

Truth, Beauty and the Art of Madness

FADE IN:

1 INT. ART GALLERY -- NIGHT

The majestic clouds in a Beanie Backus landscape painting of the Florida Everglades fill the view. A group of patrons at an art gallery, drink wine and eat hors d'oeuvre. Light conversation fills the air.

Two guys talk.

GUY 1

... what a great idea, having the cast party in a gallery.

GUY 2

I don't think you call it a cast party when it's only a one man show...

Nearby, two girls talk.

GIRL 1

... doesn't he just make you feel dirty?

GIRL 2

Stop it, I thought he was really good.

GIRL 1

So...

Two older ladies speak.

LADY 1

... what a darling little theater.

LADY 2

Well I have to tell you, old Mr. Mitchell, Franks grandfather, (gestures toward Frank) Bought that years ago, for that new wife he had, and you know who she was don't you...

A husband and wife argue.

WIFE

... and this is three.

HUSBAND
More like five...

WIFE
Tst...

HUSBAND
Come on you've got school in the
morning for Christ's sake...

Two guys act sneaky and are obviously hiding something.

GUY 3
... but I've only got two.

GUY 4
Are you going to take them?..
No.

Another guy approaches them.

GUY 5
What's up, Kenny...

Two guys and two girls chat.

GUY 6
... I thought he sucked, no I'm
kidding, I thought it was great.

GIRL 3
You're such a loser. He was good.

GUY 6
No, I thought he was really great.

GIRL 4
It was so, I don't know, tender
somehow.

GUY 7
Endearing.

GIRL 4
Yeah, kinda. Very sweet. Not
like him at all.

GIRL 3
I think maybe he is...

A boyfriend and girlfriend talk.

GIRLFRIEND

... honey, look at the sky in
this one...

BOYFRIEND

Wow, that's a nice one. Look at
the purple and orange here.
(indicates)

GIRLFRIEND

I like it.

BOYFRIEND

(mocking to an
invisible clerk)
Could you have this wrapped up
with the others, thank you so
much...

Two effeminate guys talk to a third guy.

GUY 8

... it's really more of a mind
piece. You know he's very bright.

GUY 9

Oh, I know. He's absolutely
brilliant. I saw a thing he did,
oh God, it must have been three
months ago...

GUY 8

Three months ago? You weren't
even here three months ago; he is
such an idiot sometimes.
(they look at each
other)

GUY 8 & GUY 9

Most of the time...
(they laugh)

There is a small group including DYON (25) an actor and poet,
FRANK (45) a wealthy art patron, AMY (35) his wife, GEORGE &
ROY (30's) arty sycophants, CHRIS (22) an actor and admirer
of Dyon's, and CHRISTEN (18) his pretty but naive girlfriend.

FRANK

Would you like some more wine,
Dyon?

GEORGE

I hate to pat myself on the back
but I get to do it so rarely,
Frank, did I find him or did I
find him?

FRANK

Dyon, I don't know if George here
has told you, I have interests
outside this little operation.
The Oak House is really just for
the community. I do like to keep
it experimental, but nice, friendly
you might say, you know.

GEORGE

(to Chris and Christen)
Then why all the buses from Boca?

FRANK

But I trade ideas with some people
in New York every-now-and-again,
and I may know some people in LA.

GEORGE

Huh, Dyon I told you Frank likes
to get things going.

DYON

(staring directly at
Frank)
That's really fucking great,
(too sarcastic to be
anything but sincere)
... How 'bout that wine, Frank?

Roy brings wine to Dyon.

ROY

Have you had the salmon mousse
Dyon? It is excellent. I think
it has dill in it.

CHRISTEN

I thought he was absolutely
wonderful. I haven't seen that
many plays, Mr. Strum, but your
the best actor I've ever seen,
even in movies and stuff, I mean,
when you were remembering about
your brother.

(MORE)

CHRISTEN (CONT'D)

Oh my god, I'm going to cry right now, it was so sweet the way...

AMY

Honey.

Laughing lightly and putting her arms around Christen's shoulders, she turns to Dyon.

AMY (CONT'D)

You really were great Mr. Strum. I absolutely know that within a year at most we're going to be telling our friends how we knew you when you were a nobody like the rest of us. And you'll be a huge star off in Hollywood or New York. Do you prefer the theatre?

GEORGE

I think Frank here might just be the man to get you there, Dyon.

DYON

(staring at Amy)

His wife has got the most interesting color eyes I think I've ever seen. Don't you think?

GEORGE

Yes I've always said that. Haven't, I Frank?

DYON

Come closer, here in the light... Don't be shy,.. We're all friends here.

FRANK

Listen to me Dyon, I want to get serious for just a moment here; I have just started pre-production of this film I bought, I am getting together with Charlie Jacobs, my director, next week. I would like very much to bring you along... I want to get you screen-tested right away.

DYON

You know what I really need is
socks.

He takes off his shoes and pulls off his socks. They have
holes.

DYON (CONT'D)

You see these? These are my best
pair. God, I love new socks.

(to Amy)

Do you know how long it's been
since I've had a new pair of socks?
I bet Frank has new socks on right
now.

He lifts Franks pant leg and feels the socks.

DYON (CONT'D)

Those are great. Fuck, I'd
probably wear new socks every day
if I had your money, though I
really like those thick athletic
socks, ya' know?..

(to Amy)

Super soft especially right out
of the bag.

ROY

I think he's talking about a little
more than socks.

Dyon looks at Amy's eyes in the light.

DYON

That's purple in there; I can't
believe they're natural.

AMY

They are.

DYON

Yes, they are.

He lets her face go very gently.

FRANK

I think it will be a good vehicle
for you, to get you seen.

GEORGE

So you can tell everybody you discovered him. And that's fabulous.

FRANK

What do you say, Dyon?

DYON

(to Amy)

A moment, creature.

(to Frank)

Are you the Frank Mitchell that keeps fucking up the Everglades, building deeper and deeper into the already fucked-up ecology out there? You're pretty fucking brilliant. Even the army knows how bad it is out there. They fucked it up so bad they had to try to come back and fix it, which fucked it up even more. Do you think it's going to fix itself some how by magic, even while you keep fucking it up faster than ever? You sure are making a lot of money though; I got no problem with that, but quit fucking up my backyard, buddy. I could probably make money whoring out your thirteen year old daughter on Sistrunk, what was her name? Connie? But when little Connie's mouth is all sore and her asshole is all ripped to shreds, who's gonna be there to suck a brother off? I mean, crack can keep her awake but it won't get the juices flowing.

Dyon smiles politely and pours himself another drink.

FRANK

Well, Dyon I may be drunk, but I think I've got your answer.

Frank is stunned for a moment then he decides to leave.

FRANK (CONT'D)

(to Amy)

Honey, shall we?

They start to leave. George, Roy, and Christen follow.

Everyone exits, murmuring under their breath. Dyon captivates Chris. Dyon notices this and takes a step toward him.

FADE OUT

2 EXT. DYON'S PORCH -- NIGHT

Dyon and Chris are relaxing, drinking and smoking a bowl.

DYON

... If you think about it, it really makes more sense that way. The way I picture it is; we start out as light basically, moving along in a single direction, then for some reason we get bumped by something, like an electron in a particle accelerator, and wham, we get thrown into four new directions. The three we're most used to, and time. That's why time is affected by how fast you go in any of the other directions. We're like a bubble hanging off the beam of light we started on.

CHRIS

I wonder if we'll ever catch back up again.

DYON

To the original beam? I don't know, I guess that would mean the universe is contracting. Otherwise we'll just keep spinning off into nothingness.

CHRIS

Makes you feel kind of pointless.

DYON

That's why there's art.

CHRIS

You're a lot more scientific than I expected, for an artist. I can't seem to get people to see me that way.

DYON

That's because you don't know why
you're doing it yet.

CHRIS

Why are you doing it?

DYON

(thinks for a brief
moment)

I intend to conquer death.

CHRIS

Conquer death? You don't mean
you're gonna live forever?

DYON

No, I mean I'm gonna beat the
living shit out of it.

Chris joins Dyon staring out at the sky. They stand for a
moment.

CHRIS

Oh, man what the fuck am I gonna
do about Christen?

DYON

Have you fucked her?

CHRIS

I can't even think of her like
that, she's so young.

DYON

What do you mean?

CHRIS

I think she's a virgin.

DYON

Really?

CHRIS

Yes, I really do. I don't know,..
She's so beautiful... I have to
tell you this,.. I was dreaming
last night that, I dreamed that
Christen was out in the middle of
this big field, wearing a white
nightgown, and she was lying there

(MORE)

CHRIS (CONT'D)
moaning and twisting like she was
being raped or something.

DYON
What did the sky look like?

CHRIS
Purple, I think.

DYON
Heavy?

CHRIS
Yeah,

DYON
Did your girl like it?

CHRIS
She seemed to be. I just felt
wrong like I was spying on her.

DYON
You should, you were.

CHRIS
But, I don't know,.. She seemed
dirty to me, seeing her like that.
She looked like...

DYON
A whore?

CHRIS
I don't know, not a whore really...

DYON
All women are whores, even when
they're virgins, probably even
more so, they don't know how filthy
what they imagine themselves doing
really is. A woman will let
herself be raped a thousand times
in her mind, and smile at you in
church.

CHRIS
You think all women are dirty?

DYON

When left to their own devices. Without passion it's just slime from the swamp. Have you been out there? Layer after layer of water-soaked bug carcasses and snake shit... goo and mud, sure, it's all natural, but you need to stretch yourself out in it and feel it inside of you to find the beauty there. And once you've used a woman up, she's empty. Better luck sucking life out of a stone, at least it might still have some algae growing on it.

CHRIS

You like women though, I always see you with them. You've always got girls pawing all over you, and you obviously love it. Did you know that practically the whole crew was watching you backstage Friday?

DYON

How could you not love a woman? Every girl has the potential for a sweet perfectness that until it's lost burns into you and makes you lose yourself. Most of them lose it on the inhale of their first syllable. But some can keep it through picking their ass or peeing on your chest.

Chris reacts.

DYON (CONT'D)

You'd be surprised... I imagine there's a girl out there that can keep it while slicing your dick off and feeding it to your mother's corpse.

CHRIS

I hope I don't meet her.

DYON
(laughing)
Neither do I.

Dyon sees Amy coming up to the apartment.

DYON (CONT'D)
Oh my, and speaking of future
corpses. Off with you boy.

Chris collects his things and tries to pull himself together before the door opens. Amy and Chris exchange odd glances as they pass. Dyon begins undressing her as she closes the door on Chris.

FADE OUT

3 INT. BAR -- DAY

Dyon talks to some guys at the bar while Amy waits for him to return with drinks. The bar has a large window looking out on the Everglades.

DYON
... like I don't even know what
kind of asshole he is, he tries
to offer me a job.

BAR GUY 1
I hope you told him to go fuck
himself.

DYON
Better, I told him I was going to
let a bunch of crack addicts gang
rape his daughter.

BAR GUYS
(laugh)
That told him... Guess you won't
be getting the job... Fucking
great...

DYON
And to top it off, that's his
wife.

He indicates Amy who waves back, then he picks up his drinks and begins walking toward the table.

DYON (CONT'D)

Good in bed but man can she wear
on the brain.

BARTENDER

Dyon that buddy of yours, Mike,
was in here earlier looking for
you.

DYON

What kind of mood was he in?

BARTENDER

(he searches for a
word)

Twisted.

DYON

(he winces)

Shit,.. thanks.

As Dyon makes it to the table Chris and Christen enter.
Dyon waves them over.

DYON (CONT'D)

Just in time, Amy was about to
start speaking again.

AMY

What did you say to those men?

CHRIS

You remember Christen, don't you?

DYON

How old are you?

AMY

Dyon...

CHRIS

She will be nineteen next month.

CHRISTEN

Chris talks about you all the
time, Mr. Strum, I'm jealous.

DYON

It's Dyon, please.

CHRIS

She's begging me to take her to
your new show next month.

(MORE)

CHRIS (CONT'D)

I told her that it might be a bit rough for her, but she insists on going opening night.

DYON

I insist.

AMY

Relax Dyon; she's just a child.

DYON

Her arms are thin.

AMY

Stop it.

DYON

You love it.

AMY

No I don't, I don't even know why I come out with you.

DYON

Because you stink up my apartment.

AMY

You're so rude. He likes to be obscene in front of new people.

CHRISTEN

Chris, stop laughing. I know he's just kidding, but you're hurting her.

AMY

Don't worry honey; he'll be begging me later, all sweet and loving.

CHRISTEN

(shocked by her rude description)

I don't see it.

CHRIS

(looking out the big window)

You're right, the view here is amazing. I feel like the whole world is out there under my gaze.

(MORE)

CHRIS (CONT'D)

And I see what you mean about almost seeing the curvature of the earth.

AMY

Did he drag you down here for the sky as well? You'll end up in the river, more like.

DYON

Isn't your voice sharpening well, I may use you up sooner than I thought. What a pity, I liked you.

AMY

Don't start that shit again, D.

Dyon continues to stare at her until she believes he means it.

CHRIS

Dyon, is that really...

He sees Dyon's eyes and backs down.

CHRIS (CONT'D)

Is that really orange up there?

Dyon realizes that he is being steered and decides to play along.

DYON

Yes it is. Wait another twenty minutes.

He goes to the window and puts his arm around Chris' shoulder.

DYON (CONT'D)

You'll get purple, red, green sometimes.

CHRIS

This is great. You're right. There is not one trace of civilization out there.

DYON

What little we have.

CHRIS
What civilization or untouched
wilderness?

DYON
(laughs)
Both, now that you mention it.

He looks at him for a moment and smiles, then he glances
back at the girls.

CHRISTEN
... they say it happens all the
time. He's talented, but I don't
think I could take jokes like
that. Although I don't find him
appealing at all, I really think
I can understand the tendency for
attraction you have.

AMY
Tendency for attraction, I like
that a lot...

Dyon swoops down, wrapping Amy in his arms, very lovingly.
He kisses her deeply on the cheek.

DYON
God you are wonderful sometimes.
(to Christen)
Do you know what she did for me
last night?

Amy's eyes widen and she tries to cover his mouth with her
hands.

DYON (CONT'D)
She...

He wrestles with her.

AMY
Don't you dare! She's a child
for Christ's sake.

Dyon holds her arms down easily and covers her mouth with
one hand.

DYON
She was so cute, we were out
waiting for her car at the valet,
(MORE)

DYON (CONT'D)

and right there, with three other couples around, she spun around onto her knees in front of me, unzips my pants, pulls out my dick and starts sucking it like a mad woman. It was beautiful; she was beautiful. Oh and the guys there, I don't think any of them even knew that kind of head was possible. Why are you fighting me? This is a good story.

(to Christen)

Have I been anything but nice? She was so sexy. I love that kind of thing.

(to Amy)

I just think Christen could learn a little something from you. It is a rare but highly regarded quality in a woman. I think Chris will thank me.

Christen is stunned and captivated.

CHRIS

(bringing more drinks)

Did I hear my name? What were you saying? I missed the first part.

CHRISTEN

Chris,...

Christen gestures for him to stop then stands and crosses to him.

DYON

(releasing Amy)

You're a hard woman to compliment.

AMY

Why are you doing this?

Chris and Christen move toward the window.

DYON

You know the answer to that well enough, my little masochist; I figured that out at the party.

(MORE)

DYON (CONT'D)

But it takes a lot of work. I can't keep this up much longer.

AMY

Now you're just being gross. How could you think that I like you like this? Inside you're so loving. Don't you understand I stay for those moments, however brief?

DYON

You use me like a servant, and claim to be ignorant that the price it costs me are slashes across my soul.

AMY

(holding back tears
of frustration)

Poetic, fitting, this is turning out like some nightmarish ordeal out of Shakespeare.

DYON

You flatter me, mum.

MICHAEL (27) a tall, confident independent film maker, enters and sees Dyon.

AMY

He's killing me and he's flattered by it.

She stares at Dyon with tears running down her cheeks.

Michael strides boldly across the room toward Dyon.

MICHAEL

Baal! Brother! Come with me!
Give it up! On to the hard dusty highroad: as night the air grows purple. To bars full of drunks: let the women you've stuffed fall into the black rivers.

DYON

You got the money?

MICHAEL

(nods)

To cathedrals with small, pale
ladies: you ask, dare a man breathe
here?

Dyon looks at his companions.

MICHAEL (CONT'D)

To cowsheds where you bed down
with the beasts. It's dark there
and the cows moo. And into the
forests where axes ring out above
and you forget the light of day:
God has forgotten you. Do you
still remember what the sky looks
like?.. Come, brother! To dance,
to sing, to drink! Rain to drench
us! Sun to scorch us! Darkness
and light! Dogs and women! Are
you that degenerate?

DYON

Luise! Luise! An anchor! Don't
let me go with him. Help me every
one.

Pulls Amy and Chris around him.

CHRIS

(defending Dyon)

Why do you want to film that play
of all plays? Besides he can't
hop out to do a no-budget movie,
even if you are directing it.

MICHAEL

Come, brother! We'll fly in the
open sky as blissful as two white
doves. Rivers in the morning
light! Graveyards swept by the
wind and the smell of endless
unmown fields.

CHRIS

Why should he work for free for
you? He's selling out every night.

MICHAEL
(face to face with
Dyon)
What do want to do, Dyon, Baal?
Huh?

DYON
Not yet?

MICHAEL
I finish pre-production in about
six weeks. Be careful, with these
friends of yours. Not one of
them has ever even looked at the
sky. You're weakening.
(he leaves)

CHRIS
He looks like he hates you, good.
You won.

FADE OUT

4 INT. DYON'S APARTMENT -- MORNING

Christen dresses and Dyon lays naked in bed.

CHRISTEN
This just isn't right...

DYON
What could be wrong with this?

CHRISTEN
You're bad, in some nice ways
though.

DYON
Would you like to show me which
ways exactly?

CHRISTEN
How did you get me up here? You're
not really attractive at all.

DYON
No, I'm not.

CHRISTEN
What is it?

DYON
That makes you want me?

CHRISTEN

Well, that. But that's not what I meant.

DYON

Then come back and we'll do it all again.

CHRISTEN

Stop it now! I have to go.

DYON

You better wash first.

CHRISTEN

(getting dressed)

Stop it. I think I can come back on Tuesday.

DYON

Come back for what exactly?

CHRISTEN

Don't you want me to come back?

DYON

It's hard to say right now, I'm kind of spent.

CHRISTEN

Quit teasing me Dyon, I'm serious.

DYON

Do you see a smile on this face?

CHRISTEN

You really are horrible. I thought you just treated Mrs. Mitchell like that because she was stuck to you.

DYON

Would you like to take her place?

CHRISTEN

Oh, please stop it. Where did you hide this animal?

DYON

He's been hiding right in front of you,.. until I turned you around.

CHRISTEN

What have I done? Oh my God.

DYON

Did you wash?

CHRISTEN

Oh, my God,.. Did you ever feel anything... Never mind... I have to go.

DYON

I think you better wash.

CHRISTEN

Chris, oh my baby,.. I can't believe... What did you do? I have to get out of here.

Christen looks in the mirror.

CHRISTEN (CONT'D)

Oh, I look like I've been,.. I look evil.

Dyon lifts an eyebrow then rolls over in bed.

CHRISTEN (CONT'D)

I have to meet Chris, he'll know,.. He'll take one look at me and he'll know.

DYON

It'll be the smell that gives you away. You should have washed.

CHRISTEN

Just,.. you shut up.

DYON

It's really his fault leaving you alone with me, any idiot could have seen how you...

CHRISTEN

We weren't alone. You seduced me.

DYON

You followed me home like a puppy, just like your boy, your fiancé.

Christen's eyes are wide.

DYON (CONT'D)
Don't act so surprised. He practically threw you into my arms.

CHRISTEN
How can you be like this? How can you be...

DYON
If you'd like some more, please come back to bed, otherwise, could you close the curtains? This is early for me.

Christen storms out of the room. Dyon rolls over and stares out the window left open.

CUT TO

4A INT. DYON'S APARTMENT -- DAY

Dyon lays in bed with his back to the window. The curtain is still in the position Christen had left it. The TWO SISTERS (19/22) enter quietly. The older sister sits on the bed next to his head and begins to stroke his hair. Dyon doesn't move. The younger sister stands before the window.

OLDER SISTER
You said to come back when the sky was clear.

YOUNGER SISTER
I think this may be the brightest, clearest day I've ever seen.

Dyon rolls over to see the girls, then glances out the window. He gets up rips the curtain off, exposing the rest of the window, filling the room with light.

DYON
You may be right. Days like this make me lazy,.. Maybe the sisters can stir me up.

Dyon moves to a chair where he sits watching the girls with the window behind them, semi-silhouetted before the bright, blue sky. The younger sister acts a little confused, while Dyon and the older sister are locked in a stare.

The older sister reads his intention, walks over to the younger sister and begins to undress her. They proceed to perform an improvised strip show, ending with a deep long kiss. At this, Dyon stands and joins them.

