

BOOGIE NIGHTS

PAUL THOMAS ANDERSON  
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DRAFT  
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This movie is to be shot with ANAMORPHIC LENSES.

BOOGIE NIGHTS

by

Paul Thomas Anderson

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EXT. HOT TRAXX NIGHTCLUB - NIGHT

1

CAMERA holds on this PACKED disco on Van Nuys Blvd.

TITLE CARD: "San Fernando Valley, 1977"

A CADILLAC SEVILLE pulls up to the valet area and CAMERA (STEADICAM) moves across the street, towards the car, landing close; From the Seville steps, JACK HORNER (50s) and AMBER WAVES (early 30s). CAMERA follows them (this is one continuous shot) as they pass the crowd, greet a DOORMAN and enter -- INSIDE THE NIGHTCLUB. Twice as packed inside as outside. Music is full blast. Amber and Jack are greeted by; MAURICE t.t. RODRIGUEZ (30s). Owner of the nightclub. Puerto Rican. Wearing a suit and fifteen gold chains.

MAURICE

Jackie-Jack-Jack and Miss Lovely Amber  
Waves --

AMBER

Hi, Maurice.

JACK

You bad ass little spick. How are you,  
honey?

MAURICE

Pissed off you ain't been around --

JACK

-- I been on vacation.

MAURICE

Don't stay away this long from my  
club ever again, Jackie-Jack-Jack.

JACK

I promise.

Maurice takes Amber's hand and gives it a kiss.

MAURICE

You are the foxiest bitch in ten  
countries.

AMBER

You're such a charmer.

MAURICE

(to Jack)

I got you all set up at your booth.  
I wanna send over some clams on the  
half shell.

JACK

Beautiful.

MAURICE

Just remember, Jack: I'm available  
and ready. Cast me and find out --

JACK

Yeah, yeah, yeah.

Amber and Jack head off towards the booth. CAMERA stays with Maurice, follows him to the bar area, where he shouts some orders to a WAITER.

MAURICE

Clams on the half shell to Jack  
and Amber -- over there -- go!

The WAITER takes off to the kitchen, Maurice walks onto the dance floor and greets three people; REED ROTHCHILD, 20s, tall and skinny, BECKY BARNETT, 20s, black girl in silk, BUCK SWOPE, 20s, black guy in cowboy gear.

MAURICE

Hello there, kiddies.

REED/BUCK/BECKY

Hi, hey, hi, Maurice.

MAURICE

Having a good time?

BECKY

Excellent.

MAURICE

Great, great, great.

Maurice moves away to greet some more people. CAMERA stays with Reed, Becky and Buck, does a 360 around them. Reed and Becky Disco Dance. Buck does some Cowboy-Type Moves. Moments later, the WAITER carrying clams on the half shell passes and CAMERA picