

HANDMAIDENS OF ROCK

Screenplay by
S. Adams

Based on the novel *Handmaidens of Rock* written by
Linda Gould

Registered 2015 by Linda Gould

FADE IN:

NEWS FOOTAGE

1975. Saigon, Vietnam. Frantic and desperate people crowd onto buses. CBS News correspondent ED BRADLEY narrates.

ED BRADLEY (V.O.)
Some Americans who pushed towards
the bus tried to pull their
Vietnamese wives and children along
with them.

A hand from inside a bus clutches the hand of someone standing outside.

The image flashes to a helicopter hovering over the embassy.

ED BRADLEY (V.O.)
We all decided to try and reach the
United States Embassy and once
there we found it surrounded by
Vietnamese looking for a way in and
a way out.

INT. TELEVISION STUDIO - DAY - 1975

A NEWS ANCHOR solemnly addresses the camera.

NEWS ANCHOR
Today, acting President Minh
unconditionally surrendered the
capital city of Saigon and the rest
of South Vietnam to North Vietnam.

He holds back his emotions.

NEWS ANCHOR (cont'd)
The Vietnam War is over. We will
have more updates in the evening
news. We now return you to your
regularly scheduled programming.

INT. TELEVISION STUDIO - DAY - 1975

A large "Rise and Shine Los Angeles" sign hangs over two chairs and a coffee table.

A MAKE-UP ARTIST retouches the MORNING SHOW HOST's make-up.

(CONTINUED)

CONTINUED:

CANDY COLLINS (24) adjusts the microphone on her lapel.

The FLOOR DIRECTOR scrambles when he realizes they are live.

FLOOR DIRECTOR

You're on!

The make-up artist leaps out of frame.

The host switches to her bubbly personality.

MORNING SHOW HOST

Welcome back to Rise and Shine.
This morning we have author Candy
Collins. She has written her first
book, *Homegrown*.

CANDY

Thank you for having--

The host demonstrates her special skill of cutting off her
guests.

MORNING SHOW HOST

So this is a book about a high
school band?

CANDY

It's also about love--

MORNING SHOW HOST

Sounds like my diary--

Candy attempts to get a word in edgewise.

CANDY

And rock and roll--

The host looks off camera to the make-up artist.

MORNING SHOW HOST

You've read my diary. Should I
publish it? Like Candy did?

The make-up artist shrugs. The host turns back to Candy.

MORNING SHOW HOST (cont'd)

Should I publish it? How does that
work?

Candy maintains her professional demeanor.

(CONTINUED)

CONTINUED:

CANDY

My book is about the death of a dream, the death of a friend, and the death of innocence. How everything can be taken away from you in a matter of seconds.

The host's interest is piqued and she leans forward.

MORNING SHOW HOST

What happened?

CANDY

It's all in the book.

The host tosses the book off stage.

MORNING SHOW HOST

I don't read. I want to hear it from you.

CANDY

It's a long story. Do we have time?

MORNING SHOW HOST

This is my show. Tell me.

CANDY

Okay, well, I first met Preston in high school....

EXT. NELLIE BLY HIGH SCHOOL - DAY - FLASHBACK TO 1969

Nellie Bly High is an impressive brick complex nestled in suburban Maryland. The leaves have a hint of orange, signalling the change in weather.

A statue of their school's namesake watches over the teenagers lounging on the immaculate green lawn.

A few eat lunch. Others read.

Through an open window, the faint sounds of an a capella version of "Hello, Dolly" are heard.

INT. NELLIE BLY HIGH SCHOOL - MUSIC ROOM - DAY

HOPE (age 18) belts out the final lines of the famous show tune like she is on a Broadway stage.

(CONTINUED)

CONTINUED:

HOPE

(singing)

*Hello, Dolly, well, hello, Dolly.
It's so nice to have you back where
you belong. You're looking swell,
Dolly, we can tell, Dolly. You're
still glowin', you're still
crowin', you're still goin' strong!*

Candy (now 18) mouths along to the song.

MR. CLARK, the music teacher, flashes the lights.

MR. CLARK

Thank you, Miss Smith.

His speech pattern is measured. Each word enunciated to its fullest.

MR. CLARK (cont'd)

The homework assignment requires
one song, not the entire musical.

Hope curtsies. The class claps. Hope's best friend THEDA BROOKS gives her a standing ovation.

THEDA

That was ah-mazing, sister.

Mr. Clark scans the roster.

Candy shrinks in her seat.

Mr. Clark notices her reluctance.

MR. CLARK

Miss Collins.

Candy walks to the front of the room with the same vigor as a condemned prisoner.

She grips the sheet music so tight it rips.

Her singing is barely audible.

CANDY

(singing)

Most anything that you want girl--

She is good but quiet and lacks confidence.

She continues singing the lyrics to Iron Butterfly's "Most Anything You Want."

(CONTINUED)

CONTINUED:

CANDY (cont'd)

*Girl, cause I want to make you
happy.*

In the back row, PRESTON ANDREWS (18) straightens up and takes interest. His long red hair brushes the top of his shoulders. His permanent slouch and folded arms are a reminder to the teacher that he doesn't need this class.

CANDY (cont'd)

*Yes, I just want to make you happy,
that's all I try to do.*

Candy sings louder but hits a few wrong notes. The class titters. Hope and Theda roll their eyes.

Candy's voice drops back to a whisper.

Preston slides his tinted sunglasses down his prominent nose and starts singing.

CANDY AND PRESTON

*Most anything that you want girl is
alright by me. Girl, cause I just
want to make you happy, that's all
I try to do. Yes, I just want to
make you happy, and spend my
lifetime with you.*

Preston's voice is raw and scratchy. It collides with Candy's voice and achieves a unique harmony.

MR. CLARK

Thank you, Miss Collins.

He stares at Preston.

MR. CLARK (cont'd)

But, again, the assignment is to
perform a solo, not a duet.

Preston shrugs; he stopped caring freshman year.

The bell RINGS and the class scatters.

Candy pushes through the oncoming wave of students to get to her bookbag.

Alone in the music room, she looks at Preston's empty seat and smiles.

INT. SCHOOL HALLWAY - DAY

JAMIE FOSTER (18), whose thick glasses stand out on his small body frame, fiddles with his book, purposefully wasting time until Candy arrives at her locker.

He acts casual, but his acting skills suck.

JAMIE

Oh hey there, Candy.

As she opens her locker, Candy is lost in thought and doesn't respond.

JAMIE (cont'd)

(louder)

Hey. Candy. Candy.

CANDY

(startled)

What? Hi.

JAMIE

Uhm... yeah, hey, would you like to go with me to, uh, the Christmas dance?

CANDY

No.

JAMIE

Oh.

CANDY

No, not that way. It's my parents. They don't let me date.

JAMIE

Oh right, yeah, that makes sense.

Candy raises an eyebrow.

CANDY

It does? How?

JAMIE

Well, uh, you're pretty but you don't have, ya know, a boyfriend. I figured there had to be a reason.

Candy's cheeks flush.

(CONTINUED)

CONTINUED:

CANDY
That's sweet, Jamie.

JAMIE
Sure, yeah, okay. See ya.

INT. RECORD STORE - DAY

Candy sits in a booth listening to a Beatles record. The hip owner of the store, IDA (28), raps on the window.

IDA
Closing in five, honey. Wanna help
me clean up?

Candy emerges and aids Ida in her nightly ritual.

CANDY
Preston sang with me today.

IDA
No way, kid. Whad'it feel like?

CANDY
Amazing. Like I could do anything.

IDA
Music can do that to ya.

CANDY
His voice, it reminds me of Pink
Floyd.

IDA
High praise.

CANDY
I can feel it, deep in my heart,
that he is going to a rock star.

IDA
Remember kid, stars may look
brilliant from far away, but up
close, they'll burn ya.

EXT. COLLINS HOME - NIGHT

A bland suburban house on a bland suburban street. A Chevy Nova sits in the driveway.

INT. COLLINS HOME - CANDY'S BEDROOM - NIGHT

Candy waits with anticipation as ANGELA, a neighbor and friend, listens to the new Pink Floyd album through Candy's headphones.

Angela takes off the headphones. Her expression betrays nothing.

CANDY

What did you think?

ANGELA

Candy Corn, it's revolutionary.

CANDY

I know! If we had a band like that play at a school dance, it would be so radical.

ANGELA

Assuming your dad ever lets you go to a dance.

CANDY

Can you imagine hearing those sounds come out of a speaker and fill your whole body? I would die.

Candy falls back on her bed.

ANGELA

Honey, before you die, I have some news.

Angela's shift in tone indicates it's serious.

ANGELA (cont'd)

My parents can't afford Central Maryland.

CANDY

But we're going to be journalists together. Just like Nellie Bly.

ANGELA

We can. Just not at the same school.

CANDY

Where are you going?

(CONTINUED)

CONTINUED:

ANGELA

Community college to start. I'll work some. I'm hoping to transfer eventually. Don't get sad, Candy Corn.

Angela hugs her.

ANGELA (cont'd)

We still have the rest of senior year to hang out.

INT. MUSIC ROOM - DAY

Candy arrives at class early and takes a seat in the back row, where Preston sat the day before.

The music teacher enters.

MR. CLARK

Miss Collins. I intended to discuss this with you after class. Your solo--

CANDY

That wasn't planned. I didn't ask Preston to sing with me. I've never even talked with him.

MR. CLARK

I'm aware. I've already spoken with Mr. Andrews.

CANDY

Is he in trouble?

MR. CLARK

No. But your grades are. Participation is merely a percentage of your grade. A student must also show a mastery of skill. Frankly, you have none. I know this class has a reputation of being easy and many students take it for an easy A. You have a D.

Candy's jaw drops.

CANDY

I've never earned less than an A.

(CONTINUED)

CONTINUED:

MR. CLARK

If you want to maintain that badge of honor, I suggest you drop this class by Monday.

CANDY

But I love music.

MR. CLARK

Then listen to records. A singing class is not for you.

He gives her a partially-completed Drop Request Form.

MR. CLARK (cont'd)

Sign and drop it off in the main office by Monday.

INT. CANDY'S BEDROOM - DAY

Candy listens to *Willy and the Poor Boys* album by Creedence Clearwater Revival. She stares at the drop form. She crumples it into a ball and tosses it into the trash.

A firm knock on the door startles Candy. Her FATHER stands in the doorway.

CANDY'S FATHER

I assume this music means your homework is complete.

CANDY

Almost.

With a stern, disapproving look, her father turns off the record player.

CANDY'S FATHER

Music is a privilege. If your grades suffer, you will have to give up these records.

CANDY

I only have one more chapter to read. I'll be done before dinner.

Her father leaves. Candy digs out the drop form and fills in the blank spaces.

INT. SCHOOL - MAIN OFFICE - DAY

Candy waits in line to speak with the RECEPTIONIST. She overhears Jamie and PRINCIPAL BAKERS talking.

JAMIE

So yeah, it's a fresh new sound. They use electric guitars and, uh, a Moog synthesizer. Cutting edge stuff. The students will love it.

PRINCIPAL BAKERS

The students love the records we play for them.

JAMIE

Right, yeah, I know but live music is a whole different experience. It will, uh, totally increase ticket sales.

PRINCIPAL BAKERS

It won't matter if we sell more tickets if I have to shell out a chunk of it to the band.

JAMIE

No, I get that, but you see, they'll play for free.

Principal Bakers considers the proposition.

PRINCIPAL BAKERS

Deal. But I pick the songs.

Jamie emerges from the principal's office.

CANDY

Are you in a band?

JAMIE

Me? No. Oh, I, uh, manage a band. Homegrown. I'm their manager. You know Neal and Brad?

CANDY

Is Brad on the football team?

JAMIE

That's the guy. And Preston Andrews--

(CONTINUED)

CONTINUED:

CANDY

Preston?

JAMIE

He's, uh, the lead singer.

CANDY

Do they really have a Moog synthesizer?

JAMIE

You know what that is?

CANDY

My friend Ida told me about it. I didn't know you were into music.

JAMIE

Oh yeah, I love music. Can't sing a lick but I, uhm, I'm good with logistics and doing, ya know, all the stuff the band hates doing. I really dig it.

A beat of silence.

Jamie is about to walk away. Candy thinks on her feet.

CANDY

I'm glad I ran into you. I was actually looking for you. I talked to my parents and they said I could go to the dance.

Jamie contains his nervous energy but he is flying on cloud nine.

JAMIE

Serious? I, uh-- wow. Yeah, awesome.

RECEPTIONIST

Next.

Candy moves to the counter.

CANDY

We can talk details next week.

JAMIE

That's me, uh, the logistics guy. Yeah, awesome. Awesome.

(CONTINUED)

CONTINUED:

Jamie leaves, pumping his fist.

INT. COLLINS HOME - NIGHT

The family eats in silence. Candy looks up from her plate.

CANDY

This is the last Christmas dance,
dad.

CANDY'S FATHER

Why is a school sponsoring a dance?
School is business, not play time.

CANDY'S MOTHER

I know Jamie's aunt from the church
group. He's a good boy.

CANDY

It's one night.

CANDY'S FATHER

Will there be chaperones at the
dance?

CANDY

All the teachers will be there.

CANDY'S FATHER

Booze? Will there be booze?

CANDY

Of course not.

More silence.

CANDY (cont'd)

Angela is going. She can drive me.

CANDY'S MOTHER

Angela is a nice girl. She's
dating that young man from the
church. I know his aunt, too.

CANDY'S FATHER

You can go. But at no point are
you allowed to be alone with this
young man. That means I will drive
you to and from the dance and you
are to stay in the auditorium the
entire time.

(CONTINUED)

CONTINUED:

CANDY

I promise!

INT. SEARS DEPARTMENT STORE - DAY

Angela flicks through the dresses at rapid speed.

ANGELA

Awful. Awful. Awful. Awful.
Maybe. Awful.

Candy holds up a fringe-covered mini-dress.

CANDY

This is perfect.

Angela scoffs.

ANGELA

Are you going to a school dance or
a rock concert?

CANDY

I will be backstage with the band.
I need to fit in.

ANGELA

Oh honey, it won't matter what you
wear, you will stick out like a
sore thumb.

CANDY

That's mean.

ANGELA

Drooling all over Preston, ignoring
Jamie.

CANDY

I won't do that.

ANGELA

Oh Candy Corn, so innocent.

Angela picks up a burgundy dress with long sleeves.

ANGELA (cont'd)

Sweetie, this is more your speed.

EXT. SCHOOL PARKING LOT - NIGHT

From inside the Chevy Nova, Candy scans the parking lot.

CANDY
Stop, stop. Stop here.

CANDY'S FATHER
That isn't our deal.

Candy's father pulls to the front steps of the gymnasium.

CANDY'S FATHER (cont'd)
11 p.m., sharp.

CANDY
I won't be late.

Candy's father watches until she enters the school and then he drives away.

INT. SCHOOL GYMNASIUM - NIGHT

The early birds mingle. A steady stream of ambient music fills the room, courtesy of a record player.

Up on the stage, Jamie makes adjustments to microphones and instruments. He waves to Candy.

JAMIE
Hey, uh, you look awesome.

He gives her a small wrist corsage.

CANDY
Thank you, Jamie.

JAMIE
Listen, uhm, the band is late, so I need to do some damage control. Are you cool, here?

CANDY
Absolutely.

INT. SCHOOL GYMNASIUM - BACKSTAGE - NIGHT

Preston and his band, keyboardist NEAL and drummer BRAD, saunter in like rock stars.

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CONTINUED:

Brad is a hulky guy, his frame more suited for the football field than behind the drums.

Neal has a quiet, unassuming nature, but a glint in his eyes shows there's a storm brewing underneath.

JAMIE

C'mon guys, I got the principal up on me. You gotta get started.

PRESTON

You handle the equipment, we handle the showmanship. And being late is all part of the show.

BRAD

How much we getting paid for this gig?

Jamie steps back, intimidated by his size.

JAMIE

Uhm, it's the exposure. We need the exposure.

BRAD

I can't be giving up my time on the field for a free jam session.

Neal leans against the wall, sipping on a beer.

JAMIE

(re: beer)
Put that thing in a paper bag.
(to Preston)
You ready?

Preston takes out a joint and looks at it thoughtfully.

PRESTON

In about five minutes.

INT. SCHOOL GYMNASIUM - NIGHT

From the bleachers, Candy watches the couples mingle. She sees a dedication plaque on the wall.

She closes her eyes and recites the inscription.

(CONTINUED)

CONTINUED:

CANDY

"At 23 years of age, Nellie Bly pioneered undercover, investigative reporting and exposed corruption and the injustice of poverty."

Candy touches the plaque.

CANDY (cont'd)

When I follow in your footsteps, I hope I do you justice, Nellie Bly.

A hand taps her on the shoulder, surprising her. It's Jamie.

JAMIE

Show's about to start.

INT. SCHOOL GYMNASIUM - STAGE - NIGHT

Jamie walks to center stage and switches into emcee mode.

JAMIE

Hello Nellie Bly! Are you ready for some home grown music!?

Everyone cheers.

JAMIE (cont'd)

Ladies and gents -- Homegrown!

Preston, Neal, and Brad take the stage.

PRESTON

We're Homegrown and this is a song you might know.

The band launches into a wildly altered version of "Leaving on a Jet Plane."

ON THE DANCE FLOOR

Theda and her boyfriend CLIVE show off choreographed dance moves, reminiscent of Broadway shows.

Standing as close to the stage as possible is Hope. She bats her eyes at Neal, her boyfriend.

INT. SCHOOL GYMNASIUM - BACKSTAGE - NIGHT

Principal Bakers pulls Jamie to the side.

(CONTINUED)

CONTINUED:

PRINCIPAL BAKERS
What is this music?

JAMIE
It's, uhm, rock music. They're a
rock band.

PRINCIPAL BAKERS
These aren't the songs I approved.

Jamie shows him the list.

JAMIE
Yes, uh, they are. Homegrown just
plays them in a different way.

INT. SCHOOL GYMNASIUM - STAGE - NIGHT

Preston sees Candy in the wings, swaying and singing along.
He winks at her. She winks back.

EXT. SCHOOL GYMNASIUM - NIGHT

Waiting in the car, Candy's father checks his watch. 10:54
p.m.

INT. SCHOOL GYMNASIUM - NIGHT

Homegrown wails on their instruments. Preston's fingers fly
over the frets. Brad annihilates the cymbals and bass drum.
Neal drags his hands up and down the keyboard. The students
cheer and holler.

Preston drops his hand and the music stops. The crowd
continues to cheer.

PRESTON
We're Homegrown! Thank you! Good
night!

They drop their instruments and walk off stage.

Jamie dashes on stage and breaks down the equipment.

Candy checks the time. 11:03 p.m.

CANDY
Jamie!

(CONTINUED)

CONTINUED:

JAMIE

Uh, give me a few minutes.

Candy can't wait and leaves.

INT. SCHOOL GYMNASIUM - BACKSTAGE - NIGHT

Candy pushes on a door but it's locked. She backtracks and finds another door that opens to a hallway.

INT. SCHOOL HALLWAY - NIGHT

Her footsteps echo in the empty hallway.

PRESTON

Hey.

Candy freezes. She whips around.

PRESTON (cont'd)

Didn't mean to scare you.

Preston leans against a bank of lockers, smoking a joint. He holds out his hand, beckoning her.

PRESTON (cont'd)

What's the hurry?

CANDY

I need to--

PRESTON

It can wait.

She looks down the hall and then back at Preston.

She takes a step forward. Curious. He pulls her close.

They lean in and kiss. A sweet, tender kiss on the lips, the one thing Candy has been wanting the whole semester.

IN THE BACKGROUND

Jamie rounds the corner and sees them kissing. He steps back into the shadow.

BACK WITH CANDY AND PRESTON

Candy smiles.

(CONTINUED)

CONTINUED:

CANDY
I liked that.

PRESTON
Then we should do it again.

Their bodies press together. This kiss is deep, passionate, primal.

Hurt and disappointed, Jamie walks away.

Preston's hands wander over Candy's modest dress. As a hand runs over her stomach, a quiet giggle escapes from her mouth.

CANDY'S FATHER
Candy!

Candy pulls away. Preston retrieves his joint and takes another drag.

Her father glares at the teenagers.

CANDY'S FATHER (cont'd)
You were forbidden to be alone with Jamie.

PRESTON
I'm not Jamie, sir.

CANDY'S FATHER
Get away from him, now!

Candy follows her father's directive.

She turns back and smiles at Preston one last time.

INT. CENTRAL MARYLAND COLLEGE - NIGHT - 1970

ON SCREEN: One year later.

Candy (now 19) runs through the center of campus. A journalism textbook drops from her arms. She scoops it up and takes off running again.

INT. DORM ROOM - DAY

Candy's roommate JOSEPHINE (19), a hippie activist, and her FRIEND sit on the bed. The room phone rings. They stare at it.

(CONTINUED)

CONTINUED:

JOSEPHINE

Fifth ring.

FRIEND

Eeeek. This is too tense for me.

The phone rings again. Tense, Josephine squeezes her friend's hand.

INT. DORM HALL - DAY

Candy runs down the hallway.

INT. DORM ROOM - DAY

Candy throws open the door and dives for the phone.

CANDY

(into phone)

Hi, Dad. I'm here... No, I wasn't
in a boy's room... The library...
Uh huh... Okay... Yep... Bye.

Candy hangs up the phone and collapses on the bed.

FRIEND

(whispering)

This happens every day?

JOSEPHINE

Every. Single. Day.

Candy groans.

JOSEPHINE (cont'd)

Candy, you are an adult. Why do
this to yourself?

CANDY

My father will stop paying the
tuition bill if I miss a call.

JOSEPHINE

You are an adult woman, dammit.
Stop the patriarchy!

CANDY

The patriarchy pays the bills, so
until that changes, this is my
life.

EXT. CENTRAL MARYLAND COLLEGE - DAY

Candy takes a picture of an elderly JANITOR fixing a water fountain.

JANITOR

Ya see here, this water fountain ain't not been fixed since it broke ten years hence. Don't mean nobody ain't done tried. But those folks weren't me, now was they?

She scribbles notes in her reporter's notebook.

CANDY

What about the rumor that the water fountain is haunted?

The janitor emits a sound that is half cough, half laugh.

JANITOR

I'm darn sure a ghost has better things to do than take up his residence in a rusty ol' water fountain.

Crouched underneath the fountain, he waves for Candy to come closer.

JANITOR (cont'd)

Ya see here, this pipe, here. It's tiny but they done missed it. It's been routed the gosh darn wrong way. Every time a person hits that little button, the water comes in and goes out without it coming out there for someone to drink. You wanna take a picture?

CANDY

Yeah, sure.

Candy snaps another picture.

JOSEPHINE

Candy! Candy! I have a better idea for your article.

JANITOR

Too late, my dear. I already told her this here water fountain ain't haunted.

(CONTINUED)

CONTINUED:

Josephine points to her friend FLOYD WINTERS, an attractive grad student, one part surfer, one part yuppie.

FLOYD

Hey, what's up.

JOSEPHINE

Floyd is part of this growing underground movement at UCLA called The People's Army.

FLOYD

The draft is forcing people into a war they don't believe in. It's time we fight this war with a war of resistance here at home.

CANDY

Floyd, it is a pleasure to meet you. I don't know what Jo told you but I have my assignment from the school paper and it's on this water fountain.

JANITOR

Ya see here--

The janitor presses the button and water flows freely.

JANITOR (cont'd)

It's done fixed.

INT. DORM ROOM - NIGHT

Candy works on her article.

Checks her watch. 7:59 p.m.

Josephine comes in, drunk and high, making out with a RANDOM GUY.

CANDY

Can't you go to his room?

JOSEPHINE

He's not a student.

RANDOM GUY

I live in my car.

(CONTINUED)

CONTINUED:

JOSEPHINE

It's like a big screw you to capitalism and the government who tells us we have to live in a house. It's so hot.

CANDY

Just keep it down.

Candy stares at the phone. Waiting.

The clock hits 8:01 p.m.

Josephine and her make-out partner turn on loud music.

CANDY (cont'd)

Turn that off.

JOSEPHINE

I will when the phone rings.

Candy stares at the phone. The minute hand moves. It's 8:02.

Candy dials her home number.

CANDY

(to Josephine)

Turn it off!

Josephine turns it down a few notches.

INTERCUT BETWEEN CANDY AND HER MOTHER

Her mother cries into the phone.

CANDY (cont'd)

Mom. Where's dad?

CANDY'S MOTHER

They took him to the hospital.

CANDY

Why?

CANDY'S MOTHER

Just pray from him.

Behind Candy, Josephine and her date continue to make out. Moaning and groaning. A complete disconnect with what Candy is experiencing on the phone.

(CONTINUED)

CONTINUED:

CANDY

What happened?

CANDY'S MOTHER

His heart. He had a heart attack.
Will you pray for him?

CANDY

I'm coming home on the next train.

CANDY'S MOTHER

No, you stay in school. That's
what he would want.

Candy covers the phone and shouts at Jo.

CANDY

Will you get the hell out this
room!?

Josephine and her friend are stunned.

CANDY (cont'd)

I'm coming home. I'll take a taxi
from the train station.

Candy hangs up.

She stuffs a few bits of clothing in an overnight bag and
rushes out the door, leaving behind her newspaper article on
water fountains.

INT. HOSPITAL WAITING ROOM - NIGHT

Candy and her mother sit in uncomfortable chairs. The
fluorescent lights buzz and flicker.

A DOCTOR approaches.

DOCTOR

I'm so sorry for your loss.

Candy's mother sobs and prays to the Lord. Candy stifles her
tears, needing to be strong for her mother.

EXT. CEMETERY - DAY

Candy, her mother, and extended FAMILY and FRIENDS watch as
CARETAKERS lower her father's casket into the ground.

INT. COLLINS HOME - CANDY'S BEDROOM - DAY

Candy selects a few albums and slides them into her bag. Her mother enters.

CANDY'S MOTHER

I had a conversation with your father's financial advisor. Without your father's income, we can't afford Central Maryland anymore.

CANDY

What about his life insurance?

CANDY'S MOTHER

He thinks it would be better -- financially -- if you went to a state school.

CANDY

The journalism program at Central has some of the best professors.

CANDY'S MOTHER

I know, honey, but--

CANDY

I won't leave school.

CANDY'S MOTHER

Fine. Then what will happen when the next tuition bill comes? Will you be able to pay it?

CANDY

No.

CANDY'S MOTHER

Then it's either state school or nothing.

INT. DORM ROOM - DAY

A week later. Candy packs her belongings into brown boxes. Josephine watches.

JOSEPHINE

Silver lining, man. Silver lining.

(CONTINUED)

CONTINUED:

CANDY

How?

JOSEPHINE

The state school is a hotbed of
underground political activity.

CANDY

But I liked it here.

JOSEPHINE

I'm so jealous. Will you write me
and tell me all about it?

CANDY

Yeah, sure.

EXT. UNIVERSITY OF MARYLAND CAMPUS - DAY - SPRING, 1971

Spring semester. Small buds bloom on the trees. The
landscaped bushes sway to the rhythm of the cool breeze.

A TOUR GUIDE leads new students around the Student Union.

TOUR GUIDE

Here is our mascot, Testudo the
Turtle! Go Testudo!

TOUR GROUP

Go Testudo!

Candy remains silent.

TOUR GUIDE

(playful, to Candy)
I can't hear you.

CANDY

I didn't say anything.

If looks could kill... but the tour guide doesn't miss a beat
or drop her peppy demeanor in the face of Candy's cold stare.

TOUR GUIDE

Okay. Moving on.

MARGOT, a feisty self-assured young woman, saddles up next to
Candy.

(CONTINUED)

CONTINUED:

MARGOT

I might throw up in my mouth if she sings the stupid school song one more time.

(singing, mocking)

Maryland we're all behind you.

Raise high the black and gold.

Candy joins in.

CANDY AND MARGOT

For there's nothing half so glorious as to see out team victorious!

They stifle their laughter.

CANDY

I'm Candy.

MARGOT

Name's Margot.

Margot rolls her eyes as they pass the mascot.

MARGOT (cont'd)

Testudo, a turtle? Seriously? Now I really wish I hadn't been kicked out of my last school. Why you coming in so late in the game?

CANDY

My dad died.

MARGOT

Real sorry 'bout that. Hey, will it make you feel better if I tell you why I got kicked out?

CANDY

Yeah.

MARGOT

Streakin'.

CANDY

In public?

MARGOT

During the homecoming game. No big whoop. My parents are nudists.

(CONTINUED)

CONTINUED:

CANDY
(distracted)
They're here.

MARGOT
Not usually the response I get.

Candy yanks a flyer off a lamp post: "Homegrown - performing this weekend!"

CANDY
I know them.

MARGOT
Then we have to go.

CANDY
It may not be up your alley.
(joking)
I'm pretty sure you'll have to wear clothes.

Margot scans the flyer.

MARGOT
Doesn't say I have to.

Candy laughs.

CANDY
This is going to be one fun semester.

EXT. LOCAL CLUB - NIGHT

On a side street in downtown College Park, Candy and Margot hand over five bucks to a BOUNCER.

BOUNCER
I.D.

CANDY
I didn't bring any.

BOUNCER
21 and over, only.

Candy straightens up, as if a she was just injected with a dose of confidence.

CANDY
Uhm, we're with the band.

(CONTINUED)

CONTINUED:

BOUNCER
(incredulous)
Really?

CANDY
The lead singer is Preston, the
drummer is Brad--

BOUNCER
All that tells me is you're a fan.

CANDY
Jamie. What about Jamie? Their
manager.

BOUNCER
No ID, no entrance.

MARGOT
Then give us our five bucks back.

BOUNCER
Keeping it. Now, move it.

EXT. STREET - NIGHT

On the sidewalk, Candy and Margot regroup.

MARGOT
There's a girl in my dorm who looks
like you. We could borrow her
license.

CANDY
We'll miss the show.

Candy spots an alley between the single-story brick
buildings.

CANDY (cont'd)
This way.

EXT. ALLEY - NIGHT

Candy tries a few doors. Finally one opens. They hear
clapping and cheering. Preston's voice echoes through the
speaker system.

PRESTON (O.S.)
We're Homegrown. Are you ready to
rock!?

(CONTINUED)

CONTINUED:

Candy grabs Margot's hand and pulls her inside.

CANDY
Margot, are you ready to rock?

INT. LOCAL CLUB - BACKSTAGE - NIGHT

Candy and Margot sneak through the dimly lit backstage area.

INT. LOCAL CLUB - MAIN FLOOR - NIGHT

On stage, Preston sings their rock opera "Hex."

PRESTON
(singing)
*Today we shall rise. Today we
shall fight back against the
enchantresses that hide. They hide
among the free. Ready to put a hex
on you. With one little chant,
they wreck you. With one little
chant, they hex you.*

The girls slip unnoticed into the adoring crowd.

INT. DORM ROOM - NIGHT

As her roommate sleeps, Candy types frantically and pulls the paper out of her typewriter.

CANDY
(reading)
"Last night the musicians gave us a
sample of what they hope will
become their first album."

INT. SCHOOL NEWSPAPER OFFICE - DAY

The drab office is home to a few desks, phones, and some hand-me-down typewriters.

The EDITOR scans Candy's report.

(CONTINUED)

CONTINUED:

EDITOR

(reading)

"It will be a rich package of songs with no theme other than youthful exuberance, set against the reality that their youth could be taken away from them at any second when they get called up for the draft."

Candy is on the edge of her seat, trying to read his facial cues.

The editor snaps his finger and hands the report to an eager ASSISTANT.

EDITOR (cont'd)

For tomorrow's edition.

(to Candy)

We haven't had a music reporter in a while. But I can't have you sneaking in through alley doors so get yourself a fake ID, okay?

Joy bubbles out of Candy.

CANDY

Deal.

INT. HOMEGROWN'S HOUSE - DAY

The decor is an eclectic mix. A worn-out chair, a large tie-dyed tarp tacked on a wall, a collection of cushions masquerading as a couch.

The band lounges, smoking pot.

Jamie distributes copies of the newspaper.

JAMIE

Check out page five.

Preston reads the title.

PRESTON

"Homegrown grows up." By Candy Collins. Huh. Candy Collins.

The FOOTBALL COACH kicks open their front door. The band scrambles to hide their joints.

The coach zeroes in on Brad.

(CONTINUED)

CONTINUED:

FOOTBALL COACH

What did I tell you if I caught you smoking pot?

PRESTON

Dude, he wasn't.

FOOTBALL COACH

Who the hell are you?

PRESTON

I'm the lead singer.

FOOTBALL COACH

The lead loser of this band?

(to Brad)

If you want to stay on the team, I don't want to see you hanging out with these weasels anymore.

Like a tornado, the coach exits as quickly as he entered, leaving destruction in his wake.

BRAD

What the hell guys? Why do you always gotta be smoking pot?

PRESTON

Man, it's our house. We can do whatever we want.

BRAD

I gotta find a new place to stay.

INT. DORM ROOM - NIGHT

Candy, Margot, and TWO CLASSMATES work on a project for their History of English Literature class.

CANDY

Since it's about Shakespeare, we have to do something with *Romeo and Juliet*.

MARGOT

What about the fact that they used all male actors in their plays? It was totally sexist.

(CONTINUED)

CONTINUED:

CANDY

I like the idea of star-crossed lovers, ya know. Two people from different worlds falling in love.

MARGOT

Yeah, and it didn't work out.

There is a knock on the door. Candy answers.

It's Preston. He leans against the door frame, cool as a cucumber.

CANDY

(surprised)

Hi.

PRESTON

Hey.

Candy looks at the wall above her bed: it's covered in Homegrown flyers. He can't see those.

CANDY

Let's talk in the hallway.

INT. DORM HALLWAY - NIGHT

Candy leaves the door open a crack so the others can eavesdrop.

PRESTON

I read your article. It was real awesome, man.

CANDY

It's easy to write a good article about something I enjoy.

PRESTON

Come to our next gig. Except this time, don't hide out in the crowd.

He kisses her on the cheek and walks away.

INT. DORM ROOM - NIGHT

Candy re-enters.

CANDY

I think he just asked me out.

(CONTINUED)

CONTINUED:

Margot rolls her eyes.

INT. HOMEGROWN'S HOUSE - GARAGE - DAY

A bird nests in the rafters. Plugs for amps and guitars overload the one working electrical socket. The exposed walls have been covered in blankets for makeshift soundproofing.

Neal glances over some lyrics.

NEAL

It's good man.

Preston tucks the piece of paper into his back pocket.

PRESTON

Nah, man, it's not ready.

NEAL

We need something new and fresh.
We're getting stale.

PRESTON

I don't know if it's any good.

NEAL

You need to loosen up. Get a girl.
Have some fun.

PRESTON

Yeah, I'm working on it.

NEAL

What do you need to work on? You
can pick any girl from the front
row.

PRESTON

I don't want some fan who only
cares about my fame.

NEAL

(laughing)
What fame?

Brad stumbles in, drunk and combative.

BRAD

Why'd you start without me?

(CONTINUED)

CONTINUED:

PRESTON
We're only talking, man.

BRAD
Talk, talk, talk. That's all you
ever do. You never DO anything.

PRESTON
Are you drunk? Did you do keg
stands at football practice?

BRAD
Screw practice. Screw the coach.
We lost again. They're a bunch of
losers. Not me! Coach can blame
me all he wants but I'm a winner!

PRESTON
You lose some, you win some.

BRAD
The coach wants me to quit the
band.

PRESTON
Your coach is a Neanderthal.

BRAD
Take that back!

PRESTON
Have you talked to your teammates?
It's like talking to a bunch of
cave men.

BRAD
They're my brothers! They're there
for me! They don't talk down to me
like you do!

Brad knocks over his drums.

NEAL
Hold up, Brad. Preston is just
pulling your leg. Chill out.

Brad throws a cymbal at Preston.

BRAD
Here's what I think of Homegrown.
I quit!

Brad leaves.

(CONTINUED)

CONTINUED:

NEAL
(to Preston)
Nice.

PRESTON
He'll be back when he's sober.

NEAL
If he doesn't kill someone in the
mean time. I think we need a back-
up, to be safe.

INT. UNIVERSITY OF MARYLAND CAMPUS - THEATRE - NIGHT

Theatre majors warm up in the wing. Some do vocal exercises.
Others stretch.

Theda pulls Clive toward the orchestra pit.

THEDA
Imagine how many more opportunities
we'll have to become famous if
you're in a rock band. It means
more exposure. And exposure is
always good.

CLIVE
But I want to be an actor.

THEDA
Then act like you want to play the
drums for Homegrown.

CLIVE
You're the better drummer.

THEDA
Preston isn't going to let a girl
play in his band.

Theda waves to Hope and Neal as they get closer.

NEAL
Show me what you got.

Clive takes a seat behind the drums and plays. Compared to
Brad's untamed, animalistic drumming, Clive is controlled and
complex. Professional. His audition transitions into--

INT. LOCAL CLUB - NIGHT

Homegrown plays a sexed up version of "Tutti Frutti" with Clive at the drums.

Candy, Margot, and her other friends stand in the back, cheering and singing along with everyone else.

Hope and Theda weave through the crowd and recognize Candy.

HOPE

Oh my god, Candy? Candy Collins?

THEDA

I thought your dad sent you to a nunnery.

HOPE

Does he know you're out past your bed time?

MARGOT

Her dad died, you brats.

THEDA

Whatever.

HOPE

Why are you here?

MARGOT

She's on a date with Preston.

HOPE

Oh my god, are you a mute?

THEDA

Is that why she is answering for you?

CANDY

Preston invited me.

The best friends laugh hysterically.

THEDA

Preston wouldn't be caught dead with you.

ON STAGE

The set ends.

(CONTINUED)

CONTINUED:

PRESTON

Thank you!

The band exits.

IN THE CROWD

Theda has a wicked smile on her face.

THEDA

We're going backstage. You should come with us. Since you're on a date with Preston.

HOPE

Yeah, totally.

Theda and Hope each grab a hand and pull Candy through the crowd.

INT. BACKSTAGE - NIGHT

The SECURITY GUARD unhooks the rope and allows Theda and Hope to pass. His arm blocks Candy's path.

THEDA

She's with Preston.

SECURITY GUARD

Someone is already using that excuse tonight.

He points down the hall.

Preston and a RANDOM GIRL make out in the hallway and disappear into a dressing room.

Hope and Theda snicker.

Candy turns red with embarrassment.

THEDA

Better luck next time.

Candy turns her growing anger toward the security guard.

CANDY

I can either make a scene right here or you can let me through and I'll make a scene over there.

The security guard waves her through.

(CONTINUED)

CONTINUED:

Candy, determined, marches down the hall.

INT. DRESSING ROOM - NIGHT

Candy bangs on the locked door.

Preston answers.

CANDY

(imitating Preston)

"Come to our next gig. Except this time, don't hide out in the crowd."

PRESTON

I didn't think you would come.

CANDY

Well, I am a person of my word. I guess you aren't.

Candy leaves, with some dignity intact.

INT. CLASSROOM - DAY

At the front of the class, the ENGLISH PROFESSOR drones on about historical sites in England where famous authors once wrote.

Margot passes a note to Candy, who looks sad, morose. Her eyes are puffy from crying.

The note reads, "He's a jerkwad. There are more fish in the sea."

Candy can't help but doodle the Homegrown band logo.

Margot passes another note.

It reads, "Stop!"

Candy drags her pencil along the paper.

Margot snatches the paper off her desk and tears it up.

Candy tries again.

Margot grabs Candy's whole notebook.

Candy cracks a smile.

(CONTINUED)

CONTINUED:

CANDY

(whispering)

If I draw on my desk, will you take that, too?

MARGOT

(smiling)

Try me.

ENGLISH PROFESSOR

(monotone)

With sponsorship from the university, I am proud to announce a summer trip to visit every single site I have thus described. If you are interested in participating in this school trip to England to earn three credits, please raise your hand.

The professor records the names of interested students.

Margot grabs Candy's wrist and raises her arm.

MARGOT

We'd like to go.

ENGLISH PROFESSOR

Miss Collins, it appears as though your hand needs assistance to remain in the air. Would you like to attend?

Margot releases Candy's hand. It stays in the air.

CANDY

Yes. A trip to England sounds perfect right about now.

EXT. UNIVERSITY OF MARYLAND CAMPUS - DAY - SUMMER, 1971

Candy, Margot, and other students board the bus.

ENGLISH PROFESSOR

We're missing six students. Has anyone seen Mr. Andrews? Or Ms. Brooks?

As he continues to read the names of the others in Homegrown, Candy turns white.

(CONTINUED)

CONTINUED:

CANDY

Did you know?

MARGOT

Of course not.

CANDY

I spent the whole semester avoiding them and now I'm going on a class trip with them?

MARGOT

Don't worry. They're not here. They probably bailed.

ENGLISH PROFESSOR

(to the class)

As you will all soon find out, I run a tight ship. This will not change once we land in London. Our departure time on the itinerary said 10 a.m. It is now 10 a.m. To the airport, we go.

The bus rolls out of the parking lot.

INT. WASHINGTON, D.C. AIRPORT - DAY

The class enters the terminal.

Candy stops in her tracks.

Homegrown, their girlfriends, and manager lounge in the airport chairs.

Clive's appearance is much different than a few months ago. Less preppy, more rock and roll hobo. He no longer sports neatly cropped hair and polished clothes. He hides under an oversized hat and baggy pants.

Candy locks eyes with Preston and groans.

She walks past the group, head held high, and sits on the other side of the waiting area.

Margot, on the other hand, sneers at them.

ENGLISH PROFESSOR

(to Homegrown)

Why weren't you at the campus?

(CONTINUED)

CONTINUED:

JAMIE

You never stated we had to be at
the, uh, rendezvous point.

He shows him the itinerary.

It reads: "If you miss the bus, you must provide your own
transportation."

JAMIE (cont'd)

We chose to find other modes of
transportation.

ENGLISH PROFESSOR

Based on your scent, I assume you
opted for a smoking bus.

Hope and Theda giggle. They're totally high.

INT. WASHINGTON, D.C. AIRPORT - DAY

Passengers board the plane.

Jamie stands behind Candy.

JAMIE

Hey.

CANDY

Hi, Jamie.

JAMIE

So, what are you looking forward to
on this trip?

CANDY

I was hoping to get away from
Homegrown -- no offense -- but
looks like that dream is dashed.
Why are you guys here?

JAMIE

(lowers his voice)

We, uhm, figured it was the easiest
way to get to Apple Corps.

Based off of Candy's blank expression.

JAMIE (cont'd)

The record label founded by The
Beatles. We, uh, have an audition.

(MORE)

(CONTINUED)

CONTINUED:

JAMIE (cont'd)

Theda's dad arranged a meeting and everything.

CANDY

Well, good luck.

JAMIE

Sorry to hear about your dad.

CANDY

How did you know?

JAMIE

I asked around, wondered why you transferred. I know Central had, like, a great journalism program.

Preston walks over.

PRESTON

Hey, Candy.

Candy ignores him.

JAMIE

(to Preston)

Yeah, uhm, maybe we should go back with the rest of the band.

(to Candy)

See ya later, Candy.

Preston and Jamie walk off together.

PRESTON

Did you know she was coming on the trip?

JAMIE

She's a nice girl. Don't put the moves on her.

PRESTON

How else am I gonna pass the time?

INT. AIRPLANE - DAY

Candy reads a London guide book. Margot, her seat mate, leaves to use the bathroom.

Preston slides into the empty seat.

(CONTINUED)

CONTINUED:

PRESTON

I want to explain what happened.

Candy puts in her headphones.

Preston gets the hint and leaves.

INT. AIRPLANE - DAY

Preston flops back into his seat, next to Jamie.

PRESTON

Gimme fifty bucks.

JAMIE

What for?

PRESTON

It's the band's money. You're only holding it. I'm in the band. Gimme fifty bucks.

JAMIE

We agreed on a strict budget, man.

PRESTON

It's for a flight attendant.

JAMIE

For what?

PRESTON

None of your business.

JAMIE

Then, no. I gotta make our money last the whole trip.

PRESTON

You wouldn't be on this trip if it wasn't for me.

JAMIE

And you wouldn't have any of the money from gigs if I didn't book them.

PRESTON

Screw you, man.

Preston heads down the aisle to the galley.

INT. AIRPLANE - DAY

Preston sets his sights on an OLDER FLIGHT ATTENDANT as she prepares cocktails for passengers.

PRESTON
Excuse me, ma'am.

FLIGHT ATTENDANT
What can I do for you?

He points at her wedding ring.

PRESTON
How long?

FLIGHT ATTENDANT
Twelve years.

PRESTON
Well, the girl I love is on this flight but I messed up and now she won't talk to me. And I just got my lottery number for the draft. It's not good.

FLIGHT ATTENDANT
Oh honey, that's heartbreaking.

PRESTON
I want to do something special.

FLIGHT ATTENDANT
The most special thing my husband has ever done is not burp during our anniversary dinner, but I love him. What do you have in mind, dear?

INT. AIRPLANE - DAY

Candy reads about Shakespeare's birthplace.

PRESTON
(over intercom)
Candy Collins. I know this is weeks too late but I'm sorry. I can't even tell you how much I like you--

Jamie rolls his eyes and mouths along with the speech, having heard it before.

(CONTINUED)

CONTINUED:

JAMIE

"Maybe even love you."

PRESTON

Maybe even love you. I fell for you in our high school music room.

PASSENGERS

Awwww.

PRESTON

But I wasn't ready for the intensity. I knew you would be at the gig that night. And I got scared. So I hooked up with a random girl.

PASSENGERS

Tsk. Tsk.

Hope and Theda are incredulous.

HOPE

What the hell?

THEDA

She's a nerd.

PRESTON

Every day I blame myself for not having shown you how much I care for you. Will you please give me a chance?

The students crane their necks and stare at Candy.

MARGOT

(whispering to Candy)
You know he's full of crap.

CANDY

He sounds sincere.

MARGOT

He sounds horny.

PRESTON

Please, give me a chance.

The passengers egg her on.

PASSENGERS

Do it. Give him a chance.

(CONTINUED)

CONTINUED:

CANDY
(to Margot)
Will you switch seats with him?
Just so we can talk.

MARGOT
This is a bad idea.

CANDY
It's my choice.

MARGOT
But I'm your friend and I'm
supposed to stop you from making
bad choices.

CANDY
I've known Preston longer than I've
known you.

MARGOT
Are you saying he's a better
friend?

CANDY
We have a history.

MARGOT
And we don't? How many actual
conversations have you had with
Preston, excluding the one night in
your dorm hallway?

Candy is silent.

MARGOT (cont'd)
How many?

CANDY
None.

MARGOT
He's not a friend. He's someone
you are lusting after. We are
friends.

Preston approaches their seats.

PRESTON
Candy?

PASSENGERS
Kiss. Kiss. Kiss.

(CONTINUED)

CONTINUED:

Candy gives Margot the evil eye. Margot moves out of her seat.

When Preston sits down, the passengers clap.

PRESTON
I meant every word.

CANDY
I know. And I feel the same way.

He cups her face and draws her in for a sweet kiss.

INT. AIRPLANE - DAY

Margot sits in Preston's seat, next to Jamie.

MARGOT
I think I just lost my friend.

INT. HOTEL ROOM - NIGHT

Margot and Candy unpack. There is an awkward silence. They move to put their clothes in the same drawer.

CANDY
You can have it.

MARGOT
Thanks.

CANDY
Sure.

Margot can't take it any longer.

MARGOT
Jamie told me that he has heard
Preston use those lines on other
girls.

CANDY
Preston said he would probably say
something like that.

MARGOT
Jamie knows what happened in the
hallway.

CANDY
What hallway?

(CONTINUED)

CONTINUED:

MARGOT
In high school.

CANDY
How could he?

MARGOT
He came looking for you after you
left the gym without saying
goodbye.

CANDY
Oh my god, how embarrassing.

MARGOT
For who? You or him?

CANDY
Obviously it didn't bother him
because he never said anything.

MARGOT
Some people have class.

The phone rings.

CANDY
(into phone)
Hello? Hi, Preston. Really?
Yeah. Okay. Sure.

Candy hangs up.

CANDY (cont'd)
The band is sneaking out to go to a
club. Do you want to come?

MARGOT
I'm not letting you go out with
Preston alone in a new city.

CANDY
(sarcastic)
Thanks, "mom."

INT. ST. JAMES CLUB - NIGHT

Dim overhead lights and flickering candles give the place an
edgy vibe.

(CONTINUED)

CONTINUED:

The house band, JPJ, is on the stage. Stage is an overstatement. Plywood on cement blocks would be more accurate.

JPJ is what Homegrown might be in the next five years if they stay committed. And turn to Satanism. Black, upside down crosses adorn everything.

The crowd cheers as the band showers them with wild guitar riffs, long drum solos, and screeching high notes.

The lead singer JONES grabs the mic.

JONES

I'm Jones, he's Parker, and he's
Johns. And we are JPJ!

Candy, Margot, the band, Hope, and Theda sit at a large table. Jamie orders drinks at the bar.

Hope wears a white mini-skirt, pink blouse, and dramatically tall platform sandals.

HOPE

I'm pretty sure I want to stay in
England forever.

NEAL

You can't stay in a foreign country
on a whim. There are laws about
it. And there's a little matter
back home called the draft.

HOPE

Damn the draft.

NEAL

Easy for you to say.

CLIVE

Wouldn't matter. England supports
the war. We'd be hunted down and
sent back.

MARGOT

My friends back home have thought
about going to Canada.

NEAL

I doubt some Eskimo town is gonna
want a fugitive rock band.

(CONTINUED)

CONTINUED:

MARGOT

Sarcastic and completely dense
about Canada. Hope, you got
yourself a real catch.

Margot grabs Candy and indicates she wants her to follow her
to the bathroom.

INT. BATHROOM - NIGHT

The walls are covered in graffiti and there are no doors on
the stall.

MARGOT

I am literally losing brain cells
talking to those people. I want to
go back to the hotel.

CANDY

The band hasn't played their second
set yet.

MARGOT

Oh my god, you think they're good?

CANDY

They are cutting edge. No one in
the States is doing this.

MARGOT

Thank god, or I would move to
Canada.

CANDY

I'm staying.

MARGOT

Fine.

INT. CLUB - NIGHT

Margot weaves through JPJ's adoring crowd. Jamie clocks how
upset Margot looks.

JAMIE

I'm gonna walk Margot back to the
hotel. It's getting late. And I'm
closing the tab for the night.

Everyone groans. Jamie runs to catch up with Margot.

(CONTINUED)

CONTINUED:

CLIVE

Theda, baby, you got some extra cash. Buy us a round.

THEDA

Oh, isn't it--

She points at Candy.

THEDA (cont'd)

You don't know, do you?

CANDY

Know what?

THEDA

It's a tradition that the newest girlfriend buy a round of drinks on her first night out with the band.

The reactions of the others show this is clearly not a tradition, but Candy doesn't pick that up.

CANDY

Girlfriend?

THEDA

That is what you are, right Preston?

PRESTON

She's joking, Candy.

CANDY

Yeah, I knew that. It's okay. I'll buy the next round.

Candy heads to the bar.

PRESTON

Check yourself, Theda. Don't mess this up for me.

THEDA

You actually like her?

PRESTON

She's cool and knows a lot about music. I want her around. So chill.

JONES

Hey wankers, you're at our table.

(CONTINUED)

CONTINUED:

JPJ and their crew surround the college kids.

PRESTON

That's funny. I don't see anyone's name on it.

PARKER

Everyone knows the band sits here, mate.

PRESTON

We're a band. So I guess we should stay, "mate."

Jones laughs.

JONES

Plucking your little guitar strings to get laid don't make you a band, mate.

PRESTON

We could play a set better than you, while drunk.

JONES

American egos. You can't play better than us.

PRESTON

We'll prove it. We'll play you for this table.

JONES

Deal.

INT. CLUB - NIGHT

Homegrown tunes the instruments and arranges them to their specifications.

Preston takes a crumpled piece of paper from his back pocket and puts them on a nearby stool.

PRESTON

This is a new song we've been working on. Candy, this is for you. It's called "We Can Change the World."

(CONTINUED)

CONTINUED:

Clive starts with a slow, rhythmic beat. Almost like a heartbeat. As it speeds up, Preston plays a psychedelic melody.

PRESTON (cont'd)

(singing)

Oh mother, mother, where have you gone? Why can't you be by my side anymore? Oh father, father, what have you done? Beaten by life, my heart beats no more. That sound, that voice, echoing in my ears. For the first time, my heart beats. It beats for you. Candy, we can change the world. You and me together. Candy, you changed my world. For the first time, my heart beats. It beats for you.

Candy watches, falling in love with Preston.

She has tunnel vision. No one exists except her and Preston.

The song ends. The audience loves it.

JPJ welcomes Homegrown to their table.

JONES

Damn. That was pretty good. We need an opening band for a gig next week in Newcastle. How long you in town?

INT. TOUR BUS - MORNING

The professor takes roll call.

ENGLISH PROFESSOR

Candy Collins?

No answer.

ENGLISH PROFESSOR (cont'd)

Margot, where is your roommate?

MARGOT

I'm not her keeper.

INT. HOTEL ROOM - MORNING

Candy sleeps in that "got home too late and face-planted onto the bed" position.

The ringing phone startles Candy into consciousness.

PRESTON (O.C.)
Be downstairs in five minutes.

CANDY
What time is it? Oh crap, we missed the bus.

PRESTON (O.C.)
We're not going on the tour today.

INT. TAXI - MORNING

Squeezed in like sardines, the crew takes a cab through downtown London. Candy rolls down the window and sticks out her head, breathing in the city.

EXT. APPLE CORPS RECORD LABEL - DAY

The group tumbles out the taxi in front of Apple Corps Record Label at 3 Savile Row. They have big smiles on their faces, like they are staring at the Holy Grail.

Candy is less impressed. The building is a four story brick building. Nothing special on the outside.

INT. APPLE CORPS RECORD LABEL - DAY

Led by Jamie, the group approaches the solitary SECURITY GUARD.

Candy gazes at the album covers displayed behind glass frames. The Beatles. Mary Hopkins. A grungy looking band named Badfinger. Folk singer Ty Leahy.

THEDA
(under her breath)
Feels more like a museum than a record company.

JAMIE
Hi, uhm, we'd like to talk to a record executive. We have an appointment for an audition.

(CONTINUED)

CONTINUED:

SECURITY GUARD

Sorry, gov'nor. Can't help ya.
Gotta wait for someone from the
production staff to come in.

THEDA

Excuse me. You don't understand.
My father -- who is the band's
benefactor -- confirmed this
appointment with one of your
publicists.

The guard slaps the morning paper on the desk and points to a
small headline.

SECURITY GUARD

Everyone got sacked yesterday.

JAMIE

Uhm, can you try calling anyway?

SECURITY GUARD

Look, mate, you can either wait for
someone who knows something about
it to show up, or you can leave.
Those are your choices.

CANDY

Do The Beatles ever use the
recording studio in the basement?

SECURITY GUARD

Nah, they never did like it much,
so cold and drab. They went back
to Abbey Road--

CANDY

Yeah, for their last record.

SECURITY GUARD

If it's them you're waiting to see,
you're wasting your time, miss.

CANDY

No, no, just curious.

TY LEAHY (25), a famous folk singer, walks through the lobby,
carrying an unlit cigarette. He catches Hope's eye and
smiles. She smiles back and walks toward him.

HOPE

You're Ty Leahy.

(CONTINUED)

CONTINUED:

TY LEAHY

And you are?

Hopes melts at the sound of his southern drawl.

HOPE

Hope. Hope Smith.

TY LEAHY

American. Who are they?

HOPE

Just friends. They're in a band. They were hoping to audition for one of the publicists.

TY LEAHY

Tough luck, they got canned yesterday. Do you sing?

HOPE

Sometimes.

TY LEAHY

I bet you have a beautiful voice.

HOPE

Not as good as yours.

TY LEAHY

Together, I'm sure we'd sound great.

HOPE

I'm sure we would.

TY LEAHY

I'm having a little trouble with a song I'm working on. I think you're the exact inspiration I need.

HOPE

I'm kinda tied to the whole group. Either all of us or none.

TY LEAHY

The more the merrier. What's the band's name?

HOPE

Homegrown.

(CONTINUED)

CONTINUED:

TY LEAHY

Hey, Homegrown! I need a back-up band. Know any one who might be interested?

INT. RECORDING STUDIO - DAY

The guys extract extra instruments stored in the closets.

Theda and Candy grab seats in the recording booth.

BEANNER, Ty's flaky manager, plays the songs already recorded. The album is folksy but edgy.

Hope and Ty huddle in the corner. Ty shows her the lyrics.

TY LEAHY

The song's called "Celia." It's about my girlfriend--

HOPE

Girlfriend?

TY LEAHY

She killed herself.

HOPE

I'm so sorry.

TY LEAHY

She wanted me to kill myself, too. This song is the last conversation we had before she overdosed.

Neal, unable to hear Hope and Ty's private conversation, grows more uncomfortable as he watches Hope comfort Ty. Preston stops Neal from interrupting them.

PRESTON

Man, you need to reel it in. Let them do their thing. This is big for us.

Ty and Hope break their huddle.

TY LEAHY

Everyone get the vibe I'm going for?

The band nods.

He passes out sheet music.

(CONTINUED)

CONTINUED:

TY LEAHY (cont'd)
If any parts are missing, just
improvise.

Hope walks into the recording booth

TY LEAHY (cont'd)
You can't do your solo from there.

HOPE
Me?

IN THE BOOTH

Theda guffaws.

THEDA
Her? Since when does she get
solos? I've had every solo in
every play. He needs to know that.

Candy sees how Ty stares at Hope.

CANDY
I doubt that will change his mind.

THEDA
Clive! I need to talk to you.

INT. HALLWAY - DAY

Theda tosses her hand on her hip and flips her hair.

THEDA
If anyone gets a solo, it should be
me. You need to go in there and
tell everyone.

CLIVE
Don't sweat it. We all know you
can sing better than Hope and play
any instrument better than any of
us. But there'll be plenty more
opportunities for you to show off
your talents.

THEDA
Don't forget you needed my help to
get his far. Where would the band
be without me?

Clive shrugs. His indifference infuriates her.

(CONTINUED)

CONTINUED:

THEDA (cont'd)

You should know I'm thinking of pulling the plug.

CLIVE

What do you mean?

THEDA

In case you've forgotten, my father is funding this trip. After this, maybe I won't hit him up for any more money.

CLIVE

All right, I get it. What do you want?

THEDA

I should be in the spotlight.

CLIVE

Baby, if this was my band, you know I would put you front and center. Until that happens, just trust fate.

THEDA

Don't repeat that crap your cousin says.

CLIVE

He knows what he's talking about. I was thinking we should go see him in Scotland, since you won't read his letters.

THEDA

Because his letters are full of crap. And he hides draft dodgers.

CLIVE

That's just a rumor.

THEDA

You can't run away from the draft, Clive. No matter how many drugs you take.

CLIVE

I'm not going to war like my father.

(CONTINUED)

CONTINUED:

THEDA

You're not in the war right now.
Right now, I need you to get me
that solo.

CLIVE

I can't do that, babe. I don't
want to ruin what we got going with
Ty.

THEDA

What about my father's money?

CLIVE

You need the band to succeed so you
can ride its coattails to fame.
You aren't going to jeopardize that
by pulling the plug. I know you
too well, Theda.

Theda frowns. Clive is right.

Beanner interrupts.

BEANNER

We're ready. Let's go.

INT. RECORDING STUDIO - DAY

Everyone settles.

BEANNER

Celia. Take one.

Ty begins playing. Hope clutches her microphone, nervous.

TY LEAHY

(singing)
*Celia. How can I say I love you if
you're dead?*

The music continues. Hope misses her cue.

HOPE

I'm sorry.

TY LEAHY

It's okay. You'll get it.

THEDA

(under her breath)
Amateur.

(CONTINUED)

CONTINUED:

BEANNER

Celia. Take two.

TY LEAHY

(singing)

*Celia. How can I say I love you if
you're dead?*

HOPE

*Come with me baby. We'll be
together forever.*

TY LEAHY

*Every day I tell you how much I
love you, how am I not enough?*

HOPE

*I'm done with this world, there's
nothing left for me.*

TY LEAHY

*Why am I not enough to make you
stay?*

HOPE

*Come with me baby, we'll be
together forever.*

The song ends on a melancholic chord.

Candy can't help but clap. Theda rolls her eyes. Ty smiles at Hope as he wipes away his tears.

TY LEAHY

Thank you, Hope.

BEANNER

That was amazing, Ty. I think
we're done for today. Can you guys
come back tomorrow?

ALL

Yes.

TY LEAHY

(to Hope)

How about a drink?

HOPE

I need to get back to the hotel.
Class trip. Curfew. Rain check?

(CONTINUED)

CONTINUED:

TY LEAHY

Any time you want, I'll be there.

In the background, Neal glowers.

INT. TAXI - NIGHT

Crammed into one taxi once again. Neal and Hope are at each other's throats.

NEAL

You were practically having sex with him the way you were staring into his eyes!

HOPE

It's called acting!

NEAL

Does he even know we're dating?

HOPE

It didn't come up!

NEAL

You better tell him tomorrow!

PRESTON

No. She won't. Neal, I told you. Back off. This is too good for us for you to ruin it with your insecurity. Really, do you think Ty Leahy wants anything more from Hope than a quick bang?

HOPE

Hey.

PRESTON

It's true. Trust me, I know.

Candy perks up. Is that all he wants from her?

PRESTON (cont'd)

It'll fade by the next time a pretty girl walks into his room. But us, on his record, as his back-up band. Man, that is going to be forever.

Neal calms.

(CONTINUED)

CONTINUED:

CANDY
 (whispering to Preston)
 Don't you think Ty could really
 like Hope?

He squeezes her hand and whispers in her ear.

PRESTON
 Trust me. He doesn't.

INT. HOTEL LOBBY - NIGHT

Instead of the bellhop, the group sees the English professor waiting for them.

ENGLISH PROFESSOR
 If you do not participate in the
 required tours, you will receive an
 incomplete.

CANDY
 We're sorry. I'm sorry. I
 overslept and the bus was gone. So
 we did some sightseeing on our own.

ENGLISH PROFESSOR
 Where did you go?

CANDY
 The Palladium. Albert Hall.
 Buckingham Palace.

The professor buys the lies.

ENGLISH PROFESSOR
 At least you squeezed some culture
 out of your day. Tomorrow, don't
 be late.

The professor leaves.

PRESTON
 Babe, that was amazing. How did
 you do that?

She shows him her tour book.

CANDY
 I rattled off anything I could
 remember.

INT. HOTEL ROOM - NIGHT

Margot and another classmate, ERIKA, drink wine on the bed.
Candy enters.

CANDY

You're never going to believe what happened today. We went to Apple Corps and Ty Leahy was there! And the band sat in as the back-up band. And Hope sang a solo!

MARGOT

To recap, you sat in a windowless room and watched other people do things. Good for you.

CANDY

It wasn't-- you made it sound-- it was a really good day.

MARGOT

Yeah, that sounds like something you definitely couldn't have done in America. You must be exhausted from all that "watching other people do stuff." I'm going to stay in Erika's room, so you can get your beauty sleep.

Margot and Erika take their wine and leave.

INT. TOUR BUS - MORNING

Candy is the first one on the bus.

ENGLISH PROFESSOR

I'm glad you took our conversation to heart.

Margot and Erika sit together and whisper, looking back at Candy.

A STUDENT sits next to Candy.

CANDY

I'm saving this for Preston.

STUDENT

Whatever.

The student takes another open seat.

(CONTINUED)

CONTINUED:

The professor does a head count.

ENGLISH PROFESSOR
Seven students short. I'm fairly
certain I know who is missing.

INT. HOTEL HALLWAY - NIGHT

Candy sits on the floor in front of Preston's door.

Preston and the group get off the elevator. Jamie heads into
the hotel room he shares with Preston.

PRESTON
Where were you today? I called
your room.

CANDY
I was on the tour. It was awful.
Margot hates me. No one talked to
me. Why didn't you go on the tour?

PRESTON
We had to record Ty's record.

CANDY
But the tour-- school--

PRESTON
Wait right here.

INT. PRESTON'S HOTEL ROOM - NIGHT

Jamie turns on some music and opens a bag of chips.

PRESTON
Hey man, can you bunk with Neal and
Clive tonight? Candy's gonna stay
over.

JAMIE
Oh. Uhm, yeah. Okay.

PRESTON
Is that okay, man?

JAMIE
Yeah, uhm, just caught me off
guard. Long day, right? Let me
grab some stuff.

INT. HOTEL HALLWAY - NIGHT

Preston rejoins Candy.

PRESTON

Jamie's gonna head over to Neal and
Clive's room. Stay here tonight.
We can make up for the time we
missed today.

Candy takes his hand as Jamie exits the room.

CANDY

Thanks, Jamie.

JAMIE

Oh yeah, uhm, sure, whatever.

INT. PRESTON'S HOTEL ROOM - NIGHT

Preston moves his guitar case from his bed and offers Candy a seat.

CANDY

You should come on the class tour
tomorrow.

PRESTON

Can't. Gotta be back at the
studio.

CANDY

Apple Corps is bankrupt. It kinda
seems like a dead end. A college
degree is forever.

PRESTON

Apple Corps is the beginning of our
ride to the top. Why would I jump
off?

CANDY

I thought you wanted to spend time
with me?

PRESTON

I do.

CANDY

Then come on the tour.

(CONTINUED)

CONTINUED:

PRESTON
Come to the studio.

CANDY
I don't want to watch you and the
band do stuff.

PRESTON
Then be involved.

CANDY
I can't sing, you know that.

PRESTON
But you're smart. And you know
music better than anyone I know.

Preston shows her some song lyrics, written on the back of
old sheet music.

PRESTON (cont'd)
Here, you can help me finish these
lyrics.

CANDY
What's it about?

PRESTON
The war, man. All the wars.

CANDY
(reading)
"The lottery of life. What's fair
about war? It's never my fight yet
you make me bleed." This is
amazing, Preston.

PRESTON
It's this last verse where I'm
having trouble.

Candy reads it silently.

PRESTON (cont'd)
It's like every generation has a
war. It sickens me.

Candy gets an idea.

(CONTINUED)

CONTINUED:

CANDY

(singing)

*So many generations that went
before convince me of the
permanence of war.*

PRESTON

I love it.

CANDY

*We won't fall into columns anymore.
We're not like generations that
went before. We reject the
permanence of war.*

PRESTON

It's beautiful. You are beautiful.

Reminiscent of the school hallway, the two lean in and kiss. Their hormones take over and the make out session leads to making love.

INT. RECORDING STUDIO - DAY

The next day, Candy is back in the recording booth, watching Ty Leahy and Homegrown jam.

When the song ends, Ty locks eyes with Hope and smiles.

TY LEAHY

You know what, I am sick of hearing
my own songs. Let's hear a
Homegrown original.

PRESTON

Candy, baby, what should we play?

CANDY

"Grooving under the Desk."

Preston winks at her.

PRESTON

Your wish is my command.

Candy blushes.

INT. HOTEL LOBBY - NIGHT

The band enters.

(CONTINUED)

CONTINUED:

The CONCIERGE stops them.

CONCIERGE

Excuse me. Would you do me the kind service of checking this list for your names?

Jamie scans the list.

JAMIE

Uh, yeah, uhm, that's us. We're all on here.

CONCIERGE

Unfortunately I must inform you that your reservation has been cancelled for non-payment.

(to bellhop)

Retrieve their bags from the storeroom, my lad.

JAMIE

No, uh, we're part of the school tour. The school is paying for it.

CONCIERGE

Your professor has a different opinion on the matter.

The concierge gives Jamie an envelope from the professor.

Jamie reads it to himself.

CANDY

Everyone can stay in my room.

JAMIE

Uh, you're on the list, too, Candy. And we're kicked out. We don't even have plane tickets back to America.

PRESTON

Thank, god.

CANDY

That's not right. He can't do this.

INT. HOTEL LOBBY - NIGHT

Preston and the band linger in the lobby.

(CONTINUED)

CONTINUED:

Through a glass door, they watch Candy and the professor have a heated argument in the manager's office.

Candy gestures passionately.

The professor crosses his arms, shakes his head, and leaves.

EXT. PARK - NIGHT

The college kids camp out on park benches.

Preston and Candy snuggle under a street lamp. Preston snores. Candy is wide awake.

INT. RECORDING STUDIO - BATHROOM - DAY

Candy brushes her teeth under the fluorescent light.

She stares at her reflection. She is worried.

She digs through her purse and counts her money.

Eighty-two pounds. She tucks it into her bra.

Preston knocks on the door.

PRESTON

Hey, babe. We have plan.

EXT. ROAD TO NEWCASTLE - DAY

A charter bus sits in traffic. Newcastle is five miles away.

INT. CHARTER BUS - DAY

Preston teaches "Permanence of War" to the rest of the band.

PRESTON

Man, there's something missing. I just don't know what.

THEDA

You need a partner. A female vocalist. To, ya know, represent the "we."

(singing)

We don't fall into columns anymore.

(back to speaking voice)

I'd be happy to--

(CONTINUED)

CONTINUED:

PRESTON
Candy? Will you do it?

THEDA
Are you kidding me?

CANDY
Do you think I can?

THEDA
We're going to the band's first
official gig with JPJ and you're
thinking of putting Candy on one of
your songs?

CANDY
I wrote some of the lyrics.

THEDA
That doesn't make you a good
singer.

Preston stares at Candy, like a puppy dog in love.

PRESTON
I like how our voices sound
together.

CANDY
I'll do it.

EXT. NEWCASTLE UPON TYNE THEATRE - DAY

The marquis for the small venue reads "JPJ Live!"

INT. NEWCASTLE UPON TYNE THEATRE - DAY

The band walks through the venue. Two thousand seats.
Intimate but the largest venue they have every played.

PRESTON
We made it.

INT. BACKSTAGE OFFICES - DAY

Jamie reads the contract.

The THEATRE MANAGER enters and takes the contract out of
Jamie's hands.

(CONTINUED)

CONTINUED:

THEATRE MANAGER

Bloody bad timing, mate. Gig's cancelled.

JAMIE

Wait, did Neal do something?

THEATRE MANAGER

JPJ. Got banged up in a car crash. Couple of 'em died. Gotta cancel the show.

JAMIE

No, we, uhm, we can do the show.

THEATRE MANAGER

Audiences didn't pay to see your piddly American rock band.

JAMIE

What if we could get a big name? Like Ty Leahy?

INT. GREEN ROOM - DAY

Hope primps in front of the mirror. Their bags are piled high in a corner.

NEAL

You doing that 'cause he's coming?

THEDA

Stop, Neal. If there's a mirror, you know Hope will fix her make-up. Don't be the jealous boyfriend. It's so unattractive.

NEAL

If I want your opinion, I'll ask for it.

(to Hope)

You gonna flirt with him again?

HOPE

You flirt with girls when you're on stage and I never get angry about it.

NEAL

It's different.

(CONTINUED)

CONTINUED:

HOPE

How?

NEAL

Those girls aren't famous singers.

HOPE

If one was, then I should be worried?

NEAL

Yeah.

HOPE

In case you hadn't noticed, I'm here in Newcastle having a fight with you, not in England flirting with Ty. Calm down.

Preston doodles on his hand.

PRESTON

(sotto)

MOA. OMA. AMO. AMO.

(to everyone)

AMO. To honor JPJ, I think we should follow their lead and change our name to AMO. Andrews, McNab, O'Dell.

CANDY

That's a nice tribute, Preston.

JAMIE

I agree. Ty's coming, and, uh, he'll be doing a softer show than JPJ would do. AMO definitely sounds more intense.

EXT. NEWCASTLE UPON TYNE THEATRE - NIGHT

Fans enter the arena. They are nothing like Homegrown/AMO's typical fans. They are harder, edgier, more aggressive.

INT. STAGE - NIGHT

The crowd is restless.

CROWD

(chanting)

JPJ. JPJ.

(CONTINUED)

CONTINUED:

A single spotlight shines on the theatre manager but the crowd won't stop chanting.

He puts the microphone near a speaker. The feedback quiets the crowd.

THEATRE MANAGER

We have some upsetting news. The members of JPJ have been in a car accident.

The crowd gasps.

BACKSTAGE

Ty and Beanner look at the hostile, Satan-loving crowd.

BEANNER

I hope this girl is worth it.

ON STAGE

THEATRE MANAGER

That's all the news we have now, but we do have a last minute replacement. Ty Leahy backed by AMO!

Ty walks on stage.

The crowd claps.

TY LEAHY

Thank you! Sending out our thoughts and prayers to everyone that died.

Ty launches into his first song.

IN THE CROWD

The fans are confused?

AUDIENCE MEMBER #1

Died? They're dead?

AUDIENCE MEMBER #2

Are they dead?

AUDIENCE MEMBER #3

JPJ is dead!

The violent swell rises in the audience.

(CONTINUED)

CONTINUED:

ON STAGE

Ty is oblivious to the rumblings in the audience.

BACKSTAGE

Beanner sees the writing on the wall.

BEANNER

Oh, shit.

He heads for the exit.

IN THE CROWD

Angry and devastated fans push toward the stage.

Security rushes Ty and the band off the stage.

Audience members leap on stage.

Neal slips past the guards and dives into the melee. He punches an audience member and fights with a force never seen before.

Candy catches a glimpse of Neal's rage and looks to Hope.

Hope shrugs.

EXT. THEATRE - NIGHT

Beanner searches for his keys. He doesn't have them. He breaks the van's window and hot wires the engine.

Ty and the band exit the arena as the engine turns over.

Beanner waves everyone into the van and directs Ty to the driver's seat.

BEANNER

Get in!

Everyone piles in.

BEANNER (cont'd)

Ty, go! I'll meet up with you at the label with our equipment. Go!

HOPE

Where's Neal?

(CONTINUED)

CONTINUED:

BEANNER

Don't know. Don't care. We can't wait.

HOPE

Then I'm not going.

TY LEAHY

Why not?

HOPE

He's my boyfriend.

TY LEAHY

Boyfriend?

HOPE

I'm sorry, Ty.

Hope moves to leave the van but Candy holds her back.

CANDY

(to Hope)

You can't go back in there.

Jamie slams the door shut and Ty jams his foot on the accelerator.

HOPE

Let me out! Let me out!

Hope kicks and screams. She breaks free from Candy and whips open the van door.

Neal runs toward it. Bloodied but happy. He hops in.

NEAL

(to Ty)

Go, go, go!

Ty scowls. With a tidal wave of angry fans spilling out of the theatre, Ty has no choice and hits the accelerator.

EXT. ROAD / INT. CAR - NIGHT

Ty checks the gas gage. The arrow hovers over "E."

He pulls into a gas station.

EXT. GAS STATION - NIGHT

Everyone walks around and stretches.

Jamie speaks privately with Preston, Neal, and Clive.

JAMIE

Yeah, uhm, Clive, I need you to get Theda to call her dad. I spent all our dough on those train tickets. And we're almost broke.

CLIVE

She's not gonna go for that.

PRESTON

What about the money from the gig?

JAMIE

They don't pay until after the gig.

CLIVE

I know somewhere we can stay until we figure out the money situation. It's in Scotland. Not far from here.

Ty fills the tank with gas. He stares longingly at Hope.

The GAS ATTENDANT appears to collect payment.

Ty checks his pocket. No wallet.

TY LEAHY

Hey, y'all got some money?

Everyone's tapped out. Candy digs into her pocket and fishes out the last of her money.

CANDY

This should cover it.

TY LEAHY

Hey man, which one of these roads takes us back to London?

The attendant points the direction they came.

TY LEAHY (cont'd)

Much obliged.

(CONTINUED)

CONTINUED:

JAMIE

Uh, Ty, we're gonna go to Scotland to regroup and get some money.

TY LEAHY

No, man, I gotta get back to London.

JAMIE

It's seven against one. If you want to stay here, cool, but we're taking the van.

Ty looks around. This is not the kind of place you want to be left alone in the middle of the night.

TY LEAHY

I ain't driving, then.

EXT. LARK, SCOTLAND - DAY

Jamie drives the van through the pastoral hamlet. A wood structure appears in the distance.

EXT. SWAMI FLANNY'S COMMUNE - DAY

A sign reads, "Welcome."

They pass a timber structure. It is a series of interconnected buildings that house a cannery.

WORKERS, who wear beige and white robes, unload fresh currants and raspberries.

Jamie follows signs pointing toward a long stone building, three stories high.

INT. SWAMI FLANNY'S HOME - LIVING ROOM - DAY

Thick carpet, ornate lamps, plush chairs and couches. Candy gapes.

CANDY

I was expecting a monastery.

CLIVE

(proud)

Cousin Flanny isn't your typical spiritual leader.

(CONTINUED)

CONTINUED:

GREETER

Welcome. You must be Clive. I can see the resemblance. Swami Flanny is conducting morning prayers so your reunion will be slightly delayed. You look as though you have traveled a great distance. Can I offer you something to eat?

JAMIE

I'm sorry, I don't know if we, uh, have enough money--

GREETER

What's mine is yours. Let us eat.

The GREETER ushers the group into a communal dining hall.

INT. DINING HALL - DAY

Workers set out plates of vegetarian food.

Hungry, the group digs into the unconventional fare.

GREETER

Clive, Swami Flanny beckons you.

The greeter leads Clive into another room.

INT. PRIVATE ROOM - DAY

SWAMI FLANNY (35) hugs his nephew. He is handsome and muscular. The only characteristic that sets him apart from the other commune members is his lavender robe and intricately designed beaded necklace.

SWAMI FLANNY

Young Clive. I have cherished your letters. Tell me, what brings you here?

He speaks with a Cambridge-English accent laced with a hint of the local brogue.

CLIVE

We don't have anywhere else to go.

SWAMI FLANNY

Then this is exactly where you need to be. We are peaceful.

(MORE)

(CONTINUED)

CONTINUED:

SWAMI FLANNY (cont'd)
 Can you vouch that your friends
 will honor our traditions and way
 of life for as long as you stay?

CLIVE
 Absolutely. We're not violent at
 all.

INT. DINING HALL - DAY

Ty sneaks glances at Hope. Neal takes the empty seat next to Ty.

NEAL
 You want a repeat of the JPJ show,
 I'd be happy to oblige.

TY LEAHY
 I got no beef with you.

NEAL
 Keep staring at my girl, and you
 do.

TY LEAHY
 First of all, she is no one's girl.
 You don't own her. Second, ain't
 nobody gonna tell me where I can or
 can't look.

Hope takes a perverse enjoyment in watching the guys argue.

CANDY
 Neal, cool it. We can't get kicked
 out. Jamie, do you think the
 theatre manager might have our
 luggage?

JAMIE
 I'll call him as soon as I find a
 phone.

Swami Flanny and Clive emerge from behind a curtain.

SWAMI FLANNY
 Welcome, new friends.

As introductions are exchanged, a FEMALE COMMUNE MEMBER
 kisses Swami passionately and walks away holding the hand of
 a MALE COMMUNE MEMBER.

Swami Flanny notices everyone's curious looks.

(CONTINUED)

CONTINUED:

SWAMI FLANNY (cont'd)

We invite everyone to explore their
creativity, spirituality, and
sexuality. As young lovers, you
should spend as much time together
to test the bounds of your love.

INT. HALLWAY - DAY

Ty looks longingly at Hope as she disappears into a room with
Neal.

INT. CANDY AND PRESTON'S ROOM - DAY

Candy and Preston stare at the single bed in their room.

CANDY

No parents. No teachers.
(flirting)
We can do anything.

PRESTON

(flirting back)
I like anything.

She kisses Preston.

INT. CANDY AND PRESTON'S ROOM - DAY

Preston sleeps.

Candy opens her journal.

She composes an article titled, "The Birth of AMO:
Homegrown's Journey."

INT. ADMINISTRATIVE OFFICE - DAY

Candy tucks her article into an envelope and addresses it to
Josephine.

CANDY

Is there a phone?

COMMUNE MEMBER

You have to talk to Swami Flanny
about that.

INT. PRIVATE ROOM - DAY

Candy waits in line to have a private meeting with Swami Flanny.

He waves her forward.

CANDY

I want to call my mother. To let her know I'm okay.

SWAMI FLANNY

I urge you to reconsider.

CANDY

She might be worried.

SWAMI FLANNY

You are not a child.

CANDY

But I'm still her daughter.

SWAMI FLANNY

Everyone here is someone's son or daughter but they aren't on the phone to their parents.

CANDY

(frustrated)

Is there a phone?

SWAMI FLANNY

Yes.

CANDY

"What's yours is mine." Isn't that the motto here? I'd like to use it.

Swami Flanny moves closer, lowers his voice.

SWAMI FLANNY

Many people seek comfort and solace here because we are not connected to the rest of the world. It could be detrimental for some people, if their presence is known, and they could be sent to prison. If you must call your mother, please respect the privacy of others and do not give any specifics to our location.

(CONTINUED)

CONTINUED:

CANDY
Where is the phone?

INT. FLANNY'S OFFICE - DAY

Candy sits in a cramped office.

CANDY
(into phone)
Hi, Mom. It's been two weeks. I'm
calling like I said I would...
England is great... Learning a
lot... No, I'm not drinking...

INT. DINING HALL - DAY

With lunch in full swing, Ty enters with his guitar and plays
"My Camelot," a song about a latter-day Guinevere.

He directs the song to Hope.

TY LEAHY
(singing)
*I'll treat her like a queen, be the
best lover she has have ever seen.
Please run away with me to my
Camelot.*

Hope melts.

TY LEAHY (cont'd)
Give me a chance, Hope.

Neal stands in objection.

NEAL
Hope, you know I'm the right guy
for you.

Ty and Neal face off.

TY LEAHY
I want to show her how much I care
for her.

NEAL
She's with me, pal.

(CONTINUED)

CONTINUED:

TY LEAHY
(to Hope)
Hope, this connection, it is
undeniable.

NEAL
You know the right choice.

Neal's comment has an edge about it, like it's almost a
threat.

HOPE
Ty, I know we have a connection,
but I have a history with Neal.

Hope extends her hand toward Neal and they walk toward their
room.

HOPE (cont'd)
I'm sorry, Ty.

Ty heads toward the exit.

INT. HOPE AND NEAL'S ROOM - DAY

The door closes.

HOPE
That was so romantic, Neal.

Neal drops his act.

NEAL
You have a "connection" with Ty?

Hope moves toward him.

HOPE
What are you talking about?

He pushes her away.

NEAL
Did you hook up with him?

HOPE
When would I have done that?

NEAL
That isn't a denial. You cheated
on me.

(CONTINUED)

CONTINUED:

HOPE
I'd never cheat on you.

NEAL
But you'd flirt with someone behind
my back.

HOPE
I did it for the band. C'mon, you
know that.

Hope steps toward him again. Neal pushes her harder,
practically throwing her into the wall.

She hits her head.

NEAL
Dammit. I'm sorry.

He opens his arms, wanting to embrace her. She shrinks away
from the contact, but he pulls her close.

NEAL (cont'd)
I'm sorry, baby. You know I never
mean it.

HOPE
I know, it was my fault. I
shouldn't have--

NEAL
Baby, I'm sorry, I swear, it will
never happen again.

HOPE
I know, I know.

She extracts herself from the embrace.

HOPE (cont'd)
I need to get some ice.

NEAL
Okay, baby, I'll be here.

INT. HALLWAY - DAY

In the hallway, Hope cries. Candy rounds the corner.

CANDY
Are you okay?

(CONTINUED)

CONTINUED:

HOPE
Yeah, just, emotions.

CANDY
Do you want to talk about it?

HOPE
Uh, no, what am I, a loser?

With the insult, she regains some composure.

HOPE (cont'd)
Don't you have somewhere else to be
right now?

Hope leaves a confused Candy in the hallway.

EXT. CANNING FACILITY - DAY

Clive and Theda help the workers unload boxes of fruit.

CLIVE
Do you like it here?

THEDA
It's pretty.

CLIVE
Pretty enough to want to stay
forever?

THEDA
Do you want to stay?

CLIVE
I don't want to be drafted.

THEDA
What about our careers?

CLIVE
If I get drafted, it won't matter.

THEDA
I heard that men with families are
dismissed from the draft.

CLIVE
That doesn't sound right. My
cousin--

(CONTINUED)

CONTINUED:

THEDA

I will get pregnant for you.

CLIVE

You want to have my baby?

THEDA

I want to be famous. And I want you by my side. And I will do anything to make that happen.

INT. FLANNY'S OFFICE - DAY

Jamie scribbles a dollar amount into his notebook.

JAMIE

(into phone)

Yes, thank you, thank you, Mr. Brooks. This will definitely help us out. Thank you. You have the number to wire it to? Great, thank you again, Mr. Brooks.

Jamie hangs up and dials another number.

JAMIE (cont'd)

(into phone)

Hey Beanner, I wanted you to know Ty's heading your way.

INTERCUT WITH BEANNER.

BEANNER

Thanks, man.

JAMIE

Yeah, of course. Hey, are you going to use any of the music from the recording sessions with Ty?

BEANNER

Probably, man.

JAMIE

Let's, uh, negotiate our contract. Ya know, the band could really use the cash flow.

BEANNER

You gotta talk to Ty's manager. He's a hard ass, man. I doubt you'll see any green from him.

(CONTINUED)

CONTINUED:

JAMIE

Let's, uh, schedule a meeting.

BEANNER

When's the next time you're gonna be in LA?

INT. LIVING ROOM - DAY

Jamie leads a band meeting.

JAMIE

So, uh, we may not get paid for the recording session.

PRESTON

Then Hope should have to pay the rest of us what we lost.

HOPE

Why me?

PRESTON

Cause you forced Ty to leave. We'd still be on good terms with him if it wasn't for you.

HOPE

You wouldn't have made it past the security guard without me.

CANDY

It's not Hope's fault. You claim to be professional musicians but you went into that recording studio without a contract. That's on you.

PRESTON

So what now?

JAMIE

The agent will only meet with me in person. In Los Angeles. Ty, I guess, is, uh, going back to LA to finish the album.

PRESTON

I've always wanted to live in Los Angeles.

NEAL

Surf and sand.

(CONTINUED)

CONTINUED:

THEDA

Hollywood.

CANDY

What about college?

PRESTON

Who needs it? Once Ty's album debuts, we are going to be the next hottest thing.

CANDY

But I want to be a journalist. No amount of you getting famous is going to get me that. This is a fun summer fling but I am going back to college.

PRESTON

I don't want to go to LA without you, baby.

CANDY

Then don't go to LA.

PRESTON

I can't.

CANDY

Well, what are we going to do?

CLIVE

Swami Flanny can help you figure this out.

INT. PRIVATE ROOM - DAY

Swami Flanny acts as mediator.

SWAMI FLANNY

And what do you want, Candy?

CANDY

This has been amazing but I'm not going to move across the country and give up college for someone I've been dating for a few weeks.

PRESTON

What if we were married?

(CONTINUED)

CONTINUED:

CANDY

What?

PRESTON

Married. I love you, Candy. I need you by my side. Would you come with me if we were married?

CANDY

Are you being serious?

PRESTON

Yes. If we were married, would you come with me?

CANDY

Uhm, yeah. Yes.

Preston gets down on one knee.

PRESTON

Candy Collins, will you marry me?

CANDY

Yes!

PRESTON

(to Swami)

You're a priest, sort of. Can you marry us?

SWAMI FLANNY

It would be my honor.

EXT. COMMUNE BUILDING - DAY

The members decorate the garden for the upcoming nuptials.

INT. DINING HALL - DAY

Neal and Clive interrupt Preston's lunch.

NEAL

Why'd you go and propose? Now Hope is on me about getting hitched.

PRESTON

Just do it.

CLIVE

I'm thinking about staying.

(CONTINUED)

CONTINUED:

PRESTON
Staying where?

CLIVE
Here. I can't go to war. I can't.

PRESTON
They don't draft musicians.
They'll take one look at you and
know you wouldn't cut.

CLIVE
Man, that's not how it works.

NEAL
The war's gonna be over soon.

PRESTON
We can't replace you.

CLIVE
I'm not the first drummer you've
had.

PRESTON
But we're AMO. You're part of AMO.
We're not AMO without you.

CLIVE
I'm not gonna risk getting drafted
because you don't want to think up
a new band name.

PRESTON
I got a million band names. It
just wouldn't be the same without
you. You're a brother. We need
you.

Clive seems to come around.

CLIVE
You know Theda's gonna hound me if
both of you guys are marrying your
girls.

EXT. COMMUNE - DAY

Surrounded by flowers and candles, Swami Flanny distributes
rings to the three couples.

(CONTINUED)

CONTINUED:

SWAMI FLANNY

Your love must not only endure but grow throughout life. There are turbulent waters ahead, but believing as I do in the absolute power of love, I'm not afraid to send these young couples out into the world. Marital love, blessed by God, is a safe haven.

EXT. SANTA MONICA BEACH - DAY - FALL, 1971

The surf, sun, and sand.

EXT. RODEO DRIVE - DAY

Wealthy patrons cruise in and out of luxury stores.

EXT. HOLLYWOOD SIGN - DAY

The Hollywood sign. The quintessential sign of fame and fortune.

EXT. DINGY APARTMENT - DAY

Candy bangs on the door of their dingy apartment. The UCLA campus is in the background.

Hope answers the door.

CANDY

I forgot my key.

HOPE

Good thing we were home.

CANDY

Where else would you be?

INT. DINGY APARTMENT - DAY

Candy walks inside. It's drab, barely furnished. The walls haven't been painted in years and the blinds are broken.

Preston, Neal, and Clive lounge on the couch, working on a new song.

(CONTINUED)

CONTINUED:

Clive has changed his physical appearance again. He now sports a high and tight crew cut.

CANDY

The total was \$52. Split six ways.
Let's just say seven bucks each.

Everyone groans.

HOPE

I'm tapped out.

CLIVE

I'll check with Theda when she gets back from rehearsal.

PRESTON

I'll pay you back when Jamie gets us a gig, baby.

CANDY

(flirting)
You can always pay me in sex.

PRESTON

Not now, I need to finish this song.

Candy's ego takes a hit.

CANDY

Maybe I can help you finish the song.

PRESTON

No, thanks, babe. I got it.

CANDY

I might be able to--

PRESTON

(firm)
I really need to focus.

CANDY

Yeah, of course.

EXT. BEVERLY HILLS OFFICE BUILDING - DAY

Jamie paces.

WILLIE GHIVANS, Ty's manager, exits.

(CONTINUED)

CONTINUED:

JAMIE

Mr. Ghivans, I represent AMO. We were the back-up band on some of Ty's tracks. I've been calling--

Willie ignores Jamie and climbs into his limousine.

INT. FREE CLINIC DOCTOR'S OFFICE - DAY

Theda sits on the exam table. A NURSE enters.

NURSE

The test results show you are pregnant.

Theda nods.

THEDA

Do you perform abortions?

NURSE

We don't but I'll get you the info for an office that does.

INT. DINGY APARTMENT - DAY

Alone in the apartment, Candy dials Margot's number.

INTERCUT BETWEEN MARGOT AND CANDY

CANDY

Hey, Margot.

MARGOT

Candy, hi.

CANDY

Happy birthday.

MARGOT

Oh. Thanks.

CANDY

I miss you. I'm sorry about England.

MARGOT

I miss you, too. And whatever. Who cares. Just come back to school.

(CONTINUED)

CONTINUED:

CANDY

I can't. I'm married. I have to stay in LA.

MARGOT

Being married should never mean you have to put your life on hold for someone else.

CANDY

But I believe in him.

MARGOT

That's called being a fan. Marriage is a partnership. What are you getting out of this?

CANDY

But he loves me.

MARGOT

If he loved you, he wouldn't have asked you give up your dreams.

CANDY

I haven't.

MARGOT

When was the last time you wrote an article?

CANDY

The one I sent to Josephine. Back in the summer.

MARGOT

Either start writing and building your career or you need to reconsider this "marriage."

INT. FLOYD'S OFFICE - DAY

The band plays an acoustic set for Floyd, now a UCLA engineering professor.

A CO-WORKER bangs on Floyd's door.

CO-WORKER

This isn't the music department.

(CONTINUED)

CONTINUED:

FLOYD
It's my office. I can do whatever
I want.

CO-WORKER
(mumbling)
Goddamn rich kids.

Floyd flicks off the co-worker.

FLOYD
(to the band)
You are exactly what my concert
needs. You want in?

PRESTON
Hell, yeah.

FLOYD
Then you need to fill out these.

Preston looks at the papers.

PRESTON
Registration forms?

FLOYD
For UCLA. I can't have you drafted
before the concert.

CLIVE
Being in school gets us out of the
draft?

FLOYD
Yeah.

CLIVE
But we're married, so we'll be
fine.

FLOYD
Government don't give a crap about
that. Education, though, they do.

Clive grabs the documents out of Preston's hand.

CLIVE
Is it for this semester?

FLOYD
Today is the final day to register.
You have two hours left.

INT. UCLA REGISTRATION OFFICE - DAY

The boys get in line. Preston checks out the girl at the counter. She turns around; the girl is Candy.

CANDY
Why are you here?

PRESTON
If we want the gig with your
connection, Floyd, we gotta do it.

He looks at the packet in her hand.

PRESTON (cont'd)
Are you a student now?

CANDY
Yeah. They have a good journalism
program here.

PRESTON
Why didn't you tell me?

CANDY
Because I literally just signed up.

PRESTON
What if we go on tour? You have to
come with us.

CANDY
I know. I will. I can figure out
what to do then. But for now, I
want to take some classes. Is that
a problem?

PRESTON
It makes me wonder if you still
have confidence in the band.

CANDY
The band is amazing, you are
amazing, and UCLA is amazing. All
three can be amazing.

PRESTON
Promise me you'll come with us if
we go on tour.

CANDY
Of course.

INT. UCLA THEATRE - DAY

Clive and Theda rehearse a scene from *The Killing Campus*, an anti-war play.

THEDA

(reciting lines)

He gathers his flock like an army.
A cavalry of man and beast. He
scatters his enemies with a clarion
call that won't cease.

Clive drops out of character.

CLIVE

That's not the line.

THEDA

What's your problem? It's just a
few word changes.

CLIVE

We wrote this section to honor my
cousin Flanny, a man of peace, and
God.

THEDA

The whole love and peace phase is
kind of out the window. You're the
one embracing militarism.

Clive points to his hair.

CLIVE

I'm doing this for us.

THEDA

You never asked me what I thought
before you did it.

ALLIE MCCARTY, the daughter of a well-known Nashville singer,
and other understudies and cast members watch their fight.

ALLIE

Clive has a point. About the play.

THEDA

When I need the opinion of an
understudy, I'll ask.

CLIVE

This play is for everyone. We
should value everyone's input.

(CONTINUED)

CONTINUED:

THEDA

We wrote this play. We are the stars. We are the only ones that matter.

The others in the audience grow uncomfortable.

CLIVE

Actually Allie has some good ideas about changes we should make.

THEDA

Oh, she does?

ALLIE

We could perform them if you want. It'd be so much easier that way.

THEDA

By all means.

Theda hops down from the stage. Instead of taking a seat, she walks out the back doors.

EXT. OFF CAMPUS COFFEE SHOP - DAY

Candy interviews an ANTI-WAR PROTESTOR.

CANDY

Tell me more about the difference between violent and non-violent protests.

ANTI-WAR PROTESTOR

Obviously bombing a building is violent, but something like throwing red paint on a building isn't. Although it is vandalism, we haven't destroyed the essence of the building and therefore it's not violent.

The tape recorder malfunctions and eats her tape.

CANDY

I'm sorry. It does this all the time. It'll just be a sec.

She takes the tape out and winds it back together. It's painstakingly slow and annoying.

INT. DINGY APARTMENT - DAY

Candy returns home. The apartment is empty. There is a package on the table labeled, "For Candy."

She opens it.

It's a new tape recorder.

She reads the card. "Heard you needed a new one. Jamie."

INT. FLOYD'S OFFICE - DAY

Theda flops on Floyd's couch.

THEDA

He's a hypocrite. Who joins the ROTC if they want to avoid the draft? He hates the army.

FLOYD

Young guys like him are still figuring themselves out. He needs a few years to mature.

THEDA

And you have it all figured out?

FLOYD

Almost.

Theda perks up, sees Floyd in a different light. He grins. She smiles and has a flirtatious twinkle in her eye.

INT. GYM - NIGHT

Neal punches a weight bag. His fists leave impressions in the leather. Hope, having completed her workout, watches him for a few seconds.

HOPE

I'm going to head back. See you after practice.

Neal grunts his reply.

NEAL

Yeah.

INT. DINGY APARTMENT - NIGHT

Candy writes an article. Hope enters with two glasses of wine.

HOPE
Can I interrupt?

CANDY
Please.

HOPE
The guys are out rehearsing, right?

CANDY
Yep.

Hope takes a sip of wine, gathering her courage.

HOPE
Since living in this apartment,
I've seen what other couples are
like. Do you and Preston ever
fight?

CANDY
We disagree.

HOPE
I mean fight. Physical.

CANDY
No. Never.
(a beat)
Do you and Neal?

Hope nods.

HOPE
Neal has a temper. It's under
control most of the time.

CANDY
When it's not, how bad is it?

HOPE
I always wonder if I should have
picked Ty. He isn't as handsome as
Neal, but I know in my heart he
would never hurt me.

(CONTINUED)

CONTINUED:

CANDY

No marriage is perfect. But if he's hurting you--

HOPE

Do you think our marriages are legal?

CANDY

Of course.

HOPE

We never signed anything. We don't have a marriage certificate.

CANDY

I assumed Swami Flanny took care of that.

HOPE

Even if he did, that was in Scotland.

CANDY

Preston and I might not be married?

HOPE

If we had to do again tomorrow, to make it legal, would you marry Preston?

Candy sips her wine, giving her time to think. She looks at her new tape recorder.

CANDY

I don't know.

INT. OFF-CAMPUS COFFEE SHOP - NIGHT

Preston scribbles down some lyrics. A CUTE GIRL catches his eye. She waves and walks over.

CUTE GIRL

Are you, like, a musician or something?

PRESTON

Yeah, I got a band.

She slides into the empty seat.

(CONTINUED)

CONTINUED:

CUTE GIRL

Will you write me a song?

PRESTON

How can I write you a song if I
don't know your name?

EXT. UCLA CAMPUS - NIGHT

Clive and Allie walk through campus.

ALLIE

My brother and cousin are in
Vietnam right now. I just know if
they had good men like you fighting
by their side, the war would be
over in no time.

CLIVE

I know I would make you proud.

ALLIE

You would be my hero.

CLIVE

Allie, what does the bible say
about divorce?

ALLIE

My father preached about divorce
last month. Even though it is a
sin, if you repent and do it with
the best of intentions, God will
forgive. Are you reconsidering
your marriage?

INT. FLOYD'S OFFICE - NIGHT

Floyd and Theda make hot, sweaty love on his office couch.

BOOM!

Floyd and Theda fall off the couch. They scramble to cover
themselves with pieces of strewn clothing.

EXT. UCLA CAMPUS - NIGHT

Another loud blast and the campus theatre explodes.

(CONTINUED)

CONTINUED:

Twenty feet away, Clive covers Allie with his body as they fall to the ground.

Some students run away while others run toward to the blaze and gawk.

INT. UCLA STUDENT NEWSPAPER OFFICE - DAY

The writers sit around a huge conference table. The morning rush paper shows pictures of the burning theatre.

EDITOR

Good job to everyone who worked the overnight. We got out a solid story but we need more for tomorrow's edition.

WRITER #1

Why the theatre?

WRITER #2

What statement were the bombers trying to make?

WRITER #1

Why not the ROTC building?

CANDY

I wonder if it had to do with the play?

EDITOR

What play?

CANDY

My friend Theda -- well, she quit -- but my friend was putting on an anti-war play.

EDITOR

Why'd she quit?

CANDY

She had a fight with her boyfriend.

EDITOR

A lover's quarrel? I like it.

CANDY

No, I don't think she would--

(CONTINUED)

CONTINUED:

EDITOR

The lover's quarrel story is yours.
If you don't want it, it will go to
someone else. Your choice.

CANDY

I'll see what I can find out.

INT. APARTMENT - DAY

The band rehearses "We Can Change the World."

Floyd enters, clapping.

FLOYD

Sounds good, boys.

A neighbor pounds on the wall.

NEIGHBOR (O.S.)

(through the wall)
Shut up!

BAND

Screw you, Mr. Nichols!

JAMIE

C'mon guys, he's old.

NEIGHBOR (O.S.)

You suck!

FLOYD

The festival is two weeks away and
I still need a closing act.

PRESTON

(cocky)
Didn't I tell you he was gonna ask
us?

FLOYD

I want Ty Leahy.

PRESTON

Ty?

NEAL

No way!

PRESTON

We should be the closing act, man!

(CONTINUED)

CONTINUED:

FLOYD

You guys are babies in the music world. I need a solid closer who has a strong fan base.

PRESTON

We've got fans. We can sell tickets.

FLOYD

When was your last gig?

PRESTON

At the--

FLOYD

That wasn't an open mic night.

JAMIE

We, uh, have had a hard time.

FLOYD

I heard Hope has Ty wrapped around her finger. I want her to get him to play the festival.

NEAL

No way. Not gonna happen.

FLOYD

Do it or you're out of the festival.

INT. DINGY APARTMENT - DAY

Everyone watches Hope dial Ty's number.

HOPE

(into phone)

Hi, Ty. It's Hope.

She turns her back to everyone.

She closes her eyes.

HOPE (cont'd)

I chose wrong. I should have chosen you.

Neal springs up from his chair.

Preston and Clive hold him down. He struggles.

(CONTINUED)

CONTINUED:

NEAL

Hope! No!

Preston clamps his hand over Neal's mouth.

HOPE

I miss you, too. I think about our song and I want you to play it in front of everyone. My friend is putting on a festival in two weeks and it would mean the world to me if you played my song at the festival.

Hope hangs up. She turns back to the group.

HOPE (cont'd)

He said he'll think about it.

Preston and Clive let go of Neal.

Neal leaps out of the chair and charges at Hope.

Hope ducks out of the way.

His fist lands on the wall.

He disappears into their room and throws her clothes into the living room.

NEAL

We're done!

Floyd wraps his arm around Hope.

FLOYD

You did good, kid. You just saved my festival.

EXT. FESTIVAL GROUNDS - DAY

Gates mark the festival area. Worker set up a stage. A few early birds have staked out their place in their line.

A large mansion sits on a cliff, overlooking the festival.

EXT. FLOYD'S FAMILY MANSION - GARDEN - DAY

Musicians and guests mingle. Drugs and booze flow freely.

EXT. MANSION - FRONT ENTRANCE - DAY

Limousines and tour buses pack the drive.

Candy waits on the steps.

A van arrives. Josephine and Margot emerge. Josephine wears a dress reminiscent of Swami Flanny's commune. Josephine does a running leap into Candy's arms. Margot is more subdued but still excited to see her friend.

CANDY

I'm so happy you guys made it.

Candy wipes a tear from her eye. She is slightly embarrassed about her emotions getting the best of her.

CANDY (cont'd)

It's just really important for me to have friends around me right now. I have some big news--

There is a commotion near the gate.

Candy recognizes the person: it's Brad, Homegrown's old drummer.

CANDY (cont'd)

Brad?

BRAD

Candy Collins!

SECURITY GUARD

You know this guy? He doesn't have an invite.

BRAD

I came on a whim. I heard Homegrown was gonna be here.

SECURITY GUARD

Homegrown isn't on the bill.

CANDY

It's AMO's old band name. I can vouch for this guy.

The security guard lets him through.

EXT. MANSION - GARDEN - DAY

Candy guides the new arrivals toward the group.

PRESTON

Brad, my man!

Preston and Brad hug it out.

BRAD

(to Preston and Neal)

I'm sorry. I shouldn't have walked out on the band.

(to Clive)

I'm sorry, Clive, for everything I said to you after you took over.

CLIVE

You said you were gonna cut my heart out with a knife.

BRAD

Yeah, I'm sorry. Things in my head got messed up. But, ya know, the time I spent at the institution really got me straightened out. I swear I'm all better now.

FLOYD

Is this Brad? The original drummer? You need to sit in on a few songs during their set. The publicity will be awesome.

The guys exchange looks. No one seems opposed to it.

BRAD

It'd be good to be back on stage.

INT. MANSION - BEDROOM - DAY

Ty tunes his guitar.

Hope knocks and opens the door.

TY LEAHY

Hi.

HOPE

I need to tell you something.

(CONTINUED)

CONTINUED:

TY LEAHY
I know Floyd used you.

HOPE
But you came anyway?

TY LEAHY
I couldn't stay away.

Ty pulls her in for the most passionate kiss either of them have experienced.

INT. FESTIVAL - BACKSTAGE - DAY

Allie and her country singer FATHER tune their instruments.

Beanner enters, wearing a JPJ T-shirt.

BEANNER
Acid, anyone? It's some good shit.

ALLIE
No, thank you.

BEANNER
I bet if I tap you with my magic wand, you'll want some.

ALLIE
What wand?

Beanner pulls out a gun. Everyone screams.

INT. FESTIVAL - BACKSTAGE OFFICE - DAY

Theda and Floyd make out in his office.

Beanner barges in waving the gun.

BEANNER
Floyd, everyone's screaming at my magic wand?

FLOYD
Beanner, did you get that magic wand from my mansion?

BEANNER
Sure did! Found it in your secret hiding place.

(CONTINUED)

CONTINUED:

FLOYD

It only works if I'm holding it.
Can I hold it?

BEANNER

If it will make those people stop
screaming.

Floyd takes the gun from Beanner's hand. The guards swoop
in.

FLOYD

He's not dangerous. Take him to
the medical tent, he's high on
something.

THEDA

Why do you have a gun?

FLOYD

Even rich people need protection.

INT. FESTIVAL - BACKSTAGE - DAY

Candy, Preston and the rest of the band arrive backstage.

Preston peers out at the crowd and breathes it in.

Behind him, someone vomits. He turns. Candy heaves into a
garbage can.

She wipes vomit from her lips.

CANDY

Sorry, guys. That was disgusting.
I'm so sorry.

NURSE

Hon, you need help?

CANDY

No, I know what's wrong.

PRESTON

Babe, if you're sick, you can't
risk getting the rest of us sick.
Go with the nurse.

CANDY

Preston, I'm pregnant. You're
going to be a dad.

(CONTINUED)

CONTINUED:

Preston steps back.

PRESTON
How do you know it's mine?

CANDY
Who else could be the father?

PRESTON
I don't know who else you've slept
with.

CANDY
No one. We're married.

PRESTON
It wasn't a real marriage.

CANDY
It is to me. Have you slept with
other people?

Based on his expression, she knows the answer.

CANDY (cont'd)
Of course you have.

She walks away.

EXT. FESTIVAL STAGE - DAY

The EMCEE takes the stage.

EMCEE
Our next band hails from the east
coast. It's AMO!

Preston, Neal, and Brad take the stage.

They play the same song Candy first heard in high school.

INT. FESTIVAL - BACKSTAGE - DAY

As Candy hurries toward the exit, she hears Preston singing
over the speakers.

She stops and turns back toward the stage.

INT. SCHOOL GYMNASIUM - STAGE - FLASHBACK

Inside the Nellie Bly gym, Candy watches Preston perform on stage. He looks at her and winks.

INT. FESTIVAL - BACKSTAGE - DAY - BACK TO PRESENT

Candy shakes off the memory and walks away.

EXT. FESTIVAL - DAY

Candy climbs into a transport van going back to the mansion. As it drives away, Jamie runs after it, hitting the side of the van to make it stop.

The van stops.

Jamie gets in.

CANDY

Why aren't you backstage? You should be celebrating AMO's success.

JAMIE

I don't care. The only reason I stayed with the band for so long is because I love you. I go where you go.

CANDY

Then we are getting out of here.

INT. FESTIVAL - BACKSTAGE - DAY

Floyd monitors the crowd. They aren't into AMO's music.

FLOYD

(into his radio)
We're cutting their set short after this song. Get Ty ready.

Preston finishes his song. A few people clap but it's not the rousing applause he expected.

PRESTON

(into the mic)
Our next song is a bit different.
(shouting off stage)
The mic's dead!

(CONTINUED)

CONTINUED:

The EMCEE comes on stage.

EMCEE

And that was AMO! Give it up.
(quietly, to the band)
Set's over, clear the stage.

The STAGE MANAGER waves the band off stage.

From the other side of the stage, Neal sees Ty and Hope.

EMCEE (cont'd)

Our closing act, who everyone has
been waiting for--

The crowd cheers.

EMCEE (cont'd)

Ty Leahy!

Ty saunters on stage, waving.

Preston seethes. That should be him.

TY LEAHY

I'd like to bring someone special
on stage to sing this first song.
Everyone, please welcome Hope to
the stage!

Hope walks out, overwhelmed by the applause.

They start singing.

TY LEAHY (cont'd)

(singing)

*Celia. How can I say I love you if
you're dead?*

HOPE

*Come with me baby. We'll be
together forever.*

TY LEAHY

*Every day I tell you how much I
love you, how am I not enough?*

HOPE

*I'm done with this world, there's
nothing left for me.*

(CONTINUED)

CONTINUED:

TY LEAHY

*Why am I not enough to make you
stay?*

HOPE

*Come with me baby, we'll be
together forever.*

Neal fumes.

He rushes on stage and bangs on the keys of his Moog synthesizer.

Bomb noises and warlike sounds echo through the speakers.

TY LEAHY

What the hell are you doing, man?

HOPE

Neal, stop it.

Beanner runs on stage.

BEANNER

Get high and fight the power!

Some members of the audience voice their support for Beanner.

CROWD

Get high! Get high!

Allie runs on stage and wrestles the mic from Beanner.

ALLIE

The way to peace and love is not
through drugs, it's through the
Lord!

Beanner swats at Allie.

Clive rushes to defend Allie and gets into a fist fight with Beanner.

BRAD

No one hurts Clive but me!

Brad pulls a gun from his waistband and shoots at Clive and Beanner.

The bullet strikes Beanner in the chest.

Security rushes toward Brad.

(CONTINUED)

CONTINUED:

Brad brings the gun to his temple and pulls the trigger. His body falls to the ground in slow motion. Everything stops.

FADE TO BLACK.

EXT. NELLIE BLY HIGH SCHOOL - DAY - CHRISTMAS, 1974

A light dusting of snow covers the statue of Nellie Bly.

INT. NELLIE BLY HIGH SCHOOL - DAY

The band's equipment fills the stage, just like it did on the night of the dance.

Candy stands in the wings. She's a little older, a little wiser, a little more cynical. For a brief second, she sees an apparition of Preston standing at the microphone and winking at her.

JAMIE

Hey, sweetie.

Jamie enters, carrying Candy's son JIMMIE (4). Jimmie's flaming red hair is the same color as Preston's mane. Jimmie squirms out of Jamie's arms and runs toward the musical instruments.

Candy kisses Jamie on the lips. A proper wedding band adorns her left hand. Jamie wraps his arm around her and pulls her close.

From the far side of the gym, Preston and Josephine stroll in, along with their son PRESTON JUNIOR (2) and adopted Indian-born daughter SAHASRA (1).

Candy gapes at their stringy-haired, somewhat gaunt look, their Nehru jackets, and ornate necklaces.

CANDY

(to Jamie)

You'd think with all that money
from the Ty Leahy album, they could
afford some food.

Neal arrives with an eighteen-year-old GROUPIE.

Clive, wearing an army uniform, and pregnant Allie follow.

Pleasantries abound.

Preston pulls Candy aside.

(CONTINUED)

CONTINUED:

PRESTON
Can we talk?

EXT. SCHOOL GYMNASIUM - DAY

Floyd opens the door but Theda hesitates.

THEDA
What if he wants back in?

FLOYD
Babe, you earned your spot. Hell,
you're actually a better drummer.
And I'm not saying that because I'm
married to you.

THEDA
What if he goes all Brad on us?

FLOYD
Brad was psycho. He should have
never been released from that
mental hospital. He blew up the
theatre hoping to kill Clive.
Clive is nothing like Brad.

Theda nods and steps over the threshold.

INT. SCHOOL HALLWAY - DAY

Preston and Candy walk down the hallway where they first
kissed.

PRESTON
My life with Josephine is a nonstop
roller coaster. After the
festival, with you gone, we just
fell into something. And, man, we
got two kids--

CANDY
You have three kids. His name is
Jimmie.

Preston drops his voice.

PRESTON
Honestly, I'm not sure if Sahasra's
adoption was legal.
(MORE)

(CONTINUED)

CONTINUED:

PRESTON (cont'd)

With Jo, and the kids, and all the traveling, I haven't had much time to devote to music. I'm sorry I took you for granted. I want you back.

In the same spot where they first kissed, Preston leans in.

Candy steps back, puts up a hand.

CANDY

I'm here for the band's reunion concert. And for my son to finally meet his biological father. Not to relive the old days.

Candy walks toward Jamie, who stands at the end of the hallway.

INT. SCHOOL GYMNASIUM - DAY

Ty sings "Princess in a Tower," a love song inspired by Hope.

TY LEAHY

(singing)

The lock not opened by force or key. The incantation solved this mystery. As the princes fell one by one, the humble servant tried his hand. Word by word, note by note, the servant broke down the wall. The sun hung low, the hopes were high. The princess free, a hero born. The sun hung low and hopes were high.

Hope wipes a tear from her eye and holds her hands over her heart. The others clap enthusiastically.

Theda eavesdrops as Allie describes Clive's pins to Josephine.

ALLIE

An' this one here, this is a purple heart. Clive's heroism inspired me and my daddy's song, "Clive's Red, White, and Purple Heart." You probably heard it.

JOSEPHINE

We didn't listen to the radio while we were in India.

(CONTINUED)

CONTINUED:

ALLIE

It was number three on the charts.

THEDA

(whispering to Floyd)

That super-patriotic bubble head is a devil in his ear. I bet her daddy was hoping Clive would have died, that would have made their song number one.

FLOYD

That's probably true.

Preston returns from the hallway with his ego bruised, but nothing his sunglasses can't hide.

PRESTON

Are we here to talk or rock? Let's go! Maybe a little "Hot Teacher in Tights."

Preston hops on the stage and comes face to face with Jimmie. Candy watches, worried. Jimmie gives a wide-eyed look, almost scared. Preston hangs his head, avoiding eye contact with this little replica.

Nervous, Preston runs his hand through his hair.

CANDY

Jimmie, honey, remember this is your other daddy I told you about.

Jimmie smiles and points.

JIMMIE

Red hair!

He runs face-first into Preston's leg and hugs the stranger. Seconds later he runs toward his mom.

A tiny smile creeps over Preston's face and he chuckles.

Theda takes her seat behind the drums.

Allie whispers in Clive's ear.

ALLIE

You should be up there.

CLIVE

Theda took my place when I left. I can't be mad at her. I'm not Brad.

(CONTINUED)

CONTINUED:

The band launches into "Permanence of War."

PRESTON

(singing)

*We won't fall into columns anymore.
We're not like generations before.
We reject the permanence of war.*

The sound fades even as the band continues to play. Candy's voice takes over.

CANDY (O.S.)

(singing)

*We won't fall into columns
anymore...*

INT. HOTEL ROOM - FLASHBACK

Candy and Preston make love. The note pad with scribbled lyrics falls off the bed.

The acoustic solo version of the song continues.

CANDY (O.S.)

*We're not like generations
before...*

INT. TELEVISION STUDIO - DAY - 1975

The camera zooms in on Candy's face as she sings the last lyric to the song.

CANDY

We reject the permanence of war.

Candy regains her composure after the emotional release of retelling the story.

The morning host wipes a tear away from her eye.

MORNING SHOW HOST

Do you miss it? Do you miss
Preston?

CANDY

(lying)

No.

FADE OUT.