The erotic scene continues in front of the giant window. They kiss and touch, exploring each other's bodies for a long while.

There is a knock on the door, followed quickly by the rattling of keys. The sisters hardly have time to be startled before MISS FAIRCHILD (50+) Dyon's large, jolly-looking landlady, barges in, catching them in a very lurid position.

MISS FAIRCHILD

Oh, sweet Jesus,.. What the...
I suppose you're rehearsing a Bob
Fosse number today.

The sisters race for coverings while Dyon casually walks to the chair and sits down.

MISS FAIRCHILD (CONT'D)

Are you girls sisters?
(to Dyon)
You're disgusting. You know that?
My god... Would you please cover
yourself?

Dyon picks up a sock and covers his genitals. Then he smiles politely at Miss Fairchild.

DYON

What can I do for you, Miss
Fairchild?

Dyon seems to enjoy his exchanges with Miss Fairchild.

MISS FAIRCHILD

Don't you smile at me with that
mouth!
(to the sisters)
Oh for Christ sake, quit sneaking
around, just get your things and
get out. You can dress in the
hall.
(back to Dyon)
As for you, you monster, I'm here
to tell you have one week to find
another place to live, because I

(MORE)

MISS FAIRCHILD (CONT'D)
 can't have this in my house any
 more. Children live here and I
 just won't have it.

Dyon finds the remote and turns on the television.

MISS FAIRCHILD (CONT'D)
 One week, I mean it. I'm changing
 the locks.

DYON
 (without looking up)
 Thanks for stopping by, Miss
 Fairchild. It's always a pleasure.

Miss Fairchild leaves, but in the hall, she starts yelling
 at the girls who are still there.

Dyon flips through the channels. An hour or so passes and
 he stumbles on a news report with Christen's picture in the
 corner.

NEWSCASTER 1
 ... Christen who was to be
 nineteen just next month, was one
 of only three students in the
 whole country to receive the
 prestigious Kellogg Scholarship
 and she planned to attend Yale
 University next fall.
 (to Newscaster 2)
 Rick.

TV TWO SHOT

NEWSCASTER 2
 That's such a tragedy. What could
 make a girl with so much to look
 forward to feel like she had no
 way out?

NEWSCASTER 1
 I don't know, Rick.

NEWSCASTER 2
 Our prayers go out to her family.
 Thanks, Ken.

TV ONE SHOT

NEWSCASTER 2 (CONT'D)

After the break, we'll have a special report to let you know what you can do to help our neighbors in Cuba after the devastation there, and we'll have Lisa tell you what to expect for the weekend in weather. We'll be right back.

Dyon stares at the beginning of the following commercial then starts to flip around again.

After a short while someone knocks on the door. Dyon answers and receives a package from a delivery guy. He goes back to his chair and opens the package. He pulls out a copy of BAAL. He shuts off the TV and begins to read.

CUT TO

4B INT. DYON'S APARTMENT -- EVENING

Dyon cleans up his dishes from dinner. He puts some things in the fridge, finishes the drink on the table, then stands in the center of the room with the empty glass in his hand, staring absently out the window.

DYON

I've covered the paper with red
summer for four days now: wind,
pale, greedy;

He looks at the glass in his hand.

DYON (CONT'D)

And fought the bottle.

He walks to the bottle and fills his glass.

DYON (CONT'D)

There have been defeats, but the
bodies on the wall are beginning
to retreat into the dark, into
the Egyptian night.

(drinks)

I nail them to the wall, but I
must stop drinking.

(MORE)

DYON (CONT'D)
(changes his mind)
This white liquor is my rod and
staff. It reflects my paper and
has remained untouched since the
snow began to drip from the gutter.
But now my hands are shaking. As
if the bodies were still in them.

He slumps in his chair, watches, and rubs his chest.

DYON (CONT'D)
My heart is pounding like a horse's
hoof.
(with enthusiasm)
Oh Johanna, one more night in
your aquarium, and I would have
rotted among the fish. But now I
smell the warm May nights. I'm a
lover with no one to love.
(to the sky)
I give in.

He finishes his drink and stands up.

DYON (CONT'D)
I must move. First I'll get myself
a woman. To move out alone is
sad.

He goes to the window and looks out. He spots JULIE (23) a
beautiful young actress, on the street below.

DYON (CONT'D)
... One with the face of a woman.

He picks up the copy of BAAL and marks the page where he
was.

Julie walks up the street with some friends. Dyon runs to
the mirror, looks at his disheveled hair and does nothing
about it. He smells the shirt he is wearing, grabs a second
shirt and throws it on. He bolts out the door, grabbing his
shoes on the way.

From the window, Dyon can be seen running up the street trying
to catch up with Julie. From another direction Chris
approaches and enters Dyon's house. After a short moment,
Chris knocks on the door, which falls open.

Chris' eyes are red and it is evident that he has been crying.

CHRIS

Dyon?... Dyon?... Are you here?

He goes to the chair and sits. He picks up the copy of BAAL and tosses it back down. He puts his head in his hands and freezes there for a moment. He lifts his head slightly to look at the sky.

From below Julie and Dyon's voices can be heard. After a moment they enter the room. Dyon sees Chris.

DYON

If you're here to cry for your poor Christen, find another shoulder, mine is full.

CHRIS

Dyon, I need to talk...

DYON

You need to find a bottle and climb in it.
 (looks deeply into his eyes)
 You might need a needle. Get out of here.

He lifts him from the chair and escorts him out.

CHRIS

(disbelieving and starting to cry)
 Why are you doing this? Did you hear about Christen? I just want to talk to you.

Dyon closes the door on him.

JULIE

What was that all about?

DYON

A little boy who lost something.

JULIE

I don't know what I'm doing here.

DYON

You may leave.

Dyon walks away from the door and goes to the chair. He straddles the arm and looks Julie over.

JULIE
What do you want?

DYON
If you don't know that then you
may as well go.

JULIE
You expect me to blow off my
friends to come up here and just
fuck you? I don't even know you.

DYON
You came with me, didn't you?

JULIE
You looked much better under
streetlight? And... I don't
know what I'm doing.

DYON
Do you feel weak? You're a woman,
you all feel weak here.

JULIE
It's because there's no air in
here.
(she looks at him
deeply)
You really are ugly.

DYON
But then it doesn't really matter.

Dyon gets up and pulls her into his arms.

JULIE
What are you doing? Stop it...
wait.

DYON
Now you can smell me.
(she stops fighting)
This is how it is with beasts.

JULIE
You're disgusting. But I can't
move.

DYON
You can imagine our bodies wrapped
up together.

JULIE

I don't want to, really I don't.

DYON

You aren't fighting me anymore.

JULIE

I don't know what is happening to me.

Dyon kisses her deeply. She responds.

JULIE (CONT'D)

You're an animal.

DYON

You'll come with me. I must leave here soon. The sky is getting darker.

JULIE

Come with you. What do mean? I can't go anywhere with you.

DYON

You must. I need your face to calm me.

JULIE

My face?

DYON

I need a body near me,
 (he lifts her skirt
 to show her thighs)
 I need your white flesh.
 (grabs her thigh)
 We'll run through the swamp, feel
 the earth and mud, lie down among
 the trees and touch the wind.

JULIE

Oh God, what are you doing to me?

DYON

The sky will be clearer out there,
 and I'll love you, your body bathed
 in starlight and stained by nature.

JULIE

What are you?

Julie pulls his head back by his hair and stares into his eyes.

JULIE (CONT'D)

You're like a gothic nightmare.

DYON

I'm leaving this place for good.
You must come with me.

JULIE

I live with my mother. I can't
just leave. I have to help her
with my brother.

DYON

She's old; she's used to evil.

JULIE

What will we do?

DYON

First, I need to wash myself of
this place. It smells like stacked
corpses. I know a spring fed
lake where we can rinse this world
off and start again, clean like
babies.

He gets an idea. He goes to the bathroom and retrieves his razor.

DYON (CONT'D)

Like babies.

He grabs Julie, who has become a tad nervous at the sight of a razor, and pulls her through the door.

FADE OUT

5 EXT. LAKE -- NIGHT

On the edge of the lake Dyon kneels between Julie's legs shaving her pubic hair. Julie watches closely. The moon reflects brightly on the water.

JULIE

You're not a very religious man
are you?

Dyon gives a laugh.

JULIE (CONT'D)
You don't believe in anything?

DYON
I believe in myself, though barely.
I believe you have the most
beautiful pussy I've ever seen.

Julie places her hand over her nakedness coyly and her legs open and close involuntarily. Dyon removes her hand, steadies her legs and continues shaving her.

DYON (CONT'D)
I believe in the sky.

JULIE
(leans back and looks
up)
You're right. It is so beautiful
out here, and the moon is so
bright.

DYON
When the moon sets and the stars
come out I'll make love to you in
that field right there.
(he indicates)

JULIE
(long pause)
I believe in God.

DYON
Do you?

JULIE
Especially out here. Out here, I
can feel God all over my body.

DYON
That's the wind. And when you
feel the Holy Spirit deep inside
you, open your eyes. You'll find
me there hovering over you like a
dog.

JULIE
Stop.

She slaps his head playfully.

JULIE (CONT'D)

I just like to know who I've run
off with.

DYON

Turn over and spread your legs.

Dyon rolls Julie over, onto her stomach. He continues to
shave her. She wiggles.

JULIE

It feels so weird ...

DYON

Like you're a little girl, I know.
Could you move this leg over?

JULIE

You've done this before.

DYON

Whenever I need to be reborn.
There is some value in rituals.

JULIE

I feel so naked... So, you think
we're just smart animals, right?
What happens to us after we die,
nothing?

DYON

Exactly,.. maybe less.

Dyon pours water from the lake over her ass. He then has
her roll back over and does the same to her front.

JULIE

I'm sorry I keep asking you things.
I just,.. I don't know.

DYON

I like a girl who asks questions.
It means you've got more than
just meat up there.

JULIE

It feels so funny.
(she looks herself
over)
I wish we had a mirror.

Dyon takes her hand and leads her knee deep in the water. She moves a little to see herself from other angles.

JULIE (CONT'D)
I look like I'm twelve.

DYON
(standing behind her)
Yes, you do.

JULIE
Do I get to shave you now?
(she turns in his
arms)

DYON
If you would like.

She looks down his body smiling mischievously then looks into his eyes and nods.

JULIE
Where's the razor?

She leads him to the shore.

The two of them swim in the moonlight, playing like children and holding each other.

Much later and much darker now, they sleep in the field wrapped in each other's arms.

FADE OUT

6 EXT. EVERGLADES -- NIGHT

Several nights later Dyon and Julie sit half-naked under a tree. The sky is clear but a light drizzle showers them.

Dyon rests his head in Julie's lap.

JULIE
How long can you stare at the
sky?

DYON
On a night with a moon-shower?..

He shrugs his shoulders slightly.

JULIE
I can't stay with you out here
like this. You know I can't.

DYON

I know... I can get us a place.
Do you like stand-up?

JULIE

What do you mean, comedy?

DYON

Yep.

JULIE

It's all right. Why?

DYON

I know this guy who'll let me
stay in the apartment above his
club if I do stand-up for him.

JULIE

What about that movie thing? I'm
sure they can give you something.

DYON

I could probably work something
out with Eckart, but...

He looks out at the sky.

JULIE

What?

DYON

... but
(evading)
The sky's not right.

JULIE

Don't give me that shit. Tell
me! Is it that Eckart guy,
Michael?

DYON

No, Michael's great. He's,..
it's just when we work together
things have a tendency to,..
You're an actress... I'll put it
this way; he's an extremely good
director. I don't know about
film, I only worked with him in a
couple of plays in college, but
he's really fucking good.

JULIE
You're scared of this guy?

DYON
You ever meet a person that magnifies all the things you're just barely on top of as it is? Imagine that person being your director. Have you ever read BAAL?

He glances down. She just stares.

DYON (CONT'D)
No, I'm still too weak... I can do comedy for a while. I need to make a little cash anyway. Can't have a creature like you starving and rotting out here among the trees, however much they'd love you for it.

JULIE
You any good?

DYON
The owner thinks so.

JULIE
You don't have to do this.

DYON
For a night with you under a black sky, I would gladly suffer. Open up now, this will be your last night among the beasts,.. for a while.

He mauls her.

DYON (CONT'D)
Tomorrow we return to the petting zoo. Remind me to fluff up my mane before the children arrive.

He continues to ravage her.

She laughs then settles. She looks down at him, grabs his head and pulls his face to hers.

JULIE
You amaze me.

She pulls him into a soulful kiss.

Dyon falls off the end of the kiss. He looks at her for a long moment.

DYON

I love you.

She kisses him again.

FADE OUT

7 INT. COMEDY CLUB / BACKSTAGE -- NIGHT

Dyon stands at the office door, backstage at the comedy club. He is yelling through the door holding a paycheck.

DYON

Mr. Hammersmith, I need to talk to you about my check.

STAGE MANAGER

Dyon, you're on.

DYON

(to the stage manager.)
I told you to wait a fucking minute.

STAGE MANAGER

You don't have a fucking minute. You're on.

DYON

I'm not on 'til I get fucking paid.

(knocking on the door again)

Mr. Hammersmith, this is the second week in a row...

(screaming)

Gary, quit fucking around with the waitress and open this fucking door.

STAGE MANAGER

Oh, yeah that's gonna work. Just get your ass on stage and we'll deal with this after your set.

DYON

You're such a fucking gonad.

STAGE MANAGER

Don't start up with me. I'm just trying to keep the show going.

DYON

Did your check bounce?..

The stage manager gives him a look.

DYON (CONT'D)

I didn't think so...

Dyon decides what to do.

DYON (CONT'D)

Ok, fine.

Dyon goes out on stage and grabs the mike.

DYON (CONT'D)

You guys want to hear something funny? Here's the funniest thing I've ever heard. The owner of this fucking pit thinks I'm gonna come out here and tell fucking jokes without paying me. You people came here to enjoy yourselves didn't you?

The audience responds varies. Dyon turns his back to them and unzips his pants.

DYON (CONT'D)

Think you'll enjoy this?

Dyon turns back around and starts pissing on the audience.

The audience leaps back in chaos. The stage manager, a bouncer and some audience members rush the stage. Dyon tries to pee on them to keep them away. The attackers try to avoid the spray but continue to advance.

Dyon runs out of pee and zips up while fleeing into the standing crowd. As he makes his way to the door he gives and receives several punches from annoyed members of the audience.

Dyon finally makes it out the door and runs down the road.

FADE OUT

8 EXT. EVERGLADES -- MORNING

Dyon and Michael are rehearsing for BAAL.

DYON/BAAL

... since the sky turned green
and pregnant, summertime, wind,
no shirt in my trousers. They
rub my backside, my skull's blown
up with the wind, and the smell
of the fields hangs in the hair
of my armpits. The air trembles
as if it were drunk.

MICHAEL/EKART

Why are you running away from the
plum trees like an elephant?

DYON/BAAL

Put your hand on my head. It
swells with every pulse-beat and
goes down like a balloon. Can't
you feel it?

MICHAEL/EKART

No.

DYON/BAAL

You don't understand my soul.

MICHAEL/EKART

Let's go and lie in the river.

DYON/BAAL

My soul, brother, is the groaning
of the cornfields as they bend in
wind, and the gleam in the eyes
of two insects who want to devour
each other.

MICHAEL/EKART

A mad summer boy with immortal
intestines, that's what you are!
A dumpling, who'll leave a grease
spot on the sky.

DYON/BAAL

Only words. But it doesn't matter.

MICHAEL/EKART

My body's light as a little plum
in the wind.

DYON/BAAL

That's because of the pale summer sky, brother. Shall we soak up the warm water of a blue pond? Otherwise the white roads that lead across the land will draw us like angels' ropes up to heaven...

(new tone)

Bert surely loved his colors.

MICHAEL

I still don't know how the fuck you do that.

DYON

You know them.

MICHAEL

Yeah, but I've probably read the fucker two hundred times.

Dyon shrugs.

MICHAEL (CONT'D)

You're fucking with me. You did this after college or something.

Dyon shakes his head no.

MICHAEL (CONT'D)

Yeah, well then, fuck you.

Dyon stands smiling then turns to look out at the sky.

MICHAEL (CONT'D)

I'm really glad you're doing this, Dyon. You were born for this role.

DYON

Might die for it.

MICHAEL

I won't push you that far.

DYON

How do you know you'll be able to stop yourself? I don't know if I'd have said yes, if I knew you were going to be in it.

MICHAEL

Trust me I didn't want to either,
but what the fuck can I do? I've
got no budget at all, and who the
hell else is going to put the
time in?

DYON

It's not that you can't do it. I
know you can act.

MICHAEL

You're scared I can't keep shit
together.

DYON

Not with me around.
(he smiles)
I'm going swimming.

Dyon runs to the water stripping, then jumps in, Michael
follows.

FADE OUT

9 INT. REDNECK BAR, CALUSA, FLORIDA -- NIGHT

Dyon talks with several men in this small town bar, while
Michael and Julie sit at a table in the corner.

DYON

Well sir, when my producer, my
brother, sent me out to find the
prettiest little hometown girl in
America, this is the only place
that came to mind.

(to Michael)

Isn't that right, Saul?

Michael tries to ignore what's happening.

MAN 1

Calusa? You're shittin' me.

DYON

No my good man, I shit you not.

MAN 2

What's this like Star Search or
somthin'?

DYON

Not at all, that's a load of crap.
No, I'm here to make some lucky
little girl a genuine star. Like
your lovely niece you mentioned.

MAN 2

And you want to see them when?

DYON

I'd like to start tomorrow.
(to Michael)
That's when my brother's coming
in, right?.. Around seven?

Michael gives an obligatory nod then turns back to Julie.
Dyon motions for the bartender to pour another round.

DYON (CONT'D)

(to the bartender)
Could you take care of them for
me?

Dyon indicates Michael and Julie.

MAN 3

Oh, let me get that for you.

DYON

Thank you so much.

Dyon raises his glass to the man and then to Michael and Julie.

DYON (CONT'D)

That school up the road looks
fine; do you suppose we can use
the lunchroom there?

MAN 4

We can do better than that, I'm
on the school board, we'll use
the auditorium.

(to another man)

Bobby-Joe get Marshall on the
phone and tell him I want him
down here right now.

DYON

I don't want to be any trouble,
but that's very kind of you.

(MORE)

DYON (CONT'D)

I'm sure my brother will put a nice "special thanks" in the credits for you,..

(Man 4 smiles on this)

For the school I mean.

(Man 4 his smile drops a bit)

But I'm sure we can do better than that for you, good sir.

(Man 4 smile brightens)

MAN 2

I should call my sister...

MAN 1

It's pretty late, but yea I should call my wife...

Excitement fills the air. The men in the bar take turns going to the phone and commenting on one little girl or another that would be just right. Dyon grabs some drinks from the bar and takes them over to Michael and Julie.

MICHAEL

I don't even want to know where this is going.

Michael takes one of the drinks.

DYON

(to Julie)

What do you say, my dear?

JULIE

Keep me out of this.

Man 5 timidly approaches their table.

MAN 5

Excuse me, sir. You did say seven? Was that tomorrow night?

DYON

No, seven in the morning, he'll want to get started as soon as he gets in.

MAN 5

Oh, I see.

DYON

He wants this to be fresh. He doesn't want to see a bunch of half-assed talent show crap. You know what I mean, not a bunch of hair-sprayed Loretta Lynn want-a-be's wearing rhinestones and make-up. He is looking for the essence of an innocent down-home girl.

MAN 5

I know what you mean.

He is not at all sure what he agreed with but smiles and walks back to the crowd.

MICHAEL

How many more drinks do you think we're gonna get out of this?

DYON

I'm not doing this for the drinks.

MICHAEL

You're not planning on staying around?

DYON

Absolutely, I'm doing this for you Michael.

MICHAEL

Then don't.

DYON

I'm doing this for the spectacle. Can't you imagine it?

MICHAEL

I can imagine us going to jail. I'm pretty sure the one with the niece is the sheriff.

DYON

Can't you see it? Every little girl in town is being shaken up right now. Their mothers are forcing them into baths and pulling at their hair with hairbrushes because their fathers and uncles have called.

(MORE)

DYON (CONT'D)

They're waking them up telling them they have to be beautiful for their big break.

JULIE

You're demented.

DYON

I'm demented,
(pointing to the crowd)
There's your dementia. Look at them. These "good" men are rushing around in a frenzy trying to be the one to whore out their poor little girl to "Hollywood." Not one of them has even asked what kind of role I'm talking about. For all they know I'm casting for "Taxi Driver 2."

MICHAEL

(mildly amused)

You are so fucked in the head. What happens tomorrow, when there is no big brother producer?

DYON

Who cares? Tomorrow we'll be ankle deep in 8-year-old trailer-park Jezebels with a bunch of parents trying to sell them off like white slavers. There's your show, Michael. There's the real humanity you've been looking for.

JULIE

This is too much...

DYON

(staring at the room)

Hell they'd probably let me just walk off with them. Look at them; it's like a feeding frenzy.

(to the bartender)

Can we get another round over here?

JULIE

I can't be here anymore.

DYON
Want me to have them get us a
room? They'll pick-up the tab
I'm sure.

MICHAEL
(to Julie)
I'll go with you.

Julie and Michael start to get up.

DYON
You guys have no sense of fun.
From her I can understand but I
expected more from you, Michael.

MICHAEL
We're leaving.

Dyon is frustrated but after Michael and Julie start to go,
Dyon gets up.

DYON
Well we have to be going now; my
companions here need some sleep.

Dyon goes to the bar and reaches for his pocket.

MAN 1
I can arrange a room nearby.

DYON
Thank you my good man, but we'll
be staying in our RV, it's just
up the road.
(to the bartender)
How much...

MAN 1
Don't worry about that.

MAN 2
Seven then?

DYON
I hope to see all of you there
bright and early. It has been a
great pleasure knowing all of
you.

The men say various grateful comments to him as he walks
out.

Outside Michael and Julie lean against a car waiting for Dyon.

DYON (CONT'D)
You really want to miss this?

He walks up to Michael, puts his hand on his cheek, shakes his head and walks off into the night.

DYON (CONT'D)
It would have been glorious,
Michael, truly glorious.

MICHAEL
Where are you going?

DYON
I need to drink up this night
you've stolen from me.

Julie starts to follow but Michael shakes his head and holds her back.

MICHAEL
(to the darkness)
We start shooting in three days.

FADE OUT

10 INT. DOUG'S HOUSE / LIVING ROOM -- NIGHT

DOUG (29) a wealthy heroin addict has a very nice, well decorated house. There are signs that a party has been going on here for some time, involving heroin and other assorted drugs.

Dyon lies on the floor of the living room. He is snuggled up with a corpse, JIM (20's), apparently sleeping.

Doug and several other partygoers sit on a sofa stoned out of their minds. Music plays from somewhere and everyone has very little energy. People meander from one room to another throughout the scene.

STEPH (22) an opinionated, pregnant, surfer/hippie chick, sits between Doug and LANCE (24), Doug's friend, on the couch. Doug and Lance are staring at Jim and Dyon lying on the floor across the room from them.

STEPH
Doesn't anyone else have a problem
with this?

DOUG
 (barely moving)
 Well, we can't move him yet.

STEPH
 No, that guy!
 (referring to Dyon)

LANCE
 It is pretty fucked up.

DOUG
 What, you'd rather have him awake?

MARK (27), dresses in work clothes, walks in.

DOUG (CONT'D)
 (to Mark)
 Dude, grab me a beer.

Mark gives a low-energy nod.

Steph gets up freaked out. Her energy only seems elevated relative to those around her.

STEPH
 I can't sit here. This is too
 fucking creepy.

Steph goes to the bedroom.

JOHN (24), another friend, comes in from another room and sits on the sofa with Doug and Lance, who are blankly staring at the corpse and Dyon.

JOHN
 What's up, dudes?
 (John starts staring
 too)
 So, what... is he gonna have sex
 with him or what?

LANCE
 We're sorta' in a wait-and-see
 mode about that right now.

Mark enters in the middle of this and hands Doug a beer.

MARK
 You guys got a pool going or
 something?

DOUG

It is Dyon.

Doug slides off the couch and crawls over to Dyon. He starts poking at him.

DOUG (CONT'D)

Hey Strum, dude, get up man.
You're freaking out all the girls.

Dyon doesn't move. Doug keeps at it.

DOUG (CONT'D)

Dude, man, come on.

After a short moment Dyon opens his eyes to see Doug leaning over him.

DOUG (CONT'D)

Dude, what are you doing?

Dyon takes a moment, looks at the guys in the room then to the corpse, Jim.

DYON

I'm just hangin' out with my old
buddy Jim. Why, what's up?

DOUG

He's dead, dude.

DYON

Well, he never was much of a
talker...

(to Jim)

Were you, Jim?

DOUG

Dude, you're freakin' everybody
out.

LANCE

Yea dude, we were taking bets on
whether you were gonna have sex
with him.

DYON

Hey, how about a little respect?
This is fucking Jim here.

Dyon turns his head and stares at Jim's profile.

Doug goes back toward the couch.

DOUG
Come on man, get up.

DYON
Can't you see, Jim is dead here?

Dyon runs his finger down JIM's face.

DYON (CONT'D)
(to Jim)
I'm sorry Jim, these guys are
animals.

MARK
(to Doug)
So what happened with him, too
much or bad stuff?

DOUG & LANCE
(accidentally together)
Too much!

DOUG
Yeah, the stuff was fucking killer.
Didn't you have some?

MARK
No, I've got to go to work soon.

Mark grabs a bong, checks the bowl then takes a drag.

DYON
(to Jim)
You were a rare prince amongst
these creatures. But that's done
now.

Steph enters with KYLE (26), another friend.

STEPH
I feel like we should be doing
something, or saying something,
or something.

KYLE
Jesus, I hardly even knew the
guy.

DOUG
No one really knew the guy. He's
only been over here a couple of
times.

MARK

Didn't Strum know him?

JOHN

I saw them talking a few times
but,.. Hey Dyon, did you know
this guy?

Dyon ignores them mostly.

DOUG

No, he didn't know him any better
than the rest of us. He started
coming over with Marci, I think.

DYON

(to Jim)

You still look pretty good,
considering.

JOHN

(to Doug)

Think we should call her?

There is no response.

STEPH

Well, he was a person.

MARK

Just another drug addict, like
the rest of us.

LANCE

(humored)

He did bring some pretty good
shit though.

DYON

(to Jim)

Look at you Jim. What a glorious
end you managed, surrounded by
friends. The sky has you now, as
dark as it is...

MARK

(to Lance)

Man, you're right about that.

DYON
(continuing)
I can hear the trees singing for
you.

STEPH
Really, someone should say
something.

DOUG
This isn't the most religious
group.
(to Dyon)
Strum, dude, come on man. What
the fuck?

STEPH
(to Kyle)
Can't you stop him? What's he
doing?

KYLE
He's not hurting him.

Dyon stands suddenly.

DYON
(to Steph with apparent
anger)
I thought you wanted someone to
say something... Did you want me
to leave it to them?
(referring to everyone)
Deliver his everlasting soul to
some universal consciousness
bullshit? Or did you want me to
bring God into this? Oh, God
would love it here... What would
you say?
(mocking)
Dear Lord, commend this proud
soul to heaven, forgive him his
sins and accept this poor wretch
into your loving arms.

STEPH
What? What are you talking about?

DYON
You want to say something? Then
say it.

Steph becomes afraid.

DYON (CONT'D)

Go on console yourself. Bless us all with your wisdom. Make it all better for yourself... Well?... Then shut the fuck up you selfish whore. Don't you think it's Jim you should concern yourself with right now?

DOUG

Strum, dude...

KYLE

(holding Steph)

Don't listen to him, Jim's in a better place.

DYON

(pointing to Jim)

Jim is right fucking there.

DOUG

Hey man, lay off, dude.

MARK

Yea dude, relax, she's upset.

DYON

She's upset? What about Jim, here?

Dyon sits back down next to JIM.

DYON (CONT'D)

Don't worry Jim, I'm here... In a moment they'll try to reincarnate you into a butterfly or a cockroach.

(looks to everyone suspiciously)

I won't let that happen, not to you.

JOHN

I am out of here.

(gets an idea)

Where's the rest of that shit Jim brought? I need a boost.

LANCE

Yeah, excellent idea.
 (mocking Dyon)
 Unless that's disrespectful
 somehow?

DOUG

Just go get it! I'm pretty sure
 he put it in the medicine cabinet
 in the upstairs bathroom, behind
 the Alka-Seltzer box, or in it.

Lance and John exit.

MARK

I've got to get to work, later
 guys.

Mark leaves.

DYON

(to Jim)
 Animals, Jim... You've escaped,
 and I think you've won. If this
 is all you had to look forward
 to?.

DOUG

We'll split it up.
 (to Kyle)
 And dude, get that bottle of Dom...
 We'll give him a toast.

STEPH

(wiping tears from
 her eyes)
 I'll get it. That sounds nice.

Steph and Kyle exit.

DYON

Here it comes, Jim. If I had the
 strength I'd save you from this.
 But all I have are my words and a
 bunch of empty skulls for them to
 echo endlessly in.

DOUG

(to Dyon)
 You've got to cut this shit out,
 man. You didn't know him any
 better than anyone else did.

DYON
And that matters?

DOUG
You keep this up and I'm not
cutting you in on his stash,..
Your bullshit philosophy won't
keep you from jonesing in twenty
minutes.

Dyon stands very slowly and unsteadily.

DYON
That has got to be the stupidest
thing I have ever heard you say,
Doug.

DOUG
Yeah, whatever Strum.

Dyon straddles JIM's body, stares down at him for a moment.
He lowers himself and kisses Jim gently on the forehead,
then speaks to Jim.

DYON
You won, my friend. Oh, have you
won.

Dyon gets up and stumbles out of the house smiling at Doug
the entire way.

LANCE (O.S.)
Hey Doug, are you sure it was
behind the Alka-Seltzer?

FADE OUT

11 INT. DYON AND MICHAEL'S APARTMENT -- DAY

Dyon and Michael are in their apartment. Michael reads his
notes, occasionally referencing bits of footage and
storyboards.

DYON
This is the winter sleep of white
bodies in the black mud.

MICHAEL
You should be going over the next
scene - twelve.

DYON

I believe I've got that scene down.

MICHAEL

Maybe the motivation.

Michael looks up at Dyon for a moment.

MICHAEL (CONT'D)

I hope this is some sort of method bullshit, 'cause you're about to break her, you know.

DYON

Break her?

Dyon stands in front of a large mirror and takes off his shirt.

DYON (CONT'D)

Look at me, I'm like a lump of rotting meat, I keep getting fatter...

(he pulls his jeans

out at the waist)

But somehow my clothes just keep getting looser... I could fit two people in these.

MICHAEL

You're wasting away is what's happening.

DYON

I've kept myself on a strict diet my whole life.

MICHAEL

Caffeine and nicotine don't constitute a diet. You know you're going to fucking die don't you?

DYON

Not if I live enough first.

Dyon he grabs a pill.

MICHAEL

What's that vitamin X?

Dyon smiles, then pops the pill in his mouth.

DYON

Well my doctor says I should really take them later in the evening, but for some reason we're all out of vitamin B12.

He throws a pillow at Michael.

MICHAEL

Where is Julie anyway? Did you kick her out again? Or did you just pimp her off to some new best friend you met last night?

DYON

Why do you even give a shit? She's a leech, sucking me dry. I'm dying and she's killing me. She's killing both of us, only you can't see that now because of all this.

He indicates the papers Michael has been reading.

MICHAEL

We're making a movie.

DYON

I know that. And you're so far into it you don't bother to peak out and take a look at what's happening around you.

MICHAEL

What I see is you mentally torturing a young girl and wasting away like a heroin addict. One minute you throw her on a pedestal as the queen of the angels, next minute you have her on her knees blowing Tony for a quarter bag.

DYON

Do you know what he charges for that shit?

Dyon leans close to Michael.

MICHAEL

You know I don't give a shit.

(MORE)

MICHAEL (CONT'D)

But she does have a few more days of shooting... She loves you for some fucking reason. And I see you with her sometimes, when you're not being a total prick...

Dyon backs away staring right into Michael's eyes.

DYON

Have you seen the sky lately?

Dyon opens a curtain and looks out at the light rain.

MICHAEL

Not really, not lately.

Michael glances up briefly.

DYON

It's green. The color of the day is green.

(continues to stare out)

Out the window, Julie can be seen walking toward the house carrying some heavy packages. She looks up and sees Dyon at the window. She tries to raise a hand to wave and almost loses her balance. Dyon smiles and waves at her, then looks back to the sky.

FADE OUT

12 EXT. EVERGLADES -- NIGHT

A crew is assembled in a heavily treed area to film Scene 12 for their production of BAAL. Rain and smoke machines provide an eerie atmosphere and lights cast strange shadows through the woods. It is obvious that they have been filming for some time.

MICHAEL

I know he's being an asshole, but he's acting. He's trying to build up the rage that Baal feels here.

Michael looks over at Dyon who is manic.

MICHAEL (CONT'D)

And I think he's trying to use your relationship to help motivate

(MORE)

MICHAEL (CONT'D)
 you as well. So I say just try
 to use it. You look great you
 know.

(he gives her a hug)
 You'll be all right, but right
 now I need you to use it. All
 right, baby?

She nods.

DYON
 (standing several
 yards away)
 She gonna get it right this fucking
 time?

Michael walks to Dyon.

MICHAEL
 I know what your doing or at least
 I hope I do, but you have got to
 take it down a notch or she's
 useless.

DYON
 (loudly)
 She is fucking useless.

MICHAEL
 (to the crew)
 All right kids let's get ready
 for...
 (he looks around for
 a script)
 Where the fuck are we?
 (he finds the spot)
 Dyon it's you, "She won't stay
 with you."

Everyone moves to their positions. Michael nods to start
 the take.

DYON/BAAL
 She won't stay with you. But
 you'd desert me! Because of her?
 That's like you.

MICHAEL/EKART
 Twice you took my place in bed.
 You didn't want my women.

(MORE)

MICHAEL/EKART (CONT'D)
They left you cold, but you stole
them from me although I loved
them.

Dyon holds Michael's head in his hands.

DYON/BAAL
Because you loved them. Twice I
defiled corpses to keep you clean.
I need that. God knows it gave
me no pleasure.

MICHAEL/EKART
(to Julie)
Are you still in love with this
depraved animal?

JULIE/SOPHIE
I can't help it, Ekart. I'd love
his corpse. I even love his fists.
I can't help it, Ekart.

DYON
Cut, cut...

Dyon walks away.

DYON (CONT'D)
What is this, fucking O'Neil we're
doing here?

MICHAEL
Read the fucking lines Dyon, it's
not exactly Mamet.

DYON
With her it's more like fucking
Days of Our Lives.

MICHAEL
(to Julie)
You're doing fine. You want to
take a break or something.

JULIE
No, I'm fine. Let's just get
this done. I'm sorry Dyon, you're
right I was pushing it. Let's do
it.

CUT TO

12A EXT. EVERGLADES -- LATER

They continue filming. Julie is crying.

MICHAEL
(holding Julie's hand)
Julie, baby, we're almost through
this, then you can go home and
you never have to see him again.

JULIE
I can't go home. Not now, not
now. She'll ...
(she sobs deeply)

Michael touches Julie's cheek.

MICHAEL
What have you done to her?

DYON
She did it to herself. I told
you Michael, she's a leech.

MICHAEL
(trying to understand)
You... you total fuck.

Dyon comes close to Michael.

DYON
I know you Michael; you don't
care about her any more than I
do.

Michael stares at Dyon.

DYON (CONT'D)
You're letting yourself be pulled,
by those few strings you still
have left dangling behind you. I
was lucky, I was born without any
strings,.. You're almost there
brother. Don't quit now.

Dyon pulls Michael into a hug. He barely responds.

MICHAEL
(to the crew)
Are we ready, people?
(to Julie)
You gonna make it?

Julie nods.

MICHAEL (CONT'D)

All right lets do it.

Everyone moves to positions. Michael nods to Julie.

JULIE/SOPHIE

We stood together in front of the white prison wall and looked up at your window.

DYON/BAAL

You were together.

JULIE/SOPHIE

Beat me for it.

MICHAEL/EKART

(shouting)

Didn't you throw her at me?

DYON/BAAL

You might have been stolen from me.

MICHAEL/EKART

I haven't got your elephant's hide.

DYON/BAAL

I love you for it.

MICHAEL/EKART

Keep your damned mouth shut about that while she's still with us!

DYON/BAAL

Tell her to get lost! She's turning into a bitch! She's washing her dirty laundry in your tears. Can you still not see that she's running naked between us? I have the patience of a lamb, but I can't change my skin.

MICHAEL/EKART

(to Julie)

Go home to your mother.

JULIE/SOPHIE

I can't.

DYON/BAAL

She can't, Ekart.

JULIE/SOPHIE

Beat me if you want, Baal. I won't ask you to walk slowly again. I didn't mean to. Let me keep up with you, as long as I can. Then I'll lie down in the bushes and you needn't look. Don't drive me away, Baal.

DYON/BAAL

Throw your fat body into the river. I'm sick of you, and it's your own doing.

(breaking character)

You fucking whore!

MICHAEL

Dyon, I swear to God I'm going to beat your ass if you don't stop this shit.

(to the crew)

Can we turn the fucking rain off for one fucking minute?

DYON

Look at her, Michael. She's a slug Michael. What ever she may have had I used up long ago. She's empty. I'm full. That's about the end of it.

MICHAEL

Empty? You're insane.

DYON

And that's why you'll stay with me.

MICHAEL

Don't you dare start that shit, don't even think about it! Can we get through this fucking scene? And lay the fuck off her for now.

(stares at Dyon)

People, let's set up for the next shot.

He walks over to Julie.

CUT TO

12B EXT. EVERGLADES -- LATER

They continue to shoot.

MICHAEL/EKART

(to Julie)

I'll stay with you. And then
I'll take you to your mother, if
you'll stop loving this swine.

DYON/BAAL

She loves me.

JULIE/SOPHIE

I love him.

MICHAEL/EKART

Are you still on your feet, you
swine? Haven't you got knees?
Are you drowned in brandy or
poetry? Degenerate beast.

Dyon smiles to Michael. Michael attacks Dyon savagely.

JULIE/SOPHIE

Mother of God, they're like wild
animals!

They continue to fight, probably more savagely than intended.
The crew seems surprised but they film on.

Michael straddles Dyon holding his lapels.

MICHAEL/EKART

Did you hear what she said? Back
there! And it's getting dark
now. Depraved animal. Depraved
animal.

They fight. Dyon pulls Michael's head to his chest.

DYON/BAAL

Now you're close to me. Can you
smell me? Now I'm holding you.
I'm holding you. There's more
than the closeness of women.

(MORE)

DYON/BAAL (CONT'D)
 (lets him go)
 Look, you can see the stars above
 the trees now, Ekart.

MICHAEL/EKART
 (stares dismayed at
 Dyon)
 I can't strike this thing!
 (slumps beaten)

Dyon helps Michael up.

DYON/BAAL
 It's getting dark. We must find
 a place for the night. There are
 hollows in the wood where the
 wind never penetrates. Come,
 I'll tell you about the animals.

Dyon and Michael run off.

JULIE/SOPHIE
 (after they have left,
 she screams)
 Baal!

FADE OUT

13 INT. SET OF THE BROWN WOODEN BAR -- NIGHT

This scene is directly from Michael's film adaptation of the play and everyone is in turn-of-the-century, German, peasant attire.

A small shack in the woods where poor sick people are sent stands alone in the darkness. Rain pours down outside. Several grungy looking characters play cards around a small table. A child sleeps in a manger in the corner.

BOLLEBOLL
 I've no more money. Let's play
 for our souls.

BEGGER
 Brother wind wants to come in.
 But we don't know our cold brother
 wind. Heh, heh, heh!

The child cries.

MAJA

Listen! Something's prowling
round the house. Pray God it's
no wild beast!

BOLLEBOLL

Why? Are you feeling randy again?

There is knocking at the door.

MAJA

Listen! I won't open.

BEGGER

You will open.

MAJA

No, no, Mother of God, no!

BEGGER

Bouque la Madonne! Open up!

Maja crawls to the door.

MAJA

Who's outside?

The child cries. Maja opens the door.

Dyon enters soaked from rain with Michael.

DYON/BAAL

Is this where they look after the
sick?

MAJA

Yes, but there's no bed free.
And I'm ill.

DYON/BAAL

We've brought champagne.

BOLLEBOLL

Come here! The man who knows
what champagne is, is good enough
for us.

BEGGER

There's high society here today,
my boy!

DYON/BAAL
 (pulls out two bottles)
 Mmm?

BEGGER
 That's fishy.

BOLLEBOLL
 I know where you got that
 champagne. But I won't give you
 away.

DYON/BAAL
 Here, Ekart! Any glasses?

MAJA
 Cups, kind gentlemen. Cups.

Maja brings them cups.

GOUGOU
 I need a cup of my own.

DYON
 Are you allowed to drink champagne?

GOUGOU
 Please!

Dyon pours him some.

DYON/BAAL
 What's wrong with you?

GOUGOU
 Bronchitis. Nothing bad. A little
 inflammation. Nothing serious.

DYON/BAAL
 (to Bolleboll)
 And you?

BOLLEBOLL
 Stomach ulcers. Won't kill me.

DYON/BAAL
 (to the Begger)
 There's something wrong with you
 too, I trust?

BEGGER
 I'm mad.

DYON/BAAL

Here's to you! We understand each other. I'm healthy.

BEGGER

I knew a man who said he was healthy too. He believed it. He came from the forest and one day he went back there as there was something he had to think over. He found the forest very strange and no longer familiar, he walked for many days. Always deeper into the forest, because he wanted to see how independent he was and how much endurance there was left in him. But there wasn't much.
(he drinks)

DYON/BAAL

What a wind! We have to move on tonight, Ekart.

BEGGER

Yes, the wind. One evening, at sunset, when he was no longer alone, he went through the great stillness between the trees and stood beneath one of the highest.
(drinks)

BOLLEBOLL

That was the ape in him.

BEGGER

Yes, perhaps it was the ape. He leant against it, very closely, and felt the life in it, or thought so. And he said, you are higher than I am and stand firm and you know the earth beneath you, and it holds you. I can run and move better, but I do not stand firm and I do not reach into the depth of the earth and nothing holds me up. Nor do I know the quite endless sky above the still treetops.
(drinks)

GOUYOU

What did the tree say?

BEGGER

Yes. And the wind blew. A shudder ran through the tree. And the man felt it. He threw himself down on the ground and he clutched the wild, hard roots and cried bitterly. But he did it to many trees.

MICHAEL/EKART

Did it cure him?

BEGGER

No. He had an easier death, though.

MAJA

I don't understand that.

BEGGER

Nothing is understood. But some things are felt. If one understands a story it's just that it's been told badly.

BOLLEBOLL

Do you believe in God?

DYON/BAAL

I've always believed in myself.
(looks around)
But a man could turn atheist.

BOLLEBOLL

(laughs)
Now I feel happy. God! Champagne!
Love! Wind and rain!

Bolleboll reaches for Maja.

MAJA

Leave me alone. Your breath stinks.

BOLLEBOLL

And I suppose you haven't got the pox?

Bolleboll pulls her on his lap.

BEGGER

Watch it! I'm getting drunker
and drunker. If I get completely
drunk you can't go out in the
rain tonight.

GOUGOU

(to Michael)

He used to be better looking,
that's how he got her.

MICHAEL/EKART

What about your intellectual
superiority? Your psychic
ascendancy?

GOUGOU

She wasn't like that. She was
completely innocent.

MICHAEL/EKART

And what did you do?

GOUGOU

I was ashamed.

BOLLEBOLL

Listen! The wind. It's asking
God for peace.

MAJA

(singing)

Lullaby baby, away from the storm
/ Here we are sheltered and drunken
and warm.

DYON/BAAL

Whose child is that?

MAJA

My daughter, sir.

BEGGER

A Virgo Dolorosa.

DYON/BAAL

(raises his cup to
toast that)

That's how it used to be, Ekart.
And it was all right too.

MICHAEL/EKART

What?

BOLLEBOLL

He's forgotten what.

DYON/BAAL

Used to be! That's a strange phrase!

GOUGOU

(to Michael)

The best of all is nothingness.

BOLLEBOLL

Pst! We're going to have Gougou's aria. A song from an old bag of worms.

GOUGOU

It's as if the air was quivering on a summer evening. Sunshine. But it isn't quivering. Nothing. Nothing at all. You just stop. The wind blows, and you don't feel cold. It rains, and you don't get wet. Funny things happen, and you don't laugh with the others. You rot, and you don't need to wait. General strike.

BEGGER

That's Hell's Paradise.

GOUGOU

Yes, that's paradise. No wish unfulfilled. You have none left. You learn to abandon all your habits. Even wishing. That's how you become free.

MAJA

What happened in the end?

GOUGOU

(smiles)

Nothing. Nothing at all. There is no end. Nothingness lasts forever.

BOLLEBOLL

Amen.

DYON/BAAL

(gets up, to Michael)
Ekart, get up. We've fallen among
murderers.

(he uses Michael as a
support)

The vermin multiply. The rot
sets in. The maggots sing and
show off.

MICHAEL/EKART

It's the second time that's
happened to you. I wonder if
it's just the drink.

DYON/BAAL

My guts are hanging out... this
is no mud bath.

MICHAEL/EKART

Sit down. Get drunk. Warm
yourself.

MAJA

(singing, drunk)
Summer and winter and snowstorms
and rain / If we aren't sober we
won't feel the pain.

Bolleboll grabs Maja and begins beating her.

BOLLEBOLL

Your aria tickles me, little
Gougou. Itsiwitsi, little Maja.

The child cries.

DYON/BAAL

(drinks)
Who are you?
(suddenly interested
in Gougou)
Your name's bag of worms. Are
you a candidate for the mortuary?
Your health!
(drinks again)

Bolleboll begins to molest Maja.

BEGGER

Watch out, Bolleboll! Champagne
doesn't agree with me.

MAJA

(allowing the assault,
sings)

Seeing is suffering, keep your
eyes shut / All go to sleep now,
and nothing will hurt.

DYON/BAAL

(building from a low
tone)

Float down the river with rats in
your hair / Everything's lovely,
the sky is still there...

(he gets up)

The sky is black! Did that scare
you? You have to stand the
roundabout. It's wonderful. I
want to be an elephant in a circus
and pee when things go wrong...

(he dances)

Dance with the wind, poor corpse,
sleep with a cloud, you degenerate
God!

MICHAEL/EKART

(gets up, drunk)

I'm not going with you any further.
I've got a soul too. You corrupted
my soul. You corrupt everything.
And then I shall start on my Mass
again.

DYON/BAAL

(holding up his cups
with an unsteady arm)

Your health. I love you.

MICHAEL/EKART

But I'm not going with you any
farther.

(he sits down)

BEGGER

(to Bolleboll)

Hands off, you pig!

MAJA

What's it got to do with you?

BEGGER

Shut up, you poor thing!

MAJA

You're raving!

BOLLEBOLL

He's a fraud. There's nothing wrong with him. That's right. It's all a fraud!

BEGGER

And you've got cancer?

BOLLEBOLL

I've got cancer?

BEGGER

I didn't say anything. Leave her alone!

(Maja laughs)

DYON/BAAL

(to the child)

Why's it crying?

BEGGER

What do you want?

DYON/BAAL

Why are you crying? Have you never seen them at it before? Or do you cry every time?

BEGGER

Leave it alone, you!

MAJA

You pig!

BOLLEBOLL

He's only having a peep under her skirt!

DYON/BAAL

Oh you swine! You don't know what's human any more. Come on, Ekart! We'll wash ourselves in the river.

Dyon drags Michael out.

FADE OUT

14 EXT. MOVIE HOUSE -- NIGHT

It is opening night of the movie BAAL. People file into the movie house. We see people watching it including Dyon and Michael. Afterwards a cocktail reception starts in the lobby. Michael talks and laughs while Dyon seems to pace like a caged tiger occasionally joining in a conversation while feigning interest. At some point Dyon whispers something into Michael's ear. Michael nods and follows Dyon out with JODY (22) and STACY (20), their new Girlfriends.

FADE OUT

15 EXT. DYON AND MICHAEL'S APARTMENT / HOT TUB -- NIGHT

Dyon and Michael talk in a hot tub. Jody and Stacy are somewhere inside the house.

DYON

I am rolling so fucking hard.
These XL's are fucking awesome.

MICHAEL

You have no idea. I popped two more about two hours ago and man I am getting visuals like you wouldn't fucking believe. I can't even look at your face any more, it's doing some fucked up shit. You have no idea... I got some more if you want.

DYON

Fuck yeah.

MICHAEL

They're in my pants over there.
And can you get me a cigarette while you're over there?

Dyon gets the rolls and lights two cigarettes.

DYON

You need a drink while I'm out?

MICHAEL

No, I'm cool.

DYON

You know I was thinking, It's time to move.

MICHAEL

I know. I talked with at least four dudes tonight that want to back my next movie.

DYON

To cathedrals with small, pale ladies... into the forests... To dance, to sing, to drink! Rain to drench us! Sun to scorch us! Darkness and light! Dogs and women!

MICHAEL

To the forest? I'd think even you'd be sick of the forest by now!

DYON

Have you finished the script?

MICHAEL

When?

DYON

You got to get rid of Jody.

MICHAEL

Jody? She's the only thing keeping me up.

DYON

You need to shut yourself into a room for a week and just get it done.

MICHAEL

I know, I know...

DYON

That girl is on your dick like a flaming case of herpes. You need to get away from her.

MICHAEL

She's hotter than fuck though. Redheads don't normally turn me on but she's like this little fire-nymph. That girl gets me hard every time I look at her.

(MORE)

MICHAEL (CONT'D)

I've cum eight times today, six times just from head. No girl's done that to me since high school.

DYON

And you haven't got shit done. I'm ready to fucking explode.

MICHAEL

I'll get my shit together, now that we're done with all the BAAL bullshit.

Jody and Stacy come out naked and get into the hot tub. Jody goes to Michael and they begin to kiss. Stacy moves behind Dyon who is in the middle, submerged to his eyes. She pulls him to her. Dyon watches Michael and Jody then forces his gaze to the sky.

STACY

(feeling Dyon's shoulders)

When was the last time you ate?

FADE OUT

16 EXT. DYON AND MICHAEL'S APARTMENT / YARD -- DAY

Dyon sits on the balcony of the apartment he shares with Michael. He holds some papers but stares at the sky, somehow frustrated. He notices Jody approaching the back door. He throws down the papers and rushes downstairs to meet her before she arrives at the door.

JODY

(startled by Dyon's rapid approach)

Oh, hi Dyon. Is Michael around?

DYON

(oddly aggressive)

Michael? No, Why?

JODY

(unnerved by Dyon's body language)

Well, I came to see him...

DYON

He's out, but you can still get what you came for.

JODY

What? Where is he?... What's up with you?

DYON

He's getting weaker you know? But look at you; your flesh is so tight it's starting to burst.

JODY

Well, tell him I came by, okay?

DYON

Why don't you join me under the trees there?

JODY

What? No.

DYON

You came to be filled,.. I'm much stronger than him.

Dyon corrals her toward the back of the yard, to the trees.

JODY

What are you doing, Dyon? Where is Michael?

DYON

Your knees are weak. You're trembling. You're trembling.

JODY

(getting frightened)
You're scaring me.

DYON

And then the sky became black.

Her back presses against a tree.

JODY

Stop it Dyon, this isn't funny.

DYON

The clouds are even darker. His soul is weak. I know you can see that. We must be strong for him...

He lifts up her skirt and touches her thigh.

MICHAEL
 (disgusted)
 Look how bloated you've gotten.

JODY
 (trembling in a whisper)
 Dyon, please... please.

DYON
 The wind will break you,.. I
 must save him, once again.

He takes her.

FADE OUT

17 INT. DYON AND MICHAEL'S APARTMENT -- EVENING

Michael enters their apartment. There are papers all over the room. Dyon looks disheveled, sitting in the darkened room. He glares at Michael as he crosses the room.

DYON
 (passionately, as an
 attack on Michael)
 You sang about tomorrow but it
 never came, you lied. You sang
 the song of truth and, lying heart,
 disposed of all conventions that
 were built to hide the bitter
 rein of life, of love, of kindred
 hate. You saw inside the only
 path to be, allowed yourself to
 feel the darting probes, you saw
 the cost of light, the plain
 destruction grown in torment.
 Yes, your soul's at stake, never
 to be dancing with the tender
 moon, alive and drenched in passion-
 colored misery. Alone and standing
 there, young silent storm you
 wait for weakness to be revealed.
 Tonight we challenge hope and
 battle life, to numb the sweet
 reality of night. This night of
 darkness, night of truth, allow
 one disparate soul to climb into
 your quilted arms and feed upon
 that realm of sanity you gave to
 laugh away the screams still
 ringing endless now, below the
 (MORE)

DYON (CONT'D)

caverned ground, below the
emptiness of crashing waves. You
fought to kill the morning but
her sisters sang your heart to
sleep, to dream of tearing flesh.
You reach inside, while fingers
cripple needlessly, playing passion
as a game, you have no knowledge
of reality. Your sweating forms
a signal of the hope you
counterfeit to buy your sustenance.
Cry on in wretched blood of a
wretched fool. Don't despair
this isn't life.

Dyon goes to the curtain and rips it off, reveling a deep
red sky. Michael seems humored.

DYON (CONT'D)

You drank the scarlet morning,
with your hellish beasts and cried,
liquid passion drenching you. Of
the night you bring forth, dazzled
dreams of necromantic, passion-
pistled clouds. Blood and breath
and sweat and hate, fill and flow
encased in venge-filled astral
harmony, burning fire and slate.
Howling, churned electric blazes
rip the Absent sky. You sang to
her, the sun, your god, the moon,
your cherished one. The precipice
of heaven falls and oceans rage a
ragged reef endless fathoms down.
You sang the songs of life, one
day of life. You breathed and
deep colored notes of happiness
enriched your every thought.
Darkness now, oh darkness now,
how dreadful to be born alive.
So true, and waking from this sub-
reality to find yourself without
the moon. Embrace the savage
sol, it longs to burn and tear at
flesh. So, feed it blood and
drink alone your emptiness. Alone
you'll never fly. Your emptiness
will never fill the sky.

MICHAEL
 (bemused)
 Not bad,... A little dark for
 you.

DYON
 (exhausted)
 You think?

MICHAEL
 You need a woman, quickly.

Dyon collapses on the floor, then stares out the open window.
 Michael gets up and leaves.

DYON
 (mudders)
 You sang about tomorrow...

FADE OUT

18 INT. BAR -- EVENING

Michael sits at a table at the old bar, drinking, working on something and alternately staring out at the sky. Chris, who looks like shit, stands nearby at the bar with a drinking buddy, THOMAS (21). Other people occupy the bar as well.

THOMAS
 ... I hear that he's wasting
 away.

CHRIS
 I'm sure he's just going through
 a bad time. He was great in the
 movie.

THOMAS
 I don't know about great.

CHRIS
 You don't know shit. You've never
 felt pain.
 (takes a drink)

THOMAS
 (incredulously)
 Me?

CHRIS
 You are pain. There's a
 difference.

THOMAS

(laughs)
Why don't you have another drink
there, Smiley?

CHRIS

I believe I will.
(drinks, then turns
to Michael)
I know I've told you a hundred
times, but man, your movie was
awesome.

MICHAEL

(flatly)
Thanks.

CHRIS

You and Dyon are still roommates,
huh?

THOMAS

I met that guy a couple of days
ago, man, he's like end-stage.

Chris slaps him on the shoulder.

MICHAEL

No, he's all right. Just some
post-production blues I think.

CHRIS

Let me get you a drink.

Chris indicates to the bartender then moves over and sits at
the table with Michael.

MICHAEL

Thanks.

Michael moves some papers off the table.

CHRIS

You working on something? Cause,
BAAL was fucking great.

THOMAS

(joins them)
I don't really like that arty
crap but it was good.

MICHAEL
 (drink arrives)
 You're Chris, right?
 (Chris nods)
 Didn't you act?

THOMAS
 (leaning toward Michael)
 He's still fucked-up over his
 girl. She killed herself.

MICHAEL
 I'm sorry to hear that.

Chris gives a look to Thomas then turns to Michael.

CHRIS
 I haven't been lately, but yeah,
 I'm an actor, comedy mostly.
 (laughs to himself
 and drinks)

MARY (29) leans in to deliver their drinks. She passes a
 drink over Chris' head.

MARY
 Watch your head honey,
 (to Michael)
 You drinkin' the "Bull" dear?

MICHAEL
 Thanks, Mary.

THOMAS
 (eyeing Mary)
 Yea, thanks Hun.

Mary gives an evil look to Thomas. Chris smiles, drunkenly
 to her, then speaks to Michael.

CHRIS
 What ya' workin' on there?

MICHAEL
 Screenplay.

CHRIS
 Need an actor?

Dyon enters.

MICHAEL
(sees Dyon enter)
I'll let you know.

Dyon walks directly to the table and sits down.

DYON
Well, hello there boys. Just in
time for drinking I see.

Dyon grabs Chris' drink and takes a swig.

DYON (CONT'D)
I was right when I told you to go
for the needle. You make an ugly
drunk. Your girlfriend still
dead then?
(to Michael)
We must go, and go now. The beasts
have taken over the zoo and I'm
falling fast.

MICHAEL
You need another drink.

Michael hands his drink to Dyon. He takes it and drinks.

DYON
No, I don't. I need to leave
this place and we have work to
do.

MICHAEL
We? I am working. Well, I was.

DYON
Yes we.
(indicates to the
window)
Look at that sky, it's black.

MICHAEL
Of course it's black, it's night,
you moron.

CHRIS
Actually it is rather black, it's
usually more purple or blue-ish.

DYON
You don't understand how far we've
gotten.

(MORE)

DYON (CONT'D)

This sack is empty and rotting,..
(indicating his body)
... and so is yours, though you're
too caught up in this madness to
notice. So, here I am to save
you once again.

MICHAEL

The only madness surrounding me
is your twisted mind. Look around
you this is life. If you'd only
stop for a fucking second and
quit looking out that fucking
window, it's not the sky that's
killing you or calling you or
whatever the fuck you think it's
doing to you,.. you are. Calm
the fuck down.

(loudly to the room)

Anyone got a Zanex or a fucking
Valium?

People in the room laugh.

DYON

What do you think we've been doing
here?

MICHAEL

We were making a movie, but that's
done now. And apparently we've
been doing too many drugs. Find
a fucking mirror buddy. Look at
yourself, you are the beast in
here not these people.

(warmly)

What did you think we were doing?

DYON

(sunken)

You've fallen too far, I'm sorry.
I thought I saw a brother in those
eyes. You saw the sky once, you
saw it, but it was too big for
you in the end and the trees are
just leaves and branches for you
now... I see it.

He pulls Michael close.

DYON (CONT'D)

I'm sorry.

MICHAEL

Relax. You must know you've taken this too far. You're at the end of it now and it can only destroy you...

(whispering in Dyon's ear)

Let it go, we've reached the end and it's time to move on.

DYON

(whispers in Michael's ear)

I'm sorry.

Dyon grabs a knife off the table and stabs Michael.

DYON (CONT'D)

That's the best I can do for you, brother. Can you see it now, it's black?

CHRIS

Holy shit, what the fuck are you doing?

Chris rushes Dyon and grabs the knife.

Dyon slowly backs away as people rush to help Michael. Dyon exits.

FADE OUT

19 EXT. EVERGLADES -- NIGHT

Dyon runs madly in the rain, muttering bits of poetry from BAAL and his own. Days pass. He catches a news story talking about him as though he were already dead. Finally, he passes out in the backyard of Doug's house.

FADE OUT

20 EXT. DOUG'S HOUSE / BACKPORCH -- NIGHT

Several people watch from the doorway as two guys drag Dyon toward the house.

JILL

... but that guy is so creepy.

DOUG
Well I can't just leave him out
there. The neighbors will see
him.

STEPH
How long do you think he's been
there?

They pull Dyon to the door. Doug lifts his head up by his
hair.

DOUG
Looking good, Strum.

Dyon is extremely pale and there is blood on his chin.

DOUG (CONT'D)
All right kids, fun's over. Let's
bring it inside.

Jill reacts to the blood.

DOUG (CONT'D)
He's probably got pneumonia.

They go inside.

FADE OUT

21 INT. DOUG'S HOUSE / BEDROOM -- MORNING

Dyon lays in a bed in Doug's house. A bloody rag sits near
his pillow. Doug and some other people cook up some heroin
on the floor across from the bed.

LANCE
Of course he's dying, he's been
coughing up blood for three hours.

MARK
Do you think we should give him
some for the pain?

LANCE
Not my shit.

DOUG
Better to die here than prison.

MARK
Are we sure he really killed him?

LANCE

That dude at the bar saw him, he
was standing right there.

DOUG

(notices Dyon is awake)
Hey, I think he's up again.

Doug goes to the bed and sits next to him.

DOUG (CONT'D)

Hey dude what's up?..

Dyon just stares at him.

DOUG (CONT'D)

You're dying dude. You know that
don't you?

A strange smile appears on Dyon's face. Doug laughs to
himself. Dyon's smile shifts as he coughs up some blood.

DYON

Can you open that curtain?

DOUG

Yeah...

(looks at Mark)

Can you open that curtain there?

MARK

I'm outta here.

Mark stands and opens the curtains before he and Lance leave.
It is just becoming light outside.

DOUG

Is that better?

Dyon nods.

DOUG (CONT'D)

Man you got yourself pretty fucked
up... Why'd you kill that guy?

DYON

Had to.

Doug stares at Dyon for a moment then gets up to leave.

DOUG

Man, you are one fucked up dude.

DYON
(struggles to speak)
Can you take me outside? I want
to look at the sky.

DOUG
Not yet. But we're gonna take
you out to the Everglades when
it's over. If that's okay?

DYON
Under a tree.

DOUG
Whatever, dude.

Doug leaves the room.

Dyon stares out at the sunrise. A sky full of bright color
fills his view. He smiles.

DYON
I win.

Dyon dies.

THE END