) is perched upon his stool at the counter.
Silent burdens weigh his shoulders but not his smile. He
spends much of his time scribbling into a small note pad.

(CONTINUED)

11 CONTINUED:

11

We track Annabella, hands stacked with full plates. She arrives at a booth with three FEMALE COLLEGE SNOBS (20's).

FEMALE COLLEGE SNOB 1

I wanted my fries on a separate plate.

ANNABELLA

I'm sorry. That's the way the kitchen does it.

FEMALE COLLEGE SNOB 2

I don't want it.

ANNABELLA

I'll be back.

She zips off to Jimmy, venting.

ANNABELLA (CONT'D)

This girl is pissed because her fries touched her burger.

JIMMY

Don't she know what kind of place this is?

The girls run out, SCREAMING and LAUGHING.

12 EXT. DINER -- CONTINUOUS

12

The College Girls jump into their convertible RACING off.

13 INT. DINER -- CONTINUOUS

13

They poured ketchup, mustard, sugar, salt and their dinner plates across the table creating a disgusting mess.

ANNABELLA

Classy.

JIMMY

(under his breath)

I hate this place.

Jimmy stomps off to the supply closet.

14 INT. DINER - STORAGE ROOM -- CONTINUOUS

14

Jimmy grabs the mop and bucket accidentally knocking a box of to-go containers off the shelf SPLASHING across the floor.

(CONTINUED)

14 CONTINUED:

14

He cleans the mess finding a number of PAST DUE bills stuffed into one of the containers.

ANGLE ON: Foreclosure Notice

Jimmy opens it. After a quick read he tucks it into his apron.

He hurries to shove the remaining bills back into the box.

15 INT. DINER -- CONTINUOUS

15

Burnout losers CHAD, KEVIN and PAUL (20's) act up in a booth.

ANGLE ON: Annabella hurrying past their booth.

Chad leans over and checks out her ass.

CHAD

Damn princess, can I get some fries with that.

ANNABELLA

(not hearing him)
Excuse me?

CHAD

I was wondering, do you have linguisa?

ANNABELLA

No, sorry.

CHAD

Oh, well you can have mine if you want?

Jimmy with mop and bucket in tow overhears.

JIMMY

What did you say? Have respect or get the hell out--

CHAD

--It was a joke. Jesus Jimmy.
(to Annabella)
I'm sorry sweetheart.

ANNABELLA

Pig.

Annabella hurries off.

(CONTINUED)

15 CONTINUED:

15

Jimmy heads to clean up the mess. Chad grabs a casting trade rag out of Jimmy's back pocket.

He unfolds the paper finding a few circled classifieds.

Chad hops out of the booth.

CHAD

Hold on, hold on everybody check this shit out. Jimmy boy is looking for some new employment.

(beat)

"Wanted, leading man, 20's, Brando meets Newman. Must be comfortable with male specific narrative". Dude, you gonna "do" some dude?

(stoking crowd)

Oh my god, this ones the best.

"Medieval dinner theater seeks knights in shining armor. Period accents and dress encouraged. All knights welcome". What's up with this? What are you looking at this shit for?

JIMMY

You're funny, I know. But I gotta get out there and pursue my career?

CHAD

What career? Takin' it in the rear?

Crowd busts out LAUGHING.

JIMMY

No. My career as an actor, a filmmaker--

CHAD

--Your career as an actor and filmmaker? What kind of films are you gonna make? "Rebel Without a Sauce".

(to the crowd)

Dude thinks he's James Dean when he's really Jimmy Dean.

(to Jimmy)

Keep cooking kid cuz hitting it big in the movies is like hitting the fucking Mega-Bucks.

Jimmy snaps the paper from Chad's hands.

(CONTINUED)

15 CONTINUED: (2)

15

JIMMY

You don't get it.

TOM HARRIS

--My money's with you Chad, he ain't gonna do nothing, never has, never will.

The whole diner stares at Jimmy, waiting for his next verbal volley, but it's slow to come.

TOM HARRIS (CONT'D)

Told ya. He's all bark, no bite.

(to Jimmy)

You're gonna be working here the rest of your life. Just like your old man.

The diner snaps back to their meals.

Jimmy approaches.

JIMMY

I'm not like you.

TOM HARRIS

We'll see show boy, we'll see.

Jimmy quick steps away.

Leonard makes his way over to Tom, who shoots Leonard a stern glare.

LEONARD

(Quietly)

You know at some point he's going to grow out of--

TOM HARRIS

--Just shut it, you hear me.

Leonard nods and we track him out the door.

16 EXT. DINER -- CONTINUOUS

16

Leonard pauses.

Angle On: His remorseful eyes.

He steps out of frame.

TRANSITION TO 1970'S:

17 EXT. NEW YORK CITY - TIMES SQUARE - STREET -- DAY

17

NOSTALGIC FILM EFFECT

Beautiful sunny day in Times Square. Bustling energy of NYC drips off the screen.

Bouncing along the crowded sidewalk is YOUNG LEONARD (20's) and EVELYN LANCASTER (20's) Broadway Star in the making.

YOUNG LEONARD

The tour's a month, come on you'll love it--

EVELYN

--I don't know, Bobby doesn't want me leaving town.

YOUNG LEONARD

He hasn't gotten you off the back line in six months, what's going to change over the summer? Why do you think they invented summer stock?

EVELYN

I'm on tonight, that isn't so bad. Let me think about it.

YOUNG LEONARD

No problem, but you never know, this could change your whole life.

She tosses him a smirk.

They arrive at the stage door where her agent BOBBY FITZGERALD (40's) who defines the essence of "Broadway Agent" paces, visibly upset.

EVELYN

Hey Bobby.

BOBBY FITZGERALD

Baby doll, I hate to tell you this. Shows done, closing tonight--

EVELYN

--I'm still going on?

BOBBY FITZGERALD

No, they're closing with the star.

(CONTINUED)

17 CONTINUED:

17

EVELYN

Serious?
 (to Leonard)
 Summer stock it is.

YOUNG LEONARD

Great!
 (To Bobby)
 I'll send the contract in the morning.

BOBBY FITZGERALD

Summer stock? You're doing summer
 stock?

YOUNG LEONARD

Relax, it's one of my summer tours.
 Two months tops--

BOBBY FITZGERALD

--Great. Eve, don't.

She smiles and heads into the theater.

BOBBY FITZGERALD (CONT'D)

You gotta be kidding me. Alright
 you got her for a month. One month.

Leonard struts off.

18 INT. BROADWAY THEATER - BACKSTAGE -- LATER

18

Post curtain call hustle & bustle.

PERFORMERS (20's) congratulate each other on a great run.
 Hugs, tears and wrap party CHATTER flows.

Evelyn's cleaned up, make-up packed and her mirror wiped
 clean, it's a wrap.

19 EXT. BROADWAY THEATER -- CONTINUOUS

19

Exiting the stage door Evelyn signs an autograph for AUDIENCE
 MEMBER (60's).

AUDIENCE MEMBER

I loved the show! Who did you play?

EVELYN

I was in the chorus.

AUDIENCE MEMBER

Oh, sorry.

(CONTINUED)

19 CONTINUED:

19

The Audience Member scurries off for a better autograph.

A short way down the block, Young Leonard and gorgeous CHORUS BOY (20's) argue. It's a break up.

The Young Man struts off, quickly joining a group of CHORUS BOYS (20's).

Young Leonard's heartbroken.

Evelyn hurries to Leonard giving him a hug.

LEONARD

Why did I have to fall for him? Of all people. I thought we were going to have an incredible summer.

More CAST MEMBERS (20's) exit the theater, crowding around them. Leonard and Evelyn's eyes remain locked, on their own island, best friends.

A smile strikes Leonard.

20 EXT. BEACH - CAPE COD, MA -- DAY

20

Evelyn and Young Leonard are surrounded by a group of FLIRTATIOUS YOUNG MEN (20's).

EVELYN

You all might not be aware of this but you are in the presence of true genius. No silly, I would not be tooting my own horn even though I do have quite the horn to toot. My friend Leonard here has been touted as the next great American playwright.

Leonard humbly receives the interest and affection of his new friends.

TRANSITION TO 1990'S:

21 INT. DINER -- MOMENTS LATER

21

VÉRITÉ FILM EFFECT

Jimmy is cleaning up the messy booth.

ANNABELLA

You gonna save those fries for later?

Jimmy plays along and pretends to eat them.

(CONTINUED)

21 CONTINUED:

21

She pokes him playfully.

ANNABELLA (CONT'D)

Loser.

She's LAUGHING and doing a silly "shake her ass" walk while approaching a booth. Snapping to attention her face instantly jumps from "fun" to "not fun".

Seated in the booth are her brothers JOHN (30's) and MARIO (30's). They are the salt of the sea, bad asses raised to run the family fishery.

ANNABELLA (CONT'D)

I thought you weren't back for a couple of days.

MARIO DACOSTA

Big storm. Pop had to bring us in early.

JOHN DACOSTA

It looks like you're having fun.

MARIO DACOSTA

Is that part of your job? Playing sassy ass?

ANNABELLA

We're just--

MARIO DACOSTA

--Whatever.

JOHN DACOSTA

We're hungry, what's good?

ANNABELLA

Guys, really?

JOHN DACOSTA

Menus?

ANNABELLA

Don't make trouble.

She hesitantly hands them menus.

ANGLE ON: Two STRIPPER GIRLS (20's), loiter by the counter, stopping Jimmy in his tracks.

(CONTINUED)

21 CONTINUED: (2)

21

STRIPPER GIRL ONE

All I wanted was a grill cheese--

STRIPPER GIRL TWO

--And some fruit salad. Them grapes better be firm.

STRIPPER GIRL ONE

Are your grapes firm? Huh baby?

Jimmy's lost for words.

In a nearby booth Chad has joined two WHITE TRASH GIRLS (20's).

White Trash Girls LAUGH at the Stripper Girls.

Stripper Girls take notice.

STRIPPER GIRL ONE (CONT'D)

What ya laughing at?

WHITE TRASH GIRL ONE

You. What're ya, a hooka?

Jimmy and Annabella watch, jaws scratching the floor.

STRIPPER GIRL TWO

I'm no hooka, you ugly bitch!

STRIPPER GIRL ONE

What? You jealous?

WHITE TRASH GIRL ONE

I ain't jealous. What the fuck are those boots, they look like you bought dem at woolworths.

CUSTOMERS snap to attention, enjoying the show.

STRIPPER GIRL TWO

Dees boots is fashion, they're paris fashion. What's them shoes you got? Keds?--

STRIPPER GIRL ONE

--And they're all dirty and shit. I bet them ain't even keds, I bet you can't afford da keds.

Stripper Girls LAUGH at their own joke.

(CONTINUED)

21 CONTINUED: (3)

21

WHITE TRASH GIRL TWO
Well your tits look like their made
of J. E. L. L. O. - Jello.

The White Trash Girls cheesily high-five across the table.

STRIPPER GIRL ONE
I bet you'd kill to have these tits.
Alright bitch.

WHITE TRASH GIRL TWO
Fuck you!

Jimmy hands the Stripper Girls their order and they stride
to the door.

STRIPPER GIRL ONE
I hope your sucking that dick good
bitch for that two dollar breakfast
your getting--

STRIPPER GIRL TWO
--cause that's all your ugly ass
will get you!

Chad LAUGHS so hard coffee squirts out his nose.

Stripper Girls exit LAUGHING.

WHITE TRASH GIRL TWO
FUCK YOU!

CUSTOMERS are stone cold staring. Chad retreats.

WHITE TRASH GIRL ONE
Stop looking at us.

WHITE TRASH GIRL TWO
FUCKING EAT!

Jimmy and Annabella shoot each other a "oh my god" look.

Annabella heads back to her brothers.

ANNABELLA
That's why I love this place, all
types.

MARIO DACOSTA
Pa know about this?

(CONTINUED)

21 CONTINUED: (4)

21

ANNABELLA

What? Come on guys, that was funny.

JOHN DACOSTA

This shit's beneath you.

MARIO DACOSTA

We don't bust our asses to have you shaking yours.

John & Mario hop out of the booth.

ANNABELLA

Guys, come on.

John & Mario exit the diner past Tom Harris who has his face buried in the sports section of the local news paper.

JOHN DACOSTA

Nice shit hole you got here.

TOM HARRIS

(not listening)

Come again. Thanks.

The sports page morphs.

TRANSITION TO NEAR FUTURE:

22 INT. MAKE-UP ROOM -- DAY

22

HIGH GLOSS FILM EFFECT

Sports page morphs to the future where Jim Harris is checking the scores. He lounges in a make-up chair. Bad news sets him off.

Fruit baskets and assorted celebrity swag clutters the room.

Jim starts digging through the baskets looking for a drink.

KNOCK on the door.

An extremely hot MAKE-UP ARTIST (20's) peaks her head in.

MAKE UP ARTIST

You ready for me?

Jim nods and heads for the chair.

She organizes her kit and gets to work.

(CONTINUED)

22 CONTINUED:

22

She's clearly attracted to him. He can feel her energy.

He leans in close, giving her a sensual kiss. She smiles and gives him "the look".

Jim approves. She seductively goes down on him.

23 INT. NEWS INTERVIEW SET -- CONTINUOUS

23

The TV CREW (30's) finishes up last minute tweaks.

TV REPORTER (30's) paces, working out his questions.

Elliott approaches. The two share a spark of attraction.

ELLIOTT

How are things here? You guys ready?

TV REPORTER

Yes, just a few minutes. This is going to be stellar.

ELLIOTT

I'm sure. Shall I bring him out in five or ten?

TV REPORTER

Sounds great.
(To the crew)
We got five.

Elliott bounces off.

24 INT. MAKE-UP ROOM -- CONTINUOUS

24

Jim has settled into his servicing.

ANGLE ON: reflection off make up mirror Elliott enters, sans knock.

ELLIOTT

The crew-- Oh I, oh my. My bad.

Elliott bolts. The Make-up Artist peeks up.

JIM HARRIS

You're good.

She goes back to work on him. He glares into the mirror.

25 INT. NEWS INTERVIEW SET -- TEN MINUTES LATER

25

Jim follows Elliott.

JIM HARRIS
You should knock.

ELLIOTT
I'm sorry, I know.

JIM HARRIS
I think you secretly like catching
me.

ELLIOTT
I seriously think you wanna catch
something.

They share a quick greeting with the TV Crew.

TV Reporter shoots a flirtatious glance to Elliott while
showing Jim to his seat.

TV Crew locks up lighting and wires Jim up for sound.

TV REPORTER
Thank you so much for your time.
The series is doing great, but
everyone is looking forward to your
episode.

JIM HARRIS
Just let me know where you want to
take it, we'll roll with it. This
film has taken more of me than I'd
like. Sorry if I'm a bit dim.

TV REPORTER
You look great. It will be fun,
we're just going to flow.

TV Crew settles in.

CAMERA MAN
We're rolling.

TV REPORTER
Great.
(to camera)
Here we go, interview intro take
one.

(MORE)

(CONTINUED)

TV REPORTER (CONT'D)

(beat)

We're here today with a very special guest. You've waited patiently for this mega-star and now ladies we've got him. Obviously, this hunk of box office gold needs no--

JIM HARRIS

--You sound like a douche. Do that again.

TV REPORTER

Sorry?

JIM HARRIS

Come on man. I ain't no piece of nothing.

TV REPORTER

Sorry, that's how I intro the show. You do know millions of women watch every week? Lets move on.

Jim eyes the reporter.

TV REPORTER (CONT'D)

So lets jump to what everyone wants to know. Who was she? Who's the lucky girl who stole your innocence?

Without hesitation Jim smacks the reporter square in the face.

ANGLE ON: TV camera monitors. Jim smacks the self-respect out of the TV Reporter.

JIM HARRIS

Fuck you, you vulture.

TV REPORTER

HELP ME, SOMEONE HELP ME.

TV crew pulls Jim off. Less physical damage, Reporter's mostly humiliated.

Jim storms off.

JIM HARRIS

Get these fuckers off my set!

(CONTINUED)

25 CONTINUED: (2) 25

SECURITY (30-40's) swoops in, gathering them up quickly and escorting them away.

TRANSITION TO 1990'S:

26 EXT. DINER PARKING LOT -- NIGHT 26

VÉRITÉ FILM EFFECT

We crane across the rain soaked parking lot. Reflections of the neon Shawmut Diner sign ripple across the puddles.

CUSTOMERS exit, pile into their cars and pull out.

One car pulls in.

INT. / EXT. JOE'S CAR

Annabella's boyfriend JOE (20's) waits in his muscle car behind a rain streaked windshield.

He's a golden boy, wealthy and defines "right side" of the tracks.

Most of the lights inside the diner are out. Joe watches Annabella and Jimmy laugh and joke while closing up.

27 INT. DINER -- CONTINUOUS 27

Jimmy makes his way around the counter and heads to the back room.

She follows.

28 INT. DINER BACK ROOM -- CONTINUOUS 28

He turns and she reaches her hands behind his head kissing him passionately.

He pulls her body close.

Their kissing continues until Joe's car HORN chirps.

JIMMY

Does he know?

ANNABELLA

He's who my parents want. I gotta play along.

She plants another sensual kiss on him.

(CONTINUED)

28 CONTINUED:

28

ANNABELLA (CONT'D)

He never gets that. Good night.

JIMMY

Very.

Annabella straightens herself and skips off.

Jimmy grabs a big bag of trash and follows.

29 EXT. SHAWMUT DINER - MOMENTS LATER

29

Annabella shoots Jimmy a quick wave goodbye and hurries to Joe's car.

Joe REVS the engine and PEELS off.

Jimmy locks the door and steps into the crisp night air. He hears the HUM of the diner's neon sign.

JIMMY

Shit.

Jimmy hurries back inside and the sign CLICKS off.

Jimmy steps back outside, locks the door, flips up his hood and grumbles down the dimly lit street.

30 INT. DACOSTA FAMILY HOME -- NIGHT

30

Annabella's getting grilled by her parents. The scene catches them midstream.

ANNABELLA

Will I ever be able to make my own decisions?--

MR DACOSTA

--Not if they are bad.

ANNABELLA

I don't think having a job is bad.

MR DACOSTA

Well your brothers tell me that it's not a safe environment--

ANNABELLA

--The ocean isn't safe either--

MRS DACOSTA

--Annabella, mind your tone.

(CONTINUED)

30 CONTINUED: 30

MR DACOSTA

You see, that place is rubbing off
on her--

ANNABELLA

--I'm working hard and handling it.
I thought you would be proud of me.

She storms off.

31 INT. LOCAL BAR - LUPOS GARDEN -- MOMENTS LATER 31

Jimmy enters the bar.

ANGLE ON: Tom Harris leaning against the bar, eyes closed
and drunk as hell.

Jimmy heads over and starts to help him out the door.

32 INT. RED PICKUP TRUCK - NIGHT 32

Jimmy drives his dad home and they arrive at their house.
He pulls into the tiny driveway.

33 EXT. HARRIS HOUSE - LATER 33

Jimmy struggles to get Tom out of the truck.

34 INT. HARRIS HOUSE -- CONTINUOUS 34

Jimmy helps him into the house.

They struggle up the stairs.

35 INT. HARRIS HOUSE / TOM HARRIS BEDROOM -- CONTINUOUS 35

Jimmy flops Tom onto his bed.

TOM HARRIS

Jimmy.

JIMMY

Yeah.

TOM HARRIS

You turn off the sign?

JIMMY

Yeah dad.

(CONTINUED)

35 CONTINUED:

35

TOM HARRIS

You forgot and the electric was high
last month.

JIMMY

I know Dad, I got it.

Jimmy turns the light off.

TRANSITION TO 1970'S:

36 INT. SHAWMUT DINER -- DAY

36

NOSTALGIC FILM EFFECT

YOUNG TOM HARRIS (30's) whips around the diner serving
customers. He's fully in command and the patrons love him.
He has a wit and charm about him that's infectious.

Young Leonard and Evelyn enter and land in a nearby booth,
watching this charismatic young proprietor hold court.

Young Tom Harris scoots passed, tossing menus across their
table.

YOUNG LEONARD

I told you this was a delicious little
diner.

EVELYN

Looks tasty.

Leonard has a small notebook with him that he references.

YOUNG LEONARD

I'm moving "Flutter and Fly" back to
the end of the first act.

EVELYN

What? Are you crazy? Is this because
of what Greg said? You can't listen
to him.

YOUNG LEONARD

No, but I think he was right?

EVELYN

I'm telling you, that song is perfect
right where it is. At the end of the
show.

(CONTINUED)

YOUNG LEONARD

You sure?

EVELYN

It sums up the whole show perfectly.
That line.

(she sings the line)

"I'll be flying higher without you
because of what we went through."

The diner's CUSTOMERS snap and stare. Young Tom Harris looks at her proudly.

YOUNG LEONARD

Free preview folks, only here at the
Shawmut Diner.

CUSTOMERS politely chuckle. They bring their conversation back in.

EVELYN

That's what the show is all about.
Besides, what are you gonna replace
it with?

YOUNG LEONARD

I dunno, I'll write something.

EVELYN

Before tomorrow? We open tomorrow
Len. You're good, but you're not
that good.

YOUNG LEONARD

I feel like there was a compliment
in there somewhere.

EVELYN

Len, you need to have more confidence
in your decisions. It's hard for
the others to trust you if you change
something every time someone makes a
suggestion.

Young Tom Harris approaches their table.

YOUNG TOM HARRIS

I thought I was gonna need to clear
off the counter there for a second
so you could get up and show us how
its done.

(CONTINUED)

36 CONTINUED: (2)

36

EVELYN

And me without my heels.

Young Tom Harris gives Evelyn a playful wink.

EVELYN (CONT'D)

You know, if those counter girls catch you doing that, you're liable to go outta business.

YOUNG TOM HARRIS

Worth the risk.

YOUNG LEONARD

Speaking of which, this is for you.

Leonard hands Tom Harris a ticket.

YOUNG LEONARD (CONT'D)

We're only doing three shows. It's good for any night.

YOUNG TOM HARRIS

(referring to the ticket)

There's only one ticket here.

EVELYN

You got a hot date mister?

YOUNG TOM HARRIS

(with a flirty smile)

Well I assume that one ticket isn't gonna get me in all three nights.

LEONARD

Like you could sit still through three shows.

YOUNG TOM HARRIS

Breakfast all week is my treat, just two more tickets and we'll call it even.

Young Jim Harris struts off.

Evelyn's crestfallen.

YOUNG LEONARD

Well "Mrs. No Strings Attached", how's that going?

(CONTINUED)

36 CONTINUED: (3)

36

EVELYN

God Len, I don't know what to do.

YOUNG LEONARD

What do you mean?

EVELYN

Look at him.

We see Young Tom Harris through the pass. He smiles flirtatiously at Evelyn.

EVELYN (CONT'D)

You can practically see the picket fences in his eyes.

YOUNG LEONARD

You have three nights. Just make the most of them honey.

SFX: THUNDEROUS APPLAUSE of a theater audience takes us to.

37 INT. ZIETERION THEATER BACKSTAGE -- NIGHT

37

It's hectic. Many people crowd around Evelyn to get a picture and autograph.

Young Tom Harris is off to the side, waiting his turn.

Evelyn grabs his hand. Pulling him through the crowd and into her dressing room.

38 INT. DRESSING ROOM -- CONTINUOUS

38

Young Leonard has his feet up and cocktail in hand.

Young Tom Harris tries not to show that he's a fish out of water.

YOUNG LEONARD

I'm glad you could make it. How did you like it?

EVELYN

And nothing but complete honesty.

YOUNG TOM HARRIS

I loved it. I thought it was going to be more like some Shakespeare stuff or something.

(CONTINUED)

EVELYN

I'm glad. But its the genius of
this man right here.

YOUNG LEONARD

Oh Eve. Stop trying to embarrass
me. It's not going to work.

EVELYN

Let me get cleaned up. We can
skahdaddle.

She pops behind a dressing room curtain to wash up.

YOUNG LEONARD

(Whispering)

She really likes you, you better
watch out. She doesn't take no for
an answer.

A smile dominates Young Tom Harris face.

YOUNG TOM HARRIS

I like her too.

YOUNG LEONARD

Of course you do, if you didn't you'd
either be stupid, or gay.

(beat)

And you're not gay, are you?

YOUNG TOM HARRIS

Of course not. You crazy?

YOUNG LEONARD

Well I can be. But that's beside
the point. The point is, you're not
stupid.

She comes back, hair in a towel and makeup off.

EVELYN

(To Young Tom)

Would you be so kind.

She motions for him to turn away so she can quickly put on a
new blouse.

Young Tom Harris turns away but can't escape the mirrors
reflecting her beautiful body.

He again diverts his eyes and notices Young Leonard hasn't.

(CONTINUED)

38 CONTINUED: (2)

38

YOUNG LEONARD
 (to Young Tom Harris)
 It's ok, I'm gay.

EVELYN
 Ok, you ready to show me this town?

She grabs Tom's hand and pulls him out the door.

Young Leonard sips his cocktail with a shit eating grin.

39 EXT. DOWNTOWN COBBLESTONE STREET - LATER

39

Evelyn and Young Tom Harris stroll. The cobble stone streets and moonlight sets the stage, very romantic.

YOUNG TOM HARRIS
 You know I've never seen nothing like that before, you're really something.

EVELYN
 Thank you.

YOUNG TOM HARRIS
 You had the audience eating out of your hand.

EVELYN
 If I recall you had your audience eating out of your hand as well. Literally--

YOUNG TOM HARRIS
 --Can't even compare. You put people in awe. You help people forget their bullshit. It's a gift.

She gives his arm a tight squeeze.

EVELYN
 That's sweet. It's Leonard's words and music that create the magic. I'm just an "almost too old" chorus girl still looking for her big break. My agent tries to act like we're doing Leonard a favor, but really, I'm the lucky one.

YOUNG TOM HARRIS
 I guess I should consider myself the luckiest one.

(CONTINUED)

39 CONTINUED: 39

He leans in for a kiss.

40 EXT. DINER - SUNRISE 40

DANCING MONTAGE SUNRISE / MAGIC HOUR

POV: From parking lot into the diner through the windows.

Young Tom Harris and Evelyn dance, twirl, laugh, kiss and hold one another.

A perfect first date.

Montage ends with a small crowd of customers and staff watching.

A sign on the front door reads - "Closed! Owner's in Love!"

TRANSITION TO 1990'S:

41 INT. JIMMY'S BEDROOM -- NIGHT 41

VÉRITÉ FILM EFFECT

The walls and shelves are filled with film posters, New York City photographs and collectables.

Books on theater and acting are scattered around.

Jimmy reads a play into the early hours of the morning and falls asleep as the sun comes up.

42 INT. JIMMY'S BEDROOM -- MOMENTS LATER 42

A telephone RINGS on the bedside table.

CU OF JIMMY'S EYES OPENING.

Phone continues RINGING. Jimmy's awake, trying to ignore it.

Finally he answers.

JIMMY

Hello.

TOM HARRIS

(O.S.)

Wake up! Get down here--

JIMMY

--It's my day off--

(CONTINUED)

42 CONTINUED:

42

TOM HARRIS

(O.S.)

--Now. Randy called, his girlfriend's
in labor. You gotta cook.

CLICK.

Clock reads 6:54 AM.

Jimmy stumbles about grabbing for his clothes.

43 EXT. STREET TRACKING SHOTS - NEW BEDFORD, MA -- MOMENTS LATER 43

We track Jimmy past fishing docks, old factories and to the
bus station where he stops to watch a bus to NYC - ROLL out.

44 INT. DINER -- MOMENTS LATER 44

It's wicked busy. Pissed off CUSTOMERS loiter about waiting
for their table.

Jimmy enters as Annabella darts passed.

ANNABELLA

Morning.

Leonard's perched at his usual spot. Jimmy passes by tossing
him the play.

JIMMY

What's next?

LEONARD

Already? I like it, tell you what,
come by tonight, I've got just the
thing to show you.

Tom Harris quick steps from the grill and props himself behind
the register.

TOM HARRIS

Don't let these good peoples food
burn.

Jimmy hustles to the grill.

JIMMY

(under breath)

Asshole.

Montage sequence reveals how hard Jimmy and Annabella work.
They crank out the breakfast service.

(CONTINUED)

44 CONTINUED: 44

Tom Harris remains behind the register.

Jimmy's in the weeds and grows increasingly flustered.

He snaps a glance over to Annabella. Who returns a peaceful and calming smile.

He breathes. Takes a moment and returns the smile.

45 EXT. LEONARD'S HOUSE -- EVENING 45

JIMMY approaches the front door and sees a small note attached.

The note reads: Zieterian Theater. Stage Door.

46 EXT. ZIETERIAN THEATER -- MOMENTS LATER 46

Jimmy approaches the theater. From a distance, it is a hulking, boarded up mess. The marquee is unrecognizable.

Jimmy works his way around to the back of the building. He gropes through turned over shopping carts and broken shipping pallets.

Eventually he arrives at the STAGE DOOR.

The STAGE DOOR opens with a pterodactyl like screech.

47 INT. ZIETERIAN THEATER -- CONTINUOUS 47

Jimmy walks through the backstage area.

Dusty film reels and curtain ties decorate the space. In the town's younger days it functioned as a dual movie house and legitimate theater.

Jimmy has never been in such a place, and he is enamored at this rare trip through the looking glass.

A singular ghost light glimmers onstage.

He parts the heavy velvet curtains and steps through.

The boards CREAK as he approaches the dimmed footlights.

House lights are low and the red velvet audience seats seem poised for his first line.

ANGLE ON: BLINDING SPOTLIGHT BURSTS ON THE STAGE.

POV: Jimmy shields his eyes from the blinding light.

(CONTINUED)

47 CONTINUED:

47

Leonard moves the light to the left a little with a SQUEAK and yells down from the mezzanine.

LEONARD
SORRY! DIDN'T MEAN TO BLIND YOU!

JIMMY
Fuck, you scared me.

Leonard comes down the mezzanine to a ladder that reaches over the balcony and climbs down. For an older guy, he's still pretty spry.

Leonard makes his way to the stage.

JIMMY (CONT'D)
Its amazing, I never really thought
about this place.
(beat)
Can I ask you something?

Leonard nods "yes"

JIMMY (CONT'D)
It's just that my pops doesn't really
like to talk about my mom.

LEONARD
Your mom?

JIMMY
Yeah. I mean, you been around a
long time, as long as I can remember.
I figure you must of known her. Or
at least met her.

LEONARD
Yes, you could say I remember your
mom. God, she was one of a kind.

JIMMY
Pops won't say much, other than she
died when she left town.

LEONARD
I don't imagine he would want to
talk about it. Your dad took it pretty
hard after she left.

Leonard starts to pace around the stage.

(CONTINUED)

47 CONTINUED: (2)

47

LEONARD (CONT'D)

I'm glad you finally asked me this. There's this thing? This unteachable, born with it quality that some people just have. Man oh man, did your mom have it. And you do too.

JIMMY

Well. I don't know about that.

LEONARD

You may have everyone else fooled. But I worked around stage hungry actors for long enough to know when someone wants it.

Leonard walks Jimmy to center stage handing him a monologue paperback.

LEONARD (CONT'D)

If you want to be an actor. You have to start somewhere. Turn to page 83. All good acting starts with the best. Shakespeare.

Leonard paces like the professional he is.

JIMMY

Now?

LEONARD

No better time. Look at this place, feel its presence. Look out to the back row. Feel that? Now read.

Jimmy looks over the monologue.

LEONARD (CONT'D)

A cold read's an honest read, come on.

JIMMY

All the world's a stage, And all the men and women merely players--

LEONARD

--Come on now, get on with it.

JIMMY

They have their exits and their entrances, and one man in his time plays many parts--

(CONTINUED)

47 CONTINUED: (3)

47

LEONARD

--Like you will someday, if you work hard enough, continue.

JIMMY

At first the infant, mewling and ouking in the nurses arms--

LEONARD

--Like you mean it. Continue!

JIMMY

--Then the whining schoolboy, with the shinning morning face, creping like a snail unwillingly to school--

LEONARD

--Sound like someone you know? Come on, there's more.

JIMMY

And then the lover, sighing like a furnace--

LEONARD

--Don't you wish.

JIMMY

Then a soldier, full of strange oaths, jealous in honor, sudden, and quick in quarrel even in the cannon's mouth--

LEONARD

--Good, continue.

Leonard continues pacing the stage.

JIMMY

And then he justice, in fair round belly and beard of formal cut, full of wise saws and modern instances--

LEONARD

--That's it, keep going.

JIMMY

And so he plays his part. The sixth age shifts into the lean and slipper'd pantaloon, with spectacles on nose and his big manly voice, turning again toward childish treble--

(CONTINUED)

47 CONTINUED: (4)

47

LEONARD

--If you want me to feel it, you've got to feel it.

JIMMY

Pipes and whistles in his sound last scene of all, that ends this strange eventful history, is second childishness, and mere oblivion--

LEONARD

--Great, wrap it up, bring the audience to their feet!

JIMMY

Sans teeth, sans eyes, sans taste, sans everything.--

Leonard applauds.

LEONARD

Fantastic! You've begun. Feel good?

JIMMY

Amazing.

LEONARD

Well now you have one less excuse. Here is your rehearsal space. Memorize three more. We rehearse tomorrow.

Jimmy hurries off with his new found spark.

Leonard steps into the warm pool from the spot light.

He closes his eyes and smiles.

TRANSITION TO NEAR FUTURE:

48 INT. FILM SET SHOWER LOVE SCENE -- MORNING

48

HIGH GLOSS FILM EFFECT

We track through a major feature film set.

Elliott and Joanna are chatting up a few STUDIO EXECUTIVES (40's - 50's) when an ASSISTANT DIRECTOR (30's) interrupts.

ASSISTANT DIRECTOR

I'm sorry to interrupt, but picture is up and we are ready for Mr. Harris.

(CONTINUED)

48 CONTINUED:

48

ELLIOTT

I think he's still in make-up and will need, maybe ten.

ASSISTANT DIRECTOR

We're on a tight schedule today so--

ELLIOTT

--Speak of the devil

ANGLE ON: Jim at the craft service table hitting on a FEMALE PRODUCTION ASSISTANT (20's).

Elliott quick steps to Jim and moves him toward the set.

Jim and a female MOVIE STAR make their way onto a shower set.

FEMALE MOVIE STAR

Jesus you look like you just got tossed. Anything on your lips I should worry about?

JIM HARRIS

Nice to see you too darling. You got nothing to worry about. These lips never touch the help.

The Assistant Director gets the crew ready.

ASSISTANT DIRECTOR

Here we go everyone. Lets lock it up!

ANGLE ON: PRODUCTION MONITORS AT DIRECTORS VIDEO VILLAGE.

FEATURE FILM DIRECTOR

ACTION!

The scene plays out on the production monitors.

JIM HARRIS

Not sure if you know, but some people think I'm dangerous.

FEMALE MOVIE STAR

Dangerous, I like that. What's dangerous about you?

Camera revolves around them and we hear a phone RING. It's extremely distracting.

(CONTINUED)

48 CONTINUED: (2)

48

JIM HARRIS

The danger. It's what's behind my eyes.

RING continues. They're unable to stay with the scene.

Jim scowls around the set. She's pissed, time is money.

The FILM CREW returns a confused gaze.

ANGLE ON: Feature Film Director moving away from the monitors answering his mobile phone.

FEATURE FILM DIRECTOR

Hello, yes, its all good, great to hear from you.

Jim's stunned.

JIM HARRIS

What the hell is going on around here?

(to A.D.)

What is that!?!

Jim turns toward his departing co-star who masked a bright light that punches him in the eye.

JIM HARRIS (CONT'D)

Fucking amateurs.

Jim storms up to Feature Film Director.

JIM HARRIS (CONT'D)

What the fuck are you doing?

FEATURE FILM DIRECTOR

(to Jim)

Go sober up. I can't use any of this horse shit anyway, you're wasting my time.

(back to his call)

Sorry Leo, no, don't worry, that was nobody.

Jim wants to rip his head off but instead storms off to his dressing room.

JIM HARRIS

ELLIOTT, NOW!

49 INT. MAKE-UP ROOM -- CONTINUOUS

49

Jim paces wildly and grabs a bottle of booze.

POP goes the cork and Jim starts pounding it down.

Elliott enters.

ELLIOTT

Come on man. Maybe I'm not your friend but I do need you alive. I have a mortgage.

JIM HARRIS

That's all everyone wants from me, my fucking money, my fame.

ELLIOTT

Jim, you've got to bring it in man.

JIM HARRIS

You have no clue.

ELLIOTT

What can I do to help?

JIM HARRIS

Cocaine and tits, lots, now!

ELLIOTT

Anything else?

JIM HARRIS

You're useless, go tell that fuck face director he's done.

Jim storms out the door.

50 INT. FILM SET -- CONTINUOUS

50

Elliott runs to Joanna who is arguing with Feature Film Director.

From across the set they see Jim storming off.

FEATURE FILM DIRECTOR

(from across set)

WHERE THE FUCK YOU GOING?

Jim kicks the stage door wide open.

(CONTINUED)

50 CONTINUED:

50

JOANNA
 (to Feature Film
 Director)
 You're such a prick.

51 EXT. FILM SOUND STAGE -- CONTINUOUS

51

Jim hustles out the stage door toward the VIP parking.
 ANGLE ON: SECURITY GUARD (20's) munching a donut.
 Jim references a hot ass European convertible (top down).

JIM HARRIS
 (to security guard)
 This is Bobby's right?

The Guard nods yes.

JIM HARRIS (CONT'D)
 Great, he told me to go grab him
 some coffee, you want another donut?

The guard tosses Jim the keys.

SECURITY GUARD
 Love one. Big fan Mr Harris.

Jim gives him a cheesy thumbs up and slips into the car.
 Quick turn of the key and REVS the engine.

ANGLE ON: CU RPM METER PEGGING RED

Jim smiles and with a cheesy salute he RIPS away.
 The stage door bursts open. Joanna and Elliott huff.

JOANNA
 Did he really just steal Bob's car?

ELLIOTT
 It's kind of funny.

They quick step back inside for damage control.

TRANSITION TO 1970'S:

52 INT. THEATER DRESSING ROOM - CAPE COD -- NIGHT

52

NOSTALGIC FILM EFFECT

(CONTINUED)

52 CONTINUED:

52

Young Leonard cuts through the backstage area, congratulating CAST MEMBERS and giving notes as he makes his way to the dressing room. He bursts into Evelyn's dressing room.

YOUNG LEONARD
 YOU. WERE. AMAZING! I don't know
 what you did before you went on, but
 do it every night.

Evelyn turns and we see tears streaming down her face. She holds a pregnancy test.

Young Leonard moves in to console her.

EVELYN
 What am I going to do?

YOUNG LEONARD
 We'll figure something out.

53 INT. DINER - PAST -- MORNING

53

Its early morning. Young Tom Harris is opening up.

We see through the window a car pull in.

Evelyn exits the car. Young Leonard waits.

She enters the diner.

YOUNG TOM HARRIS
 What a surprise.

EVELYN
 I'll say.

YOUNG TOM HARRIS
 Wasn't sure I'd ever see you again
 and I tell ya I'm glad you're here.

EVELYN
 Coffee on?

YOUNG TOM HARRIS
 Absolutely. Have a seat.

TRANSITION TO 1990'S:

54 INT. BANK OFFICE - NEW BEDFORD - MORNING

54

VÉRITÉ FILM EFFECT

(CONTINUED)

54 CONTINUED:

54

Jimmy steps into the bank and approaches the desk of STAN GENTRY (50's), the bank's loan officer.

JIMMY

Excuse me Mr. Gentry. I'm Jimmy Harris, I called you the other day.

STAN GENTRY

Of course Jimmy.

JIMMY

Thanks for meeting with me.

STAN GENTRY

It's in our interest to look after, well, our interests.

(sour beat)

I looked over your fathers account.

JIMMY

How are things?

STAN GENTRY

Not good. He's still in the hole for the kitchen refurbishments he did over a decade ago. He put a portion of the house up for collateral. Once he stopped the loan payments, he went into default.

JIMMY

That explains this.

Jimmy places the foreclosure notice on Mr. Gentry's desk.

JIMMY (CONT'D)

So. What are our options.

STAN GENTRY

Sorry to say, but it doesn't look good. Repaying the debt wouldn't even ensure that everything will be ok. He would have to prove to the bank that he has a functional long term strategy in order to keep his line of credit open.

JIMMY

Mr. Gentry. You and I both know that's not going to happen.

(MORE)

(CONTINUED)

JIMMY (CONT'D)

No one in this town could generate that kinda cash. And he doesn't know the first thing about a functional long term whatever.

STAN GENTRY

Well. Unfortunately, your father is the sole proprietor of the diner.

JIMMY

What does that mean?

STAN GENTRY

It means, unless he pays the loan or decides to relinquish control of the diner to the bank, it's a waiting game. Waiting until the bank decides to come calling for what they are owed.

JIMMY

How long?

STAN GENTRY

Could be tomorrow. Could be months. Hell, it could be years at the rate things are going in this town.

JIMMY

So, we just wait.

STAN GENTRY

Yes, we wait. I wish I had a better strategy.

JIMMY

Ok, well thanks for your time Mr. Gentry.

STAN GENTRY

Anytime, I'm here to help. Let me know how things are going.

A quick hand shake and Jimmy is off.

TRANSITION TO 1970'S:

NOSTALGIC FILM EFFECT

(CONTINUED)

55 CONTINUED:

55

Evelyn and Young Leonard relax under a beach umbrella watching BABY JIMMY (1) playing at the waters edge with Young Tom Harris.

YOUNG LEONARD

The city's just not the same without you.

(long beat)

Bobby Fitzgerald says that "Eve" is going to sell.

EVELYN

Are you serious? Sweetheart this is so amazing. Congratulations. I can't tell you how proud I am of you.

YOUNG LEONARD

One snag though. I told them that I didn't want anyone playing the role of Eve but you. He said it could be a deal breaker but I don't care.

EVELYN

Leonard. My god.

YOUNG LEONARD

If you don't want the role that's one thing. But if you want it. It wont mean anything if I can't share it with you. Please talk to Tom.

Evelyn gives him a big hug. They watch baby Jimmy and Tom play along the shore line. Happy family.

TRANSITION TO NEAR FUTURE:

56 EXT. BAD ASS EUROPEAN CONVERTIBLE -- MOMENTS LATER

56

HIGH GLOSS FILM EFFECT

Jim's cruising Sunset Blvd.

RING, the car phone lights up. Jim smiles, the caller ID reads "Me".

After a few RINGS Jim answers.

JIM HARRIS

Bobby Fitzgerald. great to hear from you, its been awhile.

(CONTINUED)

FEATURE FILM DIRECTOR
 (Off Screen)
 Fuck you Jim, don't be an asshole,
 bring the car ba--

JIM HARRIS
 --Sorry buddy, no can do.

FEATURE FILM DIRECTOR
 (Off Screen)
 Don't be an asshole.

JIM HARRIS
 Fuck you Bobby Fitzgerald. I'm
 pulling up to see my agent now, we'll
 see if you still have a gig tomorrow.
 Besides, I'm sure a tent pole stud
 like you has lots of cars. See you
 around buddy.

FEATURE FILM DIRECTOR
 (Off Screen)
 Bring back my fucking--

CLICK, Jim hangs up and pulls to the curb in front of the
 strip club Crazy Girls.

Jim hops out, leaving the car running.

JIM HARRIS
 Lets see where this euro-trash piece
 of shit ends up in half an hour.

Jim slips a hundred dollar bill under the windshield wiper.

JIM HARRIS (CONT'D)
 Fuck you Bobby Fitzgerald.

He strolls inside.

HIGH GLOSS FILM EFFECT

Jim lounges at a VIP table, flanked by four HOT YOUNG
 STRIPPERS (20's). The parties in full action. Cocaine's
 splashed across the table.

Jim sits among it all, sunglasses on, total glamour gone
 excess.

(CONTINUED)

57 CONTINUED:

57

A BRUNETTE STRIPPER to die for pulls him closer and pops a bump of cocaine onto her cleavage. With a rye smile he runs the rail. Now he's awake.

A tap on his shoulder reveals TWO MAFIOSO MEN (30's) behind MILO DEBLASI (late 40s). The threesome scream bad news.

Milo notions, "party's over".

Jim Harris pulls himself from the Brunette Strippers embrace and follows them back into a private office.

58 INT. STRIP CLUB PRIVATE OFFICE -- CONTINUOUS

58

SMACK, THUD, WINCE. Jim's thrown to the floor and the Two Mafioso Men wail on his ribs and stomach.

MILO

Not the face, I need this fucker working.

Milo eventually signals for them to stop. Jim rolls on the floor trying to compose himself.

MILO (CONT'D)

That's the funny thing about you people. You think because you're famous, you're untouchable. Fuck, at this point you're worth more to the studio dead.

Jim makes it to his feet and tries to collect himself.

MILO (CONT'D)

I will get what you owe me, one way or another. You borrow from me, you pay. Is that clear Hollywood?

Jim seems more concerned with his appearance than Milo's speech.

THUD, Milo punches Jim in the stomach. Jim GASPS for air.

MILO (CONT'D)

Is it fucking clear?

JIM HARRIS

Yes.

MILO

You have 10 fucking days. Hundred large--

(CONTINUED)

58 CONTINUED:

58

JIM HARRIS

--It was eighty--

MILO

--Was. Vigs due bitch. Now go do whatever you horse shit actors do to scam up some cash before I sell your death photos to TMZ.

The Mafioso Men roll out.

TRANSITION TO 1970'S:

59 INT. DINER PAST -- NIGHT

59

NOSTALGIC FILM EFFECT

It's late and Young Tom Harris is cleaning up the diner, getting ready to close for the night.

EVELYN

I'd like to go.

YOUNG TOM HARRIS

I don't know, I mean, this is where I'm from, I'm making this place work, you know?

EVELYN

I'd like to show you where I'm from.

YOUNG TOM HARRIS

Big cities, I don't know? What if I hate it?

EVELYN

I doubt you'll hate it. It's part of who I am.

YOUNG TOM HARRIS

Like this is part of who I am. You just cant ask me to up and leave.

EVELYN

I'm not forcing anything, but think about it. I want more and I have a chance to get back on stage. I thought I could do this, I thought I could be happy here, but it's harder then I imagined.

(MORE)

(CONTINUED)

59 CONTINUED:

59

EVELYN (CONT'D)

(beat)

Please think about it. It will be great. Trust me.

Her charm is winning him over and he leans in closer, moving for a kiss.

YOUNG TOM HARRIS

Lets see, lets see what Bobby Fitzgerald can get you.

EVELYN

I love you, you know that, you handsome man.

They share a smile and a kiss.

TRANSITION TO 1990'S:

60 EXT. REAR OF DINER -- NIGHT

60

VÉRITÉ FILM EFFECT

BEAUTIFUL STARLIT SKY FILLS THE FRAME

Jimmy's on the back steps gazing toward the star filled sky. Annabella joins him.

JIMMY

Where's Joe?

ANNABELLA

Away.

JIMMY

You want to see something cool?

ANNABELLA

Sure.

61 EXT. BACK ALLEY ZIETERION THEATER -- LATER

61

They make their way along a dimly lit street, arriving at the rear of the building.

ANNABELLA

What's this?

JIMMY

You'll see.

(CONTINUED)

61 CONTINUED:

61

He checks around, making sure not to be caught.

He leans his weight on the door and rocks back and fourth. A hard pull and twist of the knob and CRACK. The door's open.

A quick double check, they're clear.

Jimmy grabs her hand stoking her fear.

JIMMY (CONT'D)
Just stay right behind me, ok?

She follows close behind.

62 INT. ZIETERIAN THEATER -- CONTINUOUS

62

They stumble along in total darkness, finally reaching center stage.

JIMMY
I'll be right back.

ANNABELLA
Don't leave me alone.

JIMMY
You want to see, right?

ANNABELLA
Yes, but I'll go with you.

JIMMY
Just stand right here. Trust me.
You're gonna love this.

Annabella goes with it.

Jimmy quickly makes his way toward the front of house. He climbs a ladder up into the spot light bridge.

INT. LIGHTING BRIDGE

He turns the spotlights toward center stage and sparks the lamps, shining the bright lights on Annabella.

Jimmy whips the lights rapidly. The lights kiss the theater, showing its old sparkle and charm.

(CONTINUED)

62 CONTINUED:

62

JIMMY (CONT'D)

Ladies and gentleman, boys and girls,
the Zieterion Theater House is proud
to present, the lovely, the talented,
the beautiful, miss Annabella DaCosta.

He CHEERS loudly. Annabella gazes in amazement. Light
sprints around her.

She moves into the pool of light, stretching out her arms,
spinning. He climbs down from the lighting bridge.

He joins her on stage. Annabella finishes spinning, she's
dizzy with happiness.

JIMMY (CONT'D)

What do you think?

ANNABELLA

I love it.

She's all smiles, he's enjoying showing off.

ANNABELLA (CONT'D)

This place is amazing. How did you--

JIMMY

--Lenny--

ANNABELLA

--shut up.

Jimmy joins her center stage where they passionately kiss.

63 INT. ANNABELLA'S FAMILY KITCHEN -- LATER

63

Annabella enters quietly through the back door, cuts through
the laundry room and into the kitchen.

Her father SNAPS on the light.

MR DACOSTA

Where have you been?

She's startled. An emotional balancing act not to show fear.

ANNABELLA

I was out with friends, we went--

MR DACOSTA

--Bullshit.

(MORE)

(CONTINUED)

63 CONTINUED:

63

MR DACOSTA (CONT'D)

I don't listen to bullshit. Don't give me reasons not to trust you, understand?

ANNABELLA

Yes papa

He gives her a hard stern glare.

MR DACOSTA

Respect yourself, respect your family.

ANNABELLA

Yes papa.

With a soft kiss on her forehead he exits.

TRANSITION TO 1970'S:

64 INT. HARRIS HOUSE - KITCHEN -- EVENING

64

NOSTALGIC FILM EFFECT

YOUNG TOM HARRIS, EVELYN and YOUNG LEONARD sit around the kitchen table.

Several bottles of wine litter the table and dinner looks to have been very tasty.

YOUNG LEONARD

Well, I always knew this retirement wasn't going to last. You are going to sparkle.

EVELYN

I can't believe you did this for me.

YOUNG TOM HARRIS

I can't believe this is happening so fast. I hope Jimmy adjusts.

YOUNG LEONARD

Jimmy is going to love it, you are going to love it.

(raises his glass to toast)

I guess we are all headed home. To the great white way!

(CONTINUED)

64 CONTINUED:

64

EVELYN
The great white way!

TRANSITION TO 1990'S:

65 INT. LOCAL BAR - LUPOS GARDEN -- LATER

65

A dive bar. Neon signs, sports & beer theme mirrors line the walls. A jukebox and pool table are toward the rear. It has a very small town feel.

Tom Harris lounges at a table cluttered with bottles and empty shot glasses. He's playing cards with his bar-fly best friends BOB (50's) and RAY (50's) His mousy girlfriend DIANNE (50's) sits watching. They've shared a long road of co-dependence. They're in the same town, lonely and like to drink.

Tom draws two cards off of the pile and takes a long swig from a beer bottle.

TOM HARRIS
Kids these days don't know sacrifice.

BOB
It's not like when we was coming up.

RAY
We didn't have two nickels to rub together and if we left the house with one--

TOM HARRIS
--We better come back with two.

BOB
Remember that shit.

Dianne sits trying her best to ignore the three over served squawkers.

TOM HARRIS
These kids want to sit around and day dream.

RAY
Stupid shit heads--

DIANNE
--Can we get outta here already?
You guys are gonna pass out.

(CONTINUED)

65 CONTINUED:

65

Tom throws her a dirty glare, then all smiles, then starts to nod off.

She shakes him from his drunken comfort.

TOM HARRIS

One more, one more.

DIANNE

I'm outta here, get ya-self home.

Dianne leaves the drunks at the table.

RACK FOCUS REVEAL: Jimmy at the bar taking a swig from his almost empty beer. The bartender RICK (40's) scoots over and cracks him a fresh one.

RICK

Not for nothing, but your pop's been hitting it hard lately.

JIMMY

Just blowing off steam.

RICK

Lots of that going round town.

A loud CRASH.

RACK FOCUS REVEAL: the back of the bar. Tom stumbled over the small two-top table. He squirms on the floor trying to gather himself but LAUGHS himself back to the floor.

Bob & Ray LAUGH their asses off.

Rick acknowledges Jimmy's embarrassment.

BOB

Bar keep, lets go, one more rack of my oldest friend jack for my best friends.

Rick heads for their table and pours several shots into the empty glasses.

RICK

Look, these are on the house. But after these you gotta go.

RAY

Says who?

(CONTINUED)

65 CONTINUED: (2)

65

BOB
Yeah fucker!

RICK
Come on now, keep it civil.

Rick nods to Jimmy to assist him.

TOM HARRIS
Just keep 'em coming.
(to Jimmy)
Mind your business kid.

Jimmy plays peace keeper.

JIMMY
Pops, please. Rick's looking out for
you. Look I'll drive ya home.

RAY
Who asked you?

JIMMY
Come on guys.

RICK
Let's go! I don't care where you go,
but you're outta here.

With that Bob takes a swing at Rick which he dodges catching
Jimmy unexpectedly.

Jimmy WRENCHES in pain.

Bob LAUGHS as he's knocked square to the floor by Rick.

The three drunk fools LAUGH themselves to tears.

JIMMY
Fuck you Bob. What the fuck you
laughing at pops?

Jimmy's got blood dribbling from his hands and down his shirt.

TOM HARRIS
I knew you couldn't take a punch.

RICK
Get outta here before I call the
fucking cops.

(CONTINUED)

65 CONTINUED: (3)

65

Tom, Bob and Ray stumble out of the bar LAUGHING their heads off.

Rick hands Jimmy a bar towel.

RICK (CONT'D)

Sorry kid.

66 EXT. NEW BEDFORD DOWNTOWN SQUARE - LATER

66

Jimmy walks into the square and sits on a bench. He pulls the dirty bar towel away from his lip. It's filthy and covered in blood. He chucks it into a trash can.

LEONARD

Glad the rain stopped.

Jimmy gets up with a start.

JIMMY

JESUS! Shit Lenny, you scared me to death.

LEONARD

What happened to your face. You are really busted up. Come on.

JIMMY

No, it's fine, it's not as bad as it looks.

LEONARD

No, of course. I forgot having a lip that looks like a tick waiting to pop is big with the kids these days.

JIMMY

Is it that bad?

Leonard starts walking away.

LEONARD

If you're lucky they won't have to amputate.

Jimmy rolls his eyes and follows.

67 INT. LEONARD'S HOUSE -- MOMENTS LATER

67

The ancient lock CLICKS as Leonard and Jimmy enter the house.

(CONTINUED)

67 CONTINUED:

67

The interior is a blend of gothic mahogany and cozy cottage decor. Leonard takes Jimmy's jacket and hangs it up.

LEONARD

Bathroom is third door on the right.
Towels are in the closet. I'll meet
you in the study.

68 INT. LEONARD'S HOUSE - BATHROOM -- MOMENTS LATER

68

Jimmy turns the water on and looks in the mirror. His lip is busted badly. He washes, grimacing with pain. He spits blood into the sink as water washes it away.

69 INT. LEONARD'S HOUSE - STUDY -- MOMENTS LATER

69

Jimmy steps into the room, there is a cup of tea and some cookies on a small table next to a reading chair.

A small fire warms the room and overstuffed bookshelves line the walls.

Leonard leans out of the kitchen.

LEONARD

Well that tea isn't going to drink
itself, go on.

JIMMY

Are you this nice to everyone?

Leonard comes into the study with an armful of first aid supplies.

LEONARD

Only boys I find in the park with
busted lips.

Jimmy's a little taken by his comment.

LEONARD (CONT'D)

That was a joke. Sometimes I find
girls with busted lips too.

Jimmy LAUGHS regaining his comfort level.

LEONARD (CONT'D)

He CAN laugh.

Leonard pulls an ottoman over and sits Jimmy down.

(CONTINUED)

69 CONTINUED:

69

Leonard begins applying ointment and bandages to Jimmy's lip.

JIMMY

This is a really nice house. You got a lot of books.

LEONARD

Those are plays.

JIMMY

Holy shit. All of them?

LEONARD

Except that shelf. That's mostly biographies and historical novels.

Jimmy's in awe.

LEONARD (CONT'D)

What's a kid like you getting in bar fights for?

JIMMY

It was stupid.

LEONARD

Losers pride?

(beat)

There we go. Ship shape. Put some ice on that when you get home and hopefully it won't be too swollen tomorrow.

Leonard pitches the used cotton balls in the garbage and heads to the kitchen to pour them more tea.

Jimmy looks around, inspecting Leonard's eclectic collection of decor.

Jimmy checks out some old photographs of Leonard lining the wall. He's sharp, dapper, in suits & bow ties accompanied by beautiful women and distinguished gentlemen.

JIMMY

Is this you?

Leonard enters and nods.

JIMMY (CONT'D)

Wow, what the hell happened to you?

(CONTINUED)

69 CONTINUED: (2)

69

LEONARD

Stuff. Do you think I look happier then or now?

JIMMY

I don't know, those look like happy times.

LEONARD

They were alright, but this is pretty nice too.

Leonard smiles at Jimmy intensely.

JIMMY

Why are you looking at me like that?

LEONARD

Like what?

JIMMY

Like that. It's fucking weird.

LEONARD

I'm sorry. It's just.

Leonard removes a picture of him and Evelyn posing on stage. They resemble Ginger Rogers and Fred Astaire.

Jimmy inspects it.

JIMMY

Is that my mom?

Leonard nods "yes". Jimmy's stunned by the photograph.

JIMMY (CONT'D)

My mother was an actress?

LEONARD

And a talented one at that, the best I ever worked with. But more than that, she was my best friend--

JIMMY

--Best friend?

(beat)

You mean to tell me you've been down the diner for as long as I can remember and you've waited all these years to tell me.

(CONTINUED)

69 CONTINUED: (3)

69

LEONARD

I was told to keep my memories at a distance.

Jimmy paces overwhelmed and angry.

LEONARD (CONT'D)

Don't look so freaked. Your dad will kill me if he found out. Come on kid. Here, sit down.

Leonard hands Jimmy an envelope.

Jimmy inspects it finding a round trip bus ticket to New York City and a note card with an address.

LEONARD (CONT'D)

Listen, next tuesday morning you will be on the six AM bus to New York City where you will be auditioning for your first roll. There, you will impress them as much as you have me and your life will change.

Jimmy is stunned by it all.

LEONARD (CONT'D)

Go. No more excuses. Start doing.

70 EXT. BEACH SAND DUNES -- SUNSET

70

Beautiful summer sunset in full effect.

ANGLE ON: From above we see Jimmy and Annabella run through a series of large complex sand dunes. Darting in, out and around a stream of tall dunes.

They climb a large dune, wrapping around, climbing to an extremely secluded and private plateau.

A place few ever visit.

We crane above as the sounds of OCEAN, WIND & SEA BIRDS dominate.

Jimmy almost speaks but Annabella quickly quiets him with her lips.

She breaks their kiss and pulls a soft blanket from her backpack, it's warm and cozy in every way.

(CONTINUED)

70 CONTINUED:

70

Grabbing his hand she motions for him to lay down in the sand.

Quickly joining him she whips the blanket up toward the sky, puffing it out into a great parachute of color.

POV switches to under the blanket slowly drifting down on top of them, the breeze holds it up ever so slightly until it gently falls into place.

We float under the blanket.

Sunlight glows and color patterns float across frame.

ANNABELLA

Just listen.

The Atlantic coastline provides the SOUNDTRACK.

Their eyes are closed, still, silent, pure.

DISSOLVE TO:

71 INT. JIMMY'S BEDROOM -- NIGHT

71

Jimmy glares intensely into a mirror rehearsing in a whisper.

We revolve around him ending at his profile.

RACK FOCUS REVEAL: Tom Harris in doorway startles Jimmy.

TOM HARRIS

You like looking at yourself?

JIMMY

Sometimes, you?

TOM HARRIS

Don't really think about it much.

JIMMY

Maybe you should.

TOM HARRIS

What's that supposed to mean?

JIMMY

Nothing. I wanna know what I look like to the world. You know, what do people see when they first look at me?

(CONTINUED)

71 CONTINUED:

71

TOM HARRIS

Their menus.

He laughs at his own joke.

TOM HARRIS (CONT'D)

You've always been a show boy, that
musta come from your mother.

JIMMY

Must have. You mind if I ask you a
question?

TOM HARRIS

Nah, what?

JIMMY

Why did mom fall in love with you?

TOM HARRIS

What do you mean why? You mean how
or what happened, or what?

JIMMY

No, why? Why did she fall for you?

TOM HARRIS

Because. Because she loved me. My
charm and humor and all that stuff.
You know. You've had girls before.
But not like your mother. Nothing
compares to your mother.

Jimmy throws him a look.

TOM HARRIS (CONT'D)

Oh, not that you're not good too.
You're part of her.

JIMMY

That's not what I was thinking.

TOM HARRIS

Oh.

JIMMY

I was wondering why you never talk
about her.

TOM HARRIS

I don't know. Do we got to talk about
this right now--

(CONTINUED)

71 CONTINUED: (2)

71

JIMMY

--What do you mean right now? You mean ever, right?

TOM HARRIS

What the hell are you bitching about? Grow up! What do you want to know? Why she chose me? What kind of stupid question is that? Grow the fuck up will ya.

Jimmy watches him huff off.

ANGLE ON: Empty hallway.

TRANSITION TO NEAR FUTURE:

72 EXT. MANN'S CHINESE THEATER -- NIGHT

72

HIGH GLOSS FILM EFFECT

Angle on: Hollywood film premier of action film - GULF OF FIRE.

Helicopters soar overhead and spotlights reach into the Hollywood Hills.

Jim struts down the red carpet smiling politely for the cameras until ducking inside.

73 INT. MANN'S CHINESE THEATER -- CONTINUOUS

73

Jim approaches his agent BERNIE TALBOT (mid-40s) he's "Ari Gold gone bald".

JIM HARRIS

Meryl. Danny. Bernie, a word with you?

Bernie excuses himself from the cadre of industry professionals he is talking with.

BERNIE

Rough night? I bet, don't even open your mouth, because according to TMZ, she looked pretty fucking exhausting.

JIM HARRIS

Word travels quick.

(CONTINUED)

BERNIE

We're not in Uz-fucking-beckisfuck Jim. Now what the fuck do you want? Your stock, and more importantly, my stock is plummeting by representing you.

JIM HARRIS

I just came to see the movie Bernie.

BERNIE

You wouldn't serve that shit to your mother in law, so get that piss off my plate. Ok? I know you don't give a shit about Gulf of Fire. Look at that fucking idiot.

Angle on: JASON STATHAM-ESQUE ACTOR posing for photos near a cardboard cutout of himself for GULF OF FIRE with his MODEL DATE (20's).

BERNIE (CONT'D)

You and I know this is a piece of shit, but it's gonna turn 100 million by Tuesday. Meanwhile, you and this fucking "Federico-Fellini-What Does-It-All-Mean" persona you've crawled into missed the boat on this one.

JIM HARRIS

Are you kidding me? You think this is something to be proud of?

BERNIE

No, no, no, you see, that's your fucking problem You are getting caught up in being proud and forgot that we're trying to get paid. I'm assuming that's what the fuck you're here about. Right?

JIM HARRIS

Well.

BERNIE

That's what I thought, you fucking sneaky fuck. You just couldn't play the game.

JIM HARRIS

That's because that's all it is, a fucking game.

(CONTINUED)

BERNIE

Yeah, that's all it is. All this shit. The fucking cameras and the PR and the tuxedos and these fucking mini-quiches.

Bernie picks up a mini-quiche off a passing catering WAITER'S tray.

BERNIE (CONT'D)

And playing by the rules of that game is the only way we keep those people out there thinking that we're better than they are. As soon as we stop playing, we become just like them.

JIM HARRIS

Look, I don't want to hear your "role of the industry" bullshit ok?

BERNIE

Well it's my industry, and you need my fucking money. So you do everyone a favor and jack this fucking bohemia schtick and get clean, because it's fucking you. HARD.

JIM HARRIS

Can you help me or not.

BERNIE

Last time. You take this, but that's it. Ok? No more.

Bernie pulls out his check book and scribes him a check.

BERNIE (CONT'D)

No more fixes. No more of this shit.

JIM HARRIS

Thanks Bernie. It's gonna be all good.

BERNIE

If I didn't look out for you peckerhead who would. Now get the fuck out of here. But I tell you this. All your talent is fucking wasted if you don't clean up.

(CONTINUED)

73 CONTINUED: (3)

73

Bernie heads off. Jim kisses the check and grabs a cocktail from a passing tray.

TRANSITION TO 1990'S:

74 INT. TOM HARRIS'S BEDROOM -- CONTINUOUS

74

VÉRITÉ FILM EFFECT

Tom Harris closes the door, making sure he's alone.

From under the bed he pulls out a photo album / scrap book.

He opens to the front cover with a beautiful head-shot of Evelyn. She's stunning.

Dianne opens the door. Pausing with understanding eyes.

She quietly retreats, giving him time with his memories.

TRANSITION TO 1970'S:

75 INT. WEDDING RECEPTION HALL / LOCAL BAR -- PAST

75

NOSTALGIC FILM EFFECT

Young Tom Harris and Evelyn are posing in front of their wedding cake. Obviously they are very happy. Evelyn feeds a piece of cake to Young Tom Harris.

EVELYN

You and me, baby doll.

YOUNG TOM HARRIS

I love you.

EVELYN

You ready for the rest of our lives?

YOUNG TOM HARRIS

More than you know.

They both eat their cake and the photographer blasts off shots.

The juke box strikes up a tune and the happy couple moves to the dance floor. Dancing, holding each other closely.

TRANSITION TO 1990'S:

76 INT. TOM HARRIS BEDROOM -- CONTINUOUS

76

VÉRITÉ FILM EFFECT

Tom Harris smiles and flips a few pages of the album revealing a photograph from a going away party. A large banner hangs behind them that reads, "Good Luck". Young Tom Harris & Evelyn are surrounded by their friends.

TRANSITION TO 1970'S:

77 INT. LOCAL BAR -- PAST

77

NOSTALGIC FILM EFFECT

The transition brings us into the photograph which comes to life.

The camera is handed to Young Tom Harris and he puts his arm around Evelyn. They smile and she looks at his eyes.

YOUNG TOM HARRIS

I've always dreamed I'd find someone
as special as you.

EVELYN

I can't wait to get us all the city,
you and Jimmy are going to love it.

She smiles and gives him a kiss. We see Bobby Fitzgerald and Young Leonard smiling among the onlookers.

Bobby Fitzgerald approaches.

BOBBY FITZGERALD

Listen, I got to tell you baby, you
sure do know how to keep a good agent
waiting.

EVELYN

Bobby Fitzgerald, thank you for
helping me get this opportunity.

BOBBY FITZGERALD

(To Young Tom Harris)

You've caught the heart of a star,
you're a lucky man. You have no idea
how big a star this baby's gonna be.
Big star!

Young Tom Harris smiles proudly.

(CONTINUED)

77 CONTINUED:

77

BOBBY FITZGERALD (CONT'D)
 (Shouting while exiting)
 Big star! Bigger than big!

TRANSITION TO 1990'S:

78 INT. BUS TRAVELING -- UPPER MANHATTAN -- LATE MORNING

78

VÉRITÉ FILM EFFECT

ANGLE ON: Jimmy's reflection in the window.

Bus travels through northern Manhattan, slowly moving through the crowded streets. Jimmy gazes at the city passing by.

79 INT. DINER -- MOMENTS LATER

79

The lunch crowd's got the joint popping. Annabella does her best but the flow just doesn't let up. Soon as one table clears, new CUSTOMERS pile in.

Kitchen is backed up. Tom Harris is frustrated.

He heads for the phone and dials.

SOT: Phone ringing.

He waits. No answer. Slams the receiver.

TOM HARRIS
 (To Annabella)
 Where's Jimmy? Any idea?

She nods "no" and passes quickly, arms full of dishes.

TOM HARRIS (CONT'D)
 When I get a hold of that kid, I'm
 gonna kill him.

He dials again. Waits. Slams it down with even greater force.

TOM HARRIS (CONT'D)
 Damn-it!

Annabella adds to an enormous pile of dirty dishes.

ANNABELLA
 Please, you need to relax.

TOM HARRIS
 He's not going to get away with this.

(CONTINUED)

79 CONTINUED:

79

ANNABELLA

It'll work out, it's ok, I got this.

She whips off to keep the business hopping. Running orders from one end to the other.

80 EXT. NEW YORK CITY STREETS -- MOMENTS LATER

80

Jimmy walks down the sky scraper lined streets of mid-town Manhattan, amazed.

Arriving at the audition location he double checks the address and heads inside.

81 INT. DINER -- MOMENTS LATER

81

The fury continues and the physical exertion gets to Tom. He wipes his sweaty brow with a HUFF.

Leonard's patiently waiting for a seat.

TOM HARRIS

We ain't got room for you right now.
We need this seat for a real customer.

LEONARD

My money's not green?
(smirks)
Where's Jimmy?

TOM HARRIS

I don't know. Why?

Leonard throws him a wry smile.

TOM HARRIS (CONT'D)

Where the hell is he?

LEONARD

Where he belongs.

TOM HARRIS

Don't fuck with me fruit-loop.

LEONARD

How can he go back to this, when
he's seen Broadway?

Tom Harris realizes Jimmy's in New York City.

LEONARD (CONT'D)

We all evolve.

(CONTINUED)

81 CONTINUED: 81

TOM HARRIS
Enough bullshit. Get outta here!

He pushes Leonard out the door.

82 INT. NYC AUDITION HALLWAY -- MOMENTS LATER 82

Exiting the elevator Jimmy arrives at the casting office.
He takes a deep BREATH and enters.

83 INT. NYC AUDITION OFFICE -- CONTINUOUS 83

Suddenly he's in a room full of GUYS his age and type.

SMASH CUT: Vertigo style, Jimmy gets his "mind right" for
the competition.

He lands at the sign in desk.

CASTING ASSISTANT ONE
Where's your head shot?

JIMMY
I have these, they're not pro.

He hands the CASTING ASSISTANT (20's) a few snap shots of
himself.

CASTING ASSISTANT ONE
Ok, not necessary. We'll take a
polaroid. Stand over there, great
ok, smile.

Casting Assistant One shoots the polaroid.

CASTING ASSISTANT ONE (CONT'D)
Have a seat, we'll call you in a
few.

He takes a seat and goes over the sides. He sums up the
room. Some solid competition.

Angle on: Audition room door pops open.

CASTING ASSISTANT TWO
Jim Harris.

JIMMY
Here. I'm Jimmy.

CASTING ASSISTANT TWO
Whatever.

(CONTINUED)

83 CONTINUED: 83

Jimmy enters.

84 INT. NYC AUDITION ROOM -- CONTINUOUS 84

We revolve around Jimmy as he prepares to go for it. We settle on a slight sheen of sweat beading across his brow.

CASTING ASSISTANT TWO
This is "Jimmy" Harris. He will be reading the role of Mike.

JIMMY
Hello everyone, I really relate to the character and his struggle.

CASTING DIRECTOR
Ok, that's great news. Don't worry about scenes two through five. We are only going to do the first.

JIMMY
Just the first? Can I do the second one too? I love that scene.

CASTING ASSISTANT whispers into Casting Directors ear.

CASTING DIRECTOR
Jimmy, I'm so sorry. I didn't realize it was you.

JIMMY
Me?

CASTING DIRECTOR
You're Leonard's nephew?

JIMMY
Nephew? Oh, yes.

CASTING DIRECTOR
It's a pleasure to meet the nephew of such an influential playwright. His work is why I'm in theater. Sorry, I'm getting off track. Please, by all means, lets run through all the scenes.

Jimmy is beyond confused but rolls with it. His confidence builds filling the room.

85 INT. DINER -- MOMENTS LATER

85

Tom Harris waddles around trying to keep up with the crowd. He grabs his vodka filled sprite bottle and takes a huge chug.

Annabella does her best to keep up.

CUSTOMERS grow more hostile.

Tom Harris dials the phone.

DIANNE

(O.S.)

Hello.

TOM HARRIS

I need help. Jimmy's taken off to New York, the irresponsible fuck.

DIANNE

(O.S.)

Come now, he must be having a great time. Relax. I'll be there in a while.

TOM HARRIS

Try and make it a "little" while, will ya?

DIANNE

(O.S.)

Whatever, ya prick.

He hangs up and moves hells bells from table to table growing short of breath, dizzy.

ANGLE ON: Tom shaking it off. He bolts out of frame.

86 INT. NYC AUDITION ROOM -- MOMENTS LATER

86

Jimmy's finished with the audition. He crushed it.

He shakes hands with everyone and bounds out the room.

87 INT. NYC AUDITION HALLWAY -- CONTINUOUS

87

He barely contains himself waiting for the elevator.

88 EXT. NEW YORK CITY STREETS -- CONTINUOUS 88

Jimmy springs onto the street and exuberantly weaves his way through the crowded midtown sidewalks.

He is on top of the world.

89 INT. DINER -- MOMENTS LATER 89

Every CUSTOMER wants something. Annabella is seen darting through frame.

ANGLE ON: Tom Harris pauses, swaying, hands stacked with plates.

POV bounces between the CUSTOMERS and his fuzzy, tunnel vision image of them.

He and his load of plates CRASH to the floor. Full cardiac arrest.

Annabella races to help.

ANNABELLA

Call an ambulance.

CUSTOMER runs to the phone and frantically dials. Others gather around, cautiously.

Annabella tries to help best she can.

90 INT. BUS - MONTAGE REFLECTING OFF BUS WINDOW -- LATER 90

Bus is cruising along I-95 north.

We see Jimmy's future life in NYC with Annabella play out in reflections on the window. We see them bouncing arm and arm around Manhattan, shopping at outdoor markets, making love in their tiny apartment, etc.

91 EXT. BUS STATION - NEW BEDFORD, MA -- LATER 91

The bus rolls in. We see Annabella waiting for him.

Jimmy hops off the bus, higher than any drug. He scoops her up and plants a huge kiss on her.

JIMMY

You have no idea how amazing I feel.
I can see it all.

Annabella has a conflicted gaze.

(CONTINUED)

91 CONTINUED:

91

JIMMY (CONT'D)

What's up?

ANNABELLA

Your dad. He, had a heart attack.

Jimmy hangs his head, shattered.

92 INT. ST. LUKES HOSPITAL WAITING ROOM -- LATER

92

From across the room we see Jimmy slumped in a chair.

DOCTOR (40's) approaches and Jimmy hops to his feet, listening intently.

He then follows the Doctor down the hall.

93 INT. ST. LUKES HOSPITAL ICU ROOM -- CONTINUOUS

93

Tom Harris has tubes, needles and sensors stuck in every place imaginable.

SOT: MEDICAL EQUIPMENT almost drowns out the dialogue.

DOCTOR

We don't yet know the extent of the damage, but he's lucky to be alive. They got him here fast. If not, it would be much different.

Jimmy nods.

DOCTOR (CONT'D)

I'm right down the hall if you need me.

Jimmy pulls up a chair and holds his father's hand.

94 INT. DINER -- NIGHTMARE MONTAGE -- NIGHT

94

Dark and distorted. Lightning flashes through the windows, throwing shadows and strobe effects across the diner.

Jimmy rushes around, in the weeds. He can't make anyone happy, running from end to end repeatedly. He stops in the middle, peering at the customers SCREAMING at him from all directions.

He breaks down, slowly making his way to the floor, hands filled with plates, while insults fly toward him from every direction.

(CONTINUED)

94 CONTINUED:

94

The FLASHING LIGHTS grow in intensity. Jimmy curls into a ball on the floor, shielding himself from the torturous SCREAMING.

Tom Harris pushes through the crowd and laughs at his son.

95 INT. ANNABELLA'S FAMILY BATHROOM -- EARLY MORNING

95

Annabella's on the toilet. The house's silent and she's trying to keep it that way.

She quietly opens a pregnancy test. Plastic CRACKLES.

She uses the test, waits for the results.

Mrs DaCosta opens the door not realizing Annabella's in there.

Annabella tosses the tester into the trash bin.

Useless, she's caught, the opened box lays on the counter.

Mrs DaCosta's eyes fill with fear.

She quickly checks to see if anyone's around and quietly closes the door.

MRS DACOSTA
Annabella, does Joe know?

Annabella's shocked by her reaction. Tears flow.

Her mother moves in to comfort her.

MRS DACOSTA (CONT'D)
Don't worry, you'll be married before
your father finds out. It's our
little secret.

Annabella cries as quietly as possible. Her Mother comforts her.

96 INT. HOSPITAL ROOM -- MOMENTS LATER

96

Tom Harris is heavily sedated.

SFX: Medical equipment.

Jimmy snaps awake from his nightmare, clearly he's spent the night in the chair.

Dianne KNOCKS on the door.

(CONTINUED)

96 CONTINUED:

96

Jimmy gathers himself.

DIANNE

You mind if I stay a little while?

He nods for her to come in. She pulls up a chair.

DIANNE (CONT'D)

You know your father and I.

She breaks up a bit.

Jimmy gives her a comforting smile and touch of his hand.

JIMMY

I know, I'm sure he's glad you're here.

DIANNE

Listen, I know I've never added up to your ma. But your pops never added up to much for me neither.

Jimmy smiles, listens.

DIANNE (CONT'D)

But we've been there for each other at least, ya know. He ever tell you we dated before your ma, but nothing steady ya know, he dropped me in a snap when your ma showed up.

(keeping it light)

But that's alright I had my eye on another and I got him. I got him for almost ten years. God rest his soul.

(beat)

Ya know, I hate seeing him like this, he doesn't wanna be like this.

They share a moment of understanding.

Something is wrong. EQUIPMENT sounds dominate the room.

Jimmy jumps into action, a quick check over and bolts out the door.

JIMMY

NURSE. DOCTOR. SOMEONE.

Dianne's on her feet trying her best to do something.

(CONTINUED)

96 CONTINUED: (2)

96

DIANNE

Don't die on me ya shit.

Nurses and Doctors rush the room. Dianne and Jimmy are displaced to the hall. Crash cart flies in. Shit's bad.

97 EXT. JIMMY'S HOUSE -- NIGHT

97

Jimmy grabs the mail. He pulls out another noticeably large orange summons.

INT. JIMMY'S KITCHEN

He tosses the mail on the kitchen table adding to the pile. Jacket still on he grabs a beer and chugs while quick stepping back out the door.

98 INT. LOCAL BAR -- NIGHT

98

Jimmy's drinking heavily. He's quiet, stone like. His eyes glare into the bar mirror.

His attention snaps from the touch of Annabella's hand.

ANNABELLA

How's he doing?

Jimmy shrugs "not sure". She joins him.

JIMMY

It's so crazy, he's made this almost impossible. You know how much that hospital is? The mortgages are fucked. He's got this shit all twisted around me. I should just go. Pack my bags and go.

(beat)

Come with me.

ANNABELLA

Wait. Slow down.

JIMMY

I don't want to slow down. Annabella, I've been crawling my whole life. It's time to run. We could be great together, take on the world, you and me.

Annabella smiles and grabs hold of his hand.

(CONTINUED)

ANNABELLA

I love your eyes when you say stuff like that. I almost believe you--

JIMMY

--Believe me.

ANNABELLA

I need time.

JIMMY

Annabella, I'm serious.

ANNABELLA

So am I. But you need to focus on you.

Jimmy falls from his star.

JIMMY

This going anywhere?

ANNABELLA

--Come on, not so serious.

JIMMY

(beat)

I love you.

Awkward silence. Annabella can't come to say the words.

She leans over and kisses him.

ANGLE ON: Chad clocks the situation from across the bar.

ANNABELLA

Look, I just wanted to stop by and check in with you. My dad's home and I gotta go.

(beat)

Can we talk about this when we have time to really talk.

JIMMY

Whatever, sure.

Quick kiss and she's off.

Chad skulks his way over.

(CONTINUED)

98 CONTINUED: (2)

98

CHAD

Dude, sweet, she's fucking hot. Oh
yeah man, I'm wicked sorry about
your pops man, that shit sucks.

He stumbles off after another chick.

CHAD (CONT'D)

Yo, Rita, where you going?

99 INT. / EXT. MARIO DACOSTA'S CAR PARKED OUTSIDE BAR --
CONTINUOUS

99

Mario and John watch Annabella leave the bar. She disappears
down the dark street.

A few moments pass and Chad strolls out and makes a b-line
for their car.

Mario rolls down the window as it starts to rain. Chad
shields himself.

CHAD

You got something I need and I got
shit you wanna know about.

MARIO DACOSTA

What do I got?

CHAD

A job man. I need a fucking job.

MARIO DACOSTA

Get in.

TRANSITION TO 1970'S:

100 EXT. DINER -- MORNING

100

NOSTALGIC FILM EFFECT

Young Leonard loads up the car while Evelyn, Young Tom Harris
and baby Jimmy share a moment.

EVELYN

Oh my god, I thought this would be
easier.

YOUNG TOM HARRIS

We're gonna be great. Go focus on
your work. We'll be there in a few
weeks.

(CONTINUED)

100 CONTINUED:

100

She gives them hugs and kisses.

EVELYN

I love you guys--

YOUNG TOM HARRIS

--We love you more.

YOUNG LEONARD

Time to roll Miss Lancaster.

She reluctantly settles into the car and quickly rolls down the window, leaning her head out for one more big kiss from Young Tom Harris

Leonard hops into the drivers seat and turns the ENGINE over.

YOUNG TOM HARRIS

Work hard. We love you.

(to Young Leonard)

Drive safe, you got my whole world
in your hands.

Young Leonard is all smiles and sarcastically ROARS the engine.

EVELYN

I love you.

Evelyn hangs out the window waving goodbye and blowing kisses as they pull off on their journey back to Broadway.

101 INT. YOUNG TOM HARRIS HOUSE -- NIGHT

101

Young Tom Harris's on the phone, bad news. He's completely delirious with grief.

Baby Jimmy CRIES in his playpen.

He picks up Baby Jimmy from the playpen. He cries while trying his best to console his crying son.

YOUNG TOM HARRIS

Shh, baby boy, shh. pappa's got
you, pappa's got you.

TRANSITION TO 1990'S:

102 EXT. DOWNTOWN COBBLESTONE STREET -- LATER

102

VÉRITÉ FILM EFFECT

(CONTINUED)

102 CONTINUED:

102

It's freakin' POURING. Jimmy's drunk and soaked to the bone. Hood up, trying to quick stumble through the rain.

A car screams past. Puddles explode along the way. SCREECH. The car slams it's brakes and whips a hell's bells 180 and thrusts forward, pinning Jimmy between a long fence and building. Trapped, no where to go.

Headlights blind Jimmy, silhouetting his vision.

Car doors OPEN. SPLASHING feet hustle toward him.

CRACK, SMACK, SLAP. Jimmy's on his ass.

Joe and Mario stomp him out. Silhouetted from the cars head lights. In complete control.

MARIO DACOSTA

You punta!

JOHN DACOSTA

What happens now? Huh?

MARIO DACOSTA

We're gonna take the trash out. Do a little chumming.

JIMMY

No. Please, wait listen. She's just my friend.

JOHN DACOSTA

You're a fucking liar--

MARIO DACOSTA

--We know what you've been up to.

JOHN DACOSTA

Stay the fuck away from her.

THUD a solid blow to the abdomen. Jimmy gasps for air.

MARIO DACOSTA

If you even think about trying this bullshit again we'll drop you in the Atlantic. Nobody would know nothing. You hear me fucker!

JIMMY

Yes, yes. I hear you--

(CONTINUED)

102 CONTINUED: (2)

102

MARIO DACOSTA

--The middle of the fucking ocean.

They both spit on Jimmy.

He huddles on the ground, trying to get some air in his lungs and the blood and spit off his face.

The car WHIPS around.

Angle on: Chad in the back seat grinning ear to ear, flipping Jimmy off through the rain streaked window.

It takes a moment for Jimmy to get it together. Rain drops the size of gum balls blast off his battered face and body. Blood and water mix and he gasps for air, trying his best to fill his lungs and his pride.

103 INT. ANNABELLA FAMILY KITCHEN -- DAY

103

Mrs DaCosta hangs up the phone.

Annabella huddles at the kitchen table, quiet, scared.

MRS DACOSTA

I have to meet with his mother right now.

Her mother moves toward her.

MRS DACOSTA (CONT'D)

Not so sad my love. What a bride you will make. You will be a princess. We will tell your father when I return.

Annabella nods.

104 EXT. JOE'S PARENTS ESTATE -- LATER

104

We see a large urban estate. It's gated and has the accompanying items such as large Virgin Mary statue, lions, garden gnomes and various fountains line the property. A Portuguese palace.

Mrs DaCosta pulls up, the gates open for her.

105 EXT. JOE'S PARENTS ESTATE DRIVEWAY -- CONTINUOUS

105

She greets JOES MOTHER, who's beautiful, blonde and pampered.

They behave as if someone is watching them.

(CONTINUED)

105 CONTINUED:

105

JOE'S MOTHER

Thank you so very much for excepting
my last minute invitation.

MRS DACOSTA

Oh, I'm just thankful for the
hospitality.

They exchange hug / kisses.

JOE'S MOTHER

(Whispers into her
ear)

We can talk downstairs, come.

106 INT. JOE'S PARENTS HOUSE -- MOMENTS LATER

106

They quietly settle into a small nook in the back kitchen.

JOE'S MOTHER

What trouble did these kids get into?

MRS DACOSTA

The worst.

JOE'S MOTHER

Ok. We'll have to fix it.

Mrs DaCosta's relieved.

MRS DACOSTA

Thank you for your confidence.

JOE'S MOTHER

Heaven forbid their fathers find
out.

They shake hands and pour their tea.

TRANSITION TO NEAR FUTURE:

107 EXT. ROOFTOP PARKING LOT - SANTA MONICA, CA -- LATE NIGHT

107

HIGH GLOSS FILM EFFECT

The lot is almost empty. Jim is waiting in a pimped out gun
metal black Mercedes.

An equally sweet BMW whips around the corner and parks beside
him.

(CONTINUED)

107 CONTINUED:

107

The two cars are drivers window to drivers window. Both tinted windows lower.

We meet BOOKIE MIKE (30's), he's tatted and bohemian mass of a man.

BOOKIE MIKE
Mr. Harris. Milo know?

JIM HARRIS
Fuck Milo, I still got a week and when this turns I will clear the marker.

BOOKIE MIKE
Your numbers been pulled, Milo would kill me if he knew.

JIM HARRIS
You want the action? I got other places to lay this off.

BOOKIE MIKE
Yeah I'll take the action but you gotta have the cash up front.

Jim tosses him a envelope stuffed with cash.

JIM HARRIS
I'll see you on Thursday to collect.

BOOKIE MIKE
Good luck, hate to be you if it don't work out.

JIM HARRIS
It's always good to be me, you should know that.

Jim punches the gas and speeds away.

Bookie Mike rolls away in the opposite direction turning the corner and pulls along side a large black SUV.

He rolls down his window and tosses the envelope of cash into Milo's SUV.

BOOKIE MIKE
Spot on. This guys a mess.

MILO
He's done.

(CONTINUED)

107 CONTINUED: (2) 107

They both pull away.

TRANSITION TO 1990'S:

108 INT. HOSPITAL ROOM -- DAY 108

VÉRITÉ FILM EFFECT

Tom Harris is awake but far from a hundred percent.

Jimmy helps get him comfortable, propping him up, adjusting the pillows. He untangles various tubes and sensors organizing them for his comfort.

JIMMY

How you feeling, you like this bed or what?

TOM HARRIS

I feel like shit, this hospital is terrible.

JIMMY

Pop, you're lucky to be alive. These people saved your ass.

TOM HARRIS

They should have let me die, assholes.

JIMMY

Come on pops. Lets start thinking about how we're getting you out of here.

A NURSE enters and they get quiet quick. She replaces his IV bag and gives him a quick check over.

She grabs his chart.

NURSE

Oh, this looks good. You're doing great there mister meany. I bet you're gonna be out of here in a couple of days, but I ain't your doctor now.

She giggles and smiles her way out the door.

JIMMY

That's good news.

Tom Harris throws him a glare.

(CONTINUED)

108 CONTINUED:

108

TOM HARRIS

I ain't never really thought about
being in a place like this, this
ain't what I want kid.

JIMMY

Well you ain't gonna be. You're
gonna be fine. So let me help you
get your head outta your ass.

Tom Harris ignores him.

TRANSITION TO 1970'S:

109 INT. DINER -- MORNING

109

NOSTALGIC FILM EFFECT

It's a rainy, cold morning.

The diner's empty except for Young Tom Harris and baby Jimmy.

Young Leonard gingerly enters. He looks terrible. Straight
from death's grasp. He's battered and bruised. His arm's in
a sling.

YOUNG LEONARD

I--

YOUNG TOM HARRIS

--Don't.

YOUNG LEONARD

I want to help--

YOUNG TOM HARRIS

--What makes you think I need your
help? If it wasn't for you--

YOUNG LEONARD

--That's not fair. It was her dream
too. She was my family. I hurt too.

YOUNG TOM HARRIS

You talk like you know what I'm facing
here. You should just roll out and
move on.

YOUNG LEONARD

I'm not going anywhere, I can't.

(MORE)

(CONTINUED)

YOUNG LEONARD (CONT'D)

Like it or not I am going to see
this boy grow up. She's all I had.
You don't get it, how could you--

YOUNG TOM HARRIS

--You ain't my family. You ain't
Jimmy's family.

YOUNG LEONARD

She told me she wanted me to be an
uncle to Jimmy and I'm going to honor
that.

Young Tom Harris lunges at Young Leonard and grabs him by
the neck.

YOUNG TOM HARRIS

Look, Jimmy is my son and he will be
raised by me and me alone. Got it
fruit-loop?

Young Tom Harris loosens his grip but keeps Young Leonard
pinned against the wall.

YOUNG TOM HARRIS (CONT'D)

She's gone. I ain't gonna fill his
head with what could'a been. We're
moving on.

Young Leonard concedes and Young Tom Harris releases him.

YOUNG TOM HARRIS (CONT'D)

I can't stop you from living here or
doing whatever, but if you want to
make it more complicated than that
you'll deal with me.

Young Tom Harris scoops up baby Jimmy and walks away.

YOUNG LEONARD

You let me know if you need anything.
(To Jimmy)
I'll see you later, little man.

He slips off into the rainy morning.

TRANSITION TO 1990'S:

110 INT. HOSPITAL HALLWAY -- DAY 110

VÉRITÉ FILM EFFECT

Jimmy rolls his father down the hall in a wheelchair, he's sprung from the joint.

111 INT. TOM HARRIS'S BEDROOM -- LATER 111

Tom rumbles, uncomfortably rolling over to grab his photo album. He opens the cover to a beautiful picture of Evelyn.

TOM HARRIS

I'm sorry baby doll. I just didn't know how else to do this.

He flips the album to the last page. A news paper headline reads "Local Actress Killed on Route to Big Break".

He runs his fingers across the headline, his eyes pour regret.

Tears almost flow, but his manhood fights them back.

He HEARS Dianne and scurries to put the album away.

Dianne slips in with a fresh pillow and a cold wash cloth.

DIANNE

You don't have to hide that, stupid.

He shrugs her off, or does he?

She puffs the pillow and places it behind him.

TOM HARRIS

I'm alright, stop. You don't need--

DIANNE

--Oh be quiet. There you go. Isn't that better?

TOM HARRIS

Yeah. Thank you.

Tom Harris clutches his aching chest.

DIANNE

Ya alright?

Dianne helps calm him and rubs his head with a cool wash cloth.

(CONTINUED)

111 CONTINUED:

111

Tom gently puts his hand inside Dianne's.

TOM HARRIS

Thank you.

DIANNE

For what?

TOM HARRIS

For being here all these years.

(beat)

I love you.

DIANNE

Oh, I love you too, stupid.

She gently wipes his forehead and they share the moment.

112 INT. / EXT. JOES CAR DINER PARKING LOT -- EARLY MORNING

112

Joe and Annabella wait for Jimmy to arrive.

Silent tension dominates the scene.

Joe hands her a box with a diamond engagement ring.

JOE

My mother had a talk with me.

She opens it. Her nervous energy balloons.

JOE (CONT'D)

What's going on? Come on?

Long moment.

ANNABELLA

I'm pregnant. My mother knows. Your mother knows. Our fathers don't.

JOE

How?

Annabella gives him a hard glare.

JOE (CONT'D)

We go back a long time Miss DeCosta. But this? You've certainly gotten yourself into a spot. That ain't my baby, I know that much.

Through the windshield we see Jimmy arriving.

(CONTINUED)

112 CONTINUED:

112

He makes his way to the door noticing the situation in the car.

ANNABELLA

Joe, please, my father, my family.
Help me.

JOE

I'm not raising his kid.

ANNABELLA

No. He knows nothing. He'll know nothing. No one knows nothing but you and me. I promise. I will fix this.

JOE

Annabella, this isn't--

She leans in giving him a strong sensual kiss. She gazes straight in his eyes.

ANNABELLA

I will never look back.

She exits the car and makes her way toward the front door.

113 INT. DINER -- NIGHT

113

The day has been a long quiet one for them both.

The diner's empty. Jimmy makes his way to Annabella.

JIMMY

Why don't you sit?

ANNABELLA

I want to finish and get outta here.

JIMMY

Can we talk for a minute?

She hesitantly sits.

ANNABELLA

About?

JIMMY

Us.

ANNABELLA

What about us?

(CONTINUED)

JIMMY

I don't know, I'm in love with you,
and I think we should do it.

ANNABELLA

What?

JIMMY

Leave town. I've got enough money
to get us there. It will be tough
at first, but we can do it. Come
with me, we'll get married if you
want.

ANNABELLA

If I want?

JIMMY

I didn't mean that in a bad way. We
can make something out of ourselves.

ANNABELLA

I can't. Not now.

JIMMY

Then when?

She gives him a sad glance.

JIMMY (CONT'D)

Ever?

ANNABELLA

I'd lose my family.

JIMMY

You told me no one's ever excited
you like me. We can get out of here.

A serious gaze comes across her face.

ANNABELLA

I'm sorry.

JIMMY

Annabella, I love you.

ANNABELLA

You said love will only slow you
down. So forget me and get out of
here.

(CONTINUED)

113 CONTINUED: (2)

113

Joe pulls into the lot.

ANNABELLA (CONT'D)

I gotta go. I won't be coming in anymore.

He's stunned, a thousand pounds of shit on his face.

JIMMY

This is what you want for your life?

She rises to say.

ANNABELLA

Please don't think of me as weak. I don't think you'll ever know how much I love you. Don't waste your life, get out of here.

She flees out the door and climbs into Joe's car.

Joe peels off.

Jimmy's alone. Diner's empty. Silence.

114 INT. JIMMY'S HOUSE / KITCHEN -- MORNING

114

Jimmy's slumped at the table, coffee in hand.

Tom Harris enters noticing Jimmy's disposition.

JIMMY

How you feeling?

TOM HARRIS

Fine, Dianne's helping a lot. You ok, what's on your face?

Jimmy grabs a napkin.

TOM HARRIS (CONT'D)

No, you got a look on your face.

JIMMY

Annabella quit. I don't know what I'm gonna do down there.

TOM HARRIS

I doubt it's the diner you're thinking about. You love her don't you?

(CONTINUED)

114 CONTINUED:

114

JIMMY

Look pop, that shit doesn't matter.
I need help down there.

(changing gears)

When do I get to quit?

TOM HARRIS

Ok, I hear you. Look, let me get
some shit organized and you can quit.

JIMMY

(sarcastic)

Sure.

TOM HARRIS

Whatever you wanna do. Just help me
clean some of this shit up.

JIMMY

Oh yeah, you're fucking with me now
for sure.

TOM HARRIS

No more of that. Look jimmy, your
mother was something special. You
got her thing kid. Do what you gotta
do.

CUT TO:

115 INT. BRIDAL SALON - MORNING

115

Annabella, her mother, three AUNTS (40's) and four COUSINS
(20's) get fitted for their gowns. Annabella is center stage.

MRS DACOSTA

Sweet Mary mother of God. Look at
how beautiful my baby girl is.

ANNABELLA

I don't know ma, it feels a little
tight--

Her mother swats her hand away from her belly.

MRS DACOSTA

--It's fine. You just need to stop
slouching and stand up straight.

Mrs DaCosta corrects Annabella's posture, forcing her up
straight.

(CONTINUED)

115 CONTINUED:

115

She reaches down and grabs a large bouquet of flowers and places them in Annabella's hands, right in front of her stomach.

MRS DACOSTA (CONT'D)

And carry yourself like the proud
bride that you are.

Annabella poses. Her mother canvasses her over in the mirror. She observes a deep sadness in Annabella's eyes.

She stops for a moment, checking again but Annabella glances away. Her eyes can't hide the lies.

116 INT. DACOSTA'S FAMILY HOME - AFTERNOON

116

Annabella gazes out the window toward the back garden. The FAMILY MEN are suited in their Sunday's best. They loiter in groups, smoking cigars and drinking cocktails.

117 INT. DACOSTA'S DINING ROOM - LATER

117

The DaCosta & DaSilva families gather around an extravagant meal.

MR DACOSTA

It's with great pride I welcome you
here tonight. This, as we all know,
is a very special occasion. Thank
you Manual and Theresa and of course
Joe. Officially, one family, it's
an honor.

Mr DaCosta raises his glass.

The family raise their glasses in toast to Annabella and Joe.

MR DACOSTA (CONT'D)

To family.

Manual and Theresa gesture proudly as they're honored by their hosts.

Everyone expresses approval.

MRS DACOSTA

It's going to be such a beautiful
wedding.

118 INT. NEW BEDFORD BANK AND TRUST - MORNING

118

Jimmy, Tom and Dianne are sitting in the waiting area.

They are GREETED by Stan Gentry and they follow him to his desk.

STAN GENTRY

I'm very happy to see you on the
mend Mr. Harris.

TOM HARRIS

Thank you and thank you for meeting
with us.

STAN GENTRY

Not a problem.

TOM HARRIS

Look, I'm a no BS kinda guy so please
just hit me with it.

STAN GENTRY

I appreciate your candor. Nutshell,
the bank is moving your house and
the diner to the active pile. They
will start proceedings soon.

TOM HARRIS

Mr. Gentry, with respect, what can
we do? I don't have the cash and
with the hospital bills, you know.

STAN GENTRY

I'm sorry, I've tried to hold
corporate off as long as I could,
but at some point they get around to
everyone. Unless you can come up
with the fifty six thousand that is
currently in default by next week,
they will take everything to auction.

TOM HARRIS

My whole life, for fifty six large.

Tom gives a look to Dianne and Jimmy, a sad smile. He's a
man who finally see's himself for who he is.

TOM HARRIS (CONT'D)

I understand. Thank you for your
time.

(CONTINUED)

STAN GENTRY

I wish I could do more.

Tom and Jimmy rise and shake hands with Stan, Dianne remains in her seat, her eyes dart.

DIANNE

Mr. Gentry, what if I took a mortgage on my house?

STAN GENTRY

I'm sorry?

DIANNE

My house, I ain't got no mortgage now.

STAN GENTRY

Well, we would need to run the paperwork and see what you could do.

Tom and Jimmy look on in disbelief.

TOM HARRIS

Dianne, come on now. You don't have to do that.

DIANNE

Well, what if I sold it and moved in with you?

Tom has the look of "you really want to have this chat right here right now" strike his face.

Dianne returns the non-verbal volley with "you better say yes you old fucker" striking across her face.

TOM HARRIS

I, well, sure. Jimmy?

JIMMY

Of course.

DIANNE

Settled then. Mr. Gentry, can you help us figure this out. I wanna sell it and that's that.

STAN GENTRY

Well, I'm not a realtor but I have a colleague. I will call corporate right away and see what we can do.

(CONTINUED)

118 CONTINUED: (2) 118

Dianne leans over and gives Tom a kiss, hug and a smile.

DIANNE

Now don't screw this up again, stupid.

119 INT. DINER -- AFTERNOON 119

It's packed. CUSTOMERS pile into booths, stuffing their faces.

Jimmy has the floor by himself. He whips around trying to make everyone happy.

The CROWD continues to grow. CUSTOMERS wait outside to get a table.

Jimmy piles a load of dirty dishes into an overflowing bin and hustles for the closest table.

Every booth NEEDS him. He's totally in the weeds.

Pick up area's stacked. Food's getting cold.

The PHONE RINGS. Jimmy races to answer it.

JIMMY

Shawmutt Diner! Hello? yeah, sorry.
what? Yes, this is him. Really?
When? Perfect. Thank you, thank you
very much.

Jimmy celebrates his call, jumping wildly, screaming and laughing.

JIMMY (CONT'D)

I got a call back. I got a call back!

LEONARD

Congratulations!

The angry CROWD glares at him. They're not amused.

Jimmy quickly grabs as many plates as he can and places them on the counter.

JIMMY

You want your food? Then you're
gonna have to come get it. Listen
up for your order.

He CALLS out the orders. At first people hesitate, but soon come to the counter grabbing their meals.

(CONTINUED)

119 CONTINUED:

119

JIMMY (CONT'D)

Here we've got two orders of two
eggs, two sausage, two bacon, who's
the lucky two?

CUSTOMER ONE

You should get more help.

JIMMY

You're absolutely right, talk to my
pops about that. I see before me
one short-stack.

CUSTOMER TWO grabs his pancakes.

CUSTOMER TWO

I aint tipping you!--

JIMMY

--Understandable.

Jimmy glances toward Leonard, they share a big smile.

TRANSITION TO NEAR FUTURE:

120 INT. JIM HARRIS HOLLYWOOD HILLS HOUSE -- EVENING

120

HIGH GLOSS FILM EFFECT

A living room fit for a movie star. It's tricked out to the
nines including a huge flat screen that Jim is pacing in
front of.

He's holding a small mirror with lines of cocaine cut that
he snorts little bumps every few moments.

He is screaming at the game.

JIM HARRIS

Fuck you mother fuckers, come on,
make it.

The football game is coming down to a final field goal kick.
If the kick is good, he loses.

Jim is tweaking big time, another bump of coke, then another.

FOOTBALL ANNOUNCER

(Off Screen)

The kick is up, its got the distance,
its hooking right, will it make it,
yes! The kick is good!

(CONTINUED)

120 CONTINUED: 120

Jim freezes, coked-up statue.

Phone RINGS. Caller ID - Mikey.

ANGLE ON: Vertigo shot - Jim has reached the end of the road, his world is crumbling around him. The shot ends with.

CU: JIM'S COKED OUT BLOOD SHOT EYES. A SINGLE TEAR FALLS.

121 EXT. JIM HARRIS HOLLYWOOD HILLS BEDROOM -- MOMENTS LATER 121

Jim is frantic. Tossing essentials into a suitcase.

He continues to bump lines of cocaine and he is way beyond out of control.

Suitcase is ready to roll and he bolts.

122 INT. JIM HARRIS HOLLYWOOD HILLS HOUSE GARAGE -- CONTINUOUS 122

He tosses his suitcase into the back seat and RIPS out.

123 INT. / EXT. JIM HARRIS CAR - SUNSET STRIP -- NIGHT 123

Jim drives erratically, sweating up a storm. Traffic is jammed and his tension rises and rises.

His phone RINGS. Caller ID - Milo

JIM HARRIS
Fuck, fuck, fuck.

His phone keeps RINGING. He reluctantly answers.

JIM HARRIS (CONT'D)
Milo. Nice to hear from you but I
got 48 hours.

MILO
(O.S.)
Had. You have 24.

CLICK Milo hangs up.

Jim slams his dash board, breaking his hand. He wrenches in pain.

JIM HARRIS
Fuck!

Jim makes a few sharp turn off Sunset Blvd and heads up into Laurel Canyon.

(CONTINUED)

123 CONTINUED: 123

He speeds up the hill arriving at a large estate.

124 EXT. JOANNA LAUREL CANYON ESTATE -- CONTINUOUS 124

He SCREECHES to a stop and heads for Joanna's front door, RINGING the doorbell and slamming on the door.

JIM HARRIS

Joanna! I know you're in there.
Joanna!

125 INT. JOANNA LAUREL CANYON ESTATE -- CONTINUOUS 125

Joanna is enjoying a glass of wine with her lover SANDY (30's). They are startled by the BANGING. Jim is heard behind the door.

SANDY

Don't answer.

Jim continues.

JOANNA

Stay here.

She heads to open the door.

126 EXT. / INT. JOANNA LAUREL CANYON ESTATE FRONT DOOR -- CONTINUOUS 126

The door swings open with

JOANNA

What the fuck Jim?

JIM HARRIS

Their gonna kill me. Joanna please.

JOANNA

What did you do?

JIM HARRIS

I screwed up, but I can fix it. I need a hundred by tomorrow.

JOANNA

A hundred thousand? Jim, who do you take me for. Go sober up and call me when you're clean.

She slams the door on him and bolts the lock.

(CONTINUED)

126 CONTINUED: 126

Jim Kicks her door.

JIM HARRIS

You fucking bitch! How much fucking
money have I made you? Fuck you,
you fucking fuck, fuck, fuck, fucker!

One last kick to the door and he heads for his car.

He RACES away.

127 EXT. JIM HARRIS CAR DRIVING -- CONTINUOUS 127

He is driving hells bells along Mulholland Drive coming
dangerously close to crashing.

His Mercedes SCREAMS along the ridge top and then heads down
the hill toward the valley.

He races deeper into the Valley.

128 INT. JIM HARRIS CAR DRIVING -- CONTINUOUS 128

He dials his phone. It RINGS without answer.

JIM HARRIS

Elliot, pick up, come on pick up!

129 EXT. JIM HARRIS CAR DRIVING -- CONTINUOUS 129

He avoids a near accident and bangs a hard right, tires
SCREAM.

He zig-zags his way deep into the Valley arriving at a dive
motel.

130 EXT. VALLEY DIVE MOTEL. -- CONTINUOUS 130

He pulls his Mercedes around to the back and tries to park
it out of sight.

With a deep BREATH he tries to collect himself.

JIM HARRIS

Fuck!

TRANSITION TO 1990'S:

131 EXT. CHURCH -- AFTERNOON

131

VÉRITÉ FILM EFFECT

A large Roman Catholic church, the "IT" venue for the wedding of the year.

Limo's and freshly washed cars line the front.

A CROWD gathers, dressed to impress. Decorations, flowers and assorted treatments round out this grand setting.

We rack focus to Jimmy across the street. He pulls up his hood and tosses his duffel bag over his shoulder, strolling on.

We rack focus back to the church buzzing with activity.

132 INT. CHURCH BACK ROOM -- MORNING

132

Massive levels of "backstage" nervous energy and stress.

Young BRIDES MAIDS and older FEMALE FAMILY MEMBERS crowd the room. RING BEARER and FLOWER GIRL run in and out laughing and chasing one another.

Mrs DaCosta scrambles around making sure the girls have what they need, perfection is mandatory. She helps a girl with her dress, another with her flowers and still another with her hair.

MRS DACOSTA

Little John please stop chasing your sister. Lydia will you please take the children to the bathroom and make sure they're ready. We only have about 15 minutes. Little John I said stop it. Take your sister and go with Lydia to the bathroom. Now. Wow Rosa before you know it we will be doing this for your wedding.

ROSA

Oh Aunt Maria no way. I want to experience my life first.

LAUGHS and GIGGLES all around.

MELISSA

Aunt Maria you know that Rosa has always been the wild one.

(CONTINUED)

132 CONTINUED:

132

ROSA

It doesn't make me wild because I
don't want to be tied down.

MELISSA

That's exactly why I want to get
married.

The girls bust out LAUGHING, but not Mrs DaCosta. She really
thinks about what Rosa says.

ROSA

I'm still in my twenties. I want to
have some fun first. What's the matter
with that?

The girls continue to laugh.

Annabella slips off to a side room. Mrs DaCosta quietly
follows.

TRANSITION TO NEAR FUTURE:

133 EXT. VALLEY DIVE MOTEL -- NIGHT

133

HIGH GLOSS FILM EFFECT

Jim tosses his suitcase in the trunk and jumps into the
drivers seat.

ANGLE ON: Milo and two thugs in their SUV SCREECH into the
parking lot and block his car from exiting. Their pistols
are drawn, Jim's got no where to go.

Milo hops out of the SUV as the Thugs drag Jim from his car.

SMACK, CRACK, SLAP the thugs start to kick the shit out of
Jim while Milo humiliates him.

MILO

Guess what movie star. You're worth
more dead than alive, how about that
fucker.

After a solid beating they scoop him up and drag him to the
SUV, throwing him in the back seat.

They RIP off.

TRANSITION TO 1990'S:

134 INT. DINER -- LATER

134

VÉRITÉ FILM EFFECT

Jimmy enters, duffel bag in tow. Tom Harris's perched behind the register peacefully reading the paper, ignoring Jimmy.

Randy cooks and Dianne waits on a few CUSTOMERS.

Jimmy puts his bag on the counter. Everyone knows he's leaving, awkward silence.

JIMMY

Hey pops.

TOM HARRIS

Hey.

JIMMY

How ya feeling?

TOM HARRIS

Fine.

JIMMY

Right.

TOM HARRIS

You ready?

JIMMY

I guess.

TOM HARRIS

You better make up your mind because once you walk out that door, you know.

Jimmy prepares himself for a rant.

TOM HARRIS (CONT'D)

You can always come back. This place ain't going no where.

JIMMY

Thanks pop. I'm just down I-95, right?

Jimmy grabs his bag and takes one last mental snap shot.

TOM HARRIS

Come here kid.

(CONTINUED)

134 CONTINUED: 134

They share a hug.

135 INT. CHURCH SIDE ROOM 135

Annabella tries her best to keep her eye make up from running.
Her mother approaches slowly.

MRS DACOSTA

How beautiful.

She gently lifts Annabella to her feet, inspecting her daughter for a moment. It's everything for Annabella not to break down.

MRS DACOSTA (CONT'D)

Why do I see such fear in your eyes?
This is your day.

ANNABELLA

It's the saddest day of my life.

MRS DACOSTA

Why would you say such a thing?
(looking her in the
eyes)
What's going on? Annabella, you can
trust me.

ANNABELLA

Mama I'm turning my back on the one
person--

MRS DACOSTA

--Oh, sweet Jesus. Oh, lord. It's
not Joe's.

Annabella's eyes can't hold back any longer. She breaks.

ANNABELLA

I can't lose you and papa. Please,
I didn't know what to do.

Her mother's eyes fill with compassion. She sits her down,
quietly and gently.

MRS DACOSTA

Annabella DaCosta you will never
lose us. Your father, he might be a
stubborn old man, but he loves you.
Our daughter is no rich man's prize.

(MORE)

(CONTINUED)

135 CONTINUED:

135

MRS DACOSTA (CONT'D)
 If I had only known the truth, this,
 all of this, would have been much
 easier.

Mrs DaCosta hugs her and tears run down Annabella's face,
 her makeup's trashed.

MRS DACOSTA (CONT'D)
 Come now. You need to listen and do
 as I say. You understand?

Annabella nods with approval and collects herself.

136 INT. CHURCH BACK HALL -- CONTINUOUS

136

Mrs DaCosta pulls her along a back hallway.

They quickly scoot pass several GUESTS, smiling and greeting
 them along the way. They arrive at a back service exit.

She hands Annabella a set of car keys and a solid bank roll.

MRS DACOSTA
 Let me know you are safe.

Unsure & scared, Annabella knows it's not up to her, time to
 go.

ANNABELLA
 I love you mama.

MRS DACOSTA
 I love you too, now go.

Annabella sprints across the packed service lot, heels and
 dress in tow.

She jumps into a car, SPEEDING off, dress flapping out the
 door.

137 EXT. HOME TOWN STREETS -- CONTINUOUS

137

Jimmy strolls the lonely streets arriving at the bus station.
 We rotate behind him as he steps into the station.

TRANSITION TO NEAR FUTURE:

138 INT. DIRTY HOLLYWOOD HOTEL ROOM -- NIGHT

138

HIGH GLOSS FILM EFFECT

(CONTINUED)

138 CONTINUED:

138

Milo and his Thugs man handle Jim into the room and throw him to the floor.

Jim struggles for dear life trying to bolt out the door, but the Thugs toss him like a rag doll.

Milo is carrying a small briefcase and places it on the bed, popping it open.

JIM HARRIS

Milo, you don't have to do this,
come on man, I can make it all back!
One movie and it'll all be yours.

Milo pulls out a syringe and starts to load it up with some type of liquefied drug.

MILO

You just don't fucking get it do you? One more Hollywood junkie overdosing. No way I'm letting you out of this room alive, so either take your poison like a champ or we will make you take it like a chump.

Jim tries to bolt but the Thugs grab him, dropping him to his knees holding him down.

They pull up his sleeve, exposing his arm / veins.

JIM HARRIS

Milo, please, I can fix this.

Milo, FLICKS the syringe, its ready to kill.

Jim continues to struggle, kicking like a wild animal in a cage, hopeless.

Milo moves in closer, CLICK, CLICK he flicks the syringe.

CU: Jim's face. He knows he's had it, the wild animal in him starts to calm.

Milo stands over him.

Jim knows it's the end of the road.

MILO

Don't worry this wont be more then a little prick. Just like you.

ANGLE ON: Milo leans in to spike Jim's arm.

(CONTINUED)

138 CONTINUED: (2)

138

MILO (CONT'D)
 Nighty night mother fucker.

SFX: OFF SCREEN

REAL FILM DIRECTOR
 (O.S.)
 CUT! Perfect. Print that!

139 INT. HOLLYWOOD SOUNDSTAGE -- CONTINUOUS (PRESENT DAY) 139

END HIGH GLOSS FILM EFFECT

HAND HELD TRACKING SHOT

Work lights SLAM on to reveal a huge Hollywood soundstage.
 FILM CREW (30's - 40's) swarms the set scurrying to reset
 the shot.

ASSISTANT DIRECTOR
 Back to one everyone! Let's bring
 it back to one!

A WARDROBE ASST. (20's) wraps Jimmy in a robe and hands him
 a warm wash cloth for his face.

FILM DIRECTOR
 Jimmy, that was amazing. You nailed
 it! You're wrapped for today. We'll
 see you in the morning.

Jimmy wipes the age right off, boom, he's fifteen years
 younger. He's no longer the self destructive character.

ASSISTANT DIRECTOR
 Lets go people move! We need to
 reset, back to one!

The set BUSTLES with activity.

SFX: STAGE DOOR opening.

A huge burst of sunlight silhouettes Jimmy strolling off
 set.

DAUGHTER (8) bounces into frame.

DAUGHTER
 Daddy, Daddy.

JIMMY
 Baby doll.

(CONTINUED)

139 CONTINUED:

139

Jimmy scoops her up. Big hugs.

They're joined by Annabella. Kisses and family hugs all around.

ANNABELLA

How's it going?

JIMMY

This director's nuts, he's got me
doing crazy stuff... but I think
it's gonna be wicked!

Daughter scrambles out of their grip and sprints big arching circles around her parents.

They stroll off holding hands in silhouette into the bright LA sunlight. Pure happiness.

FADE TO BLACK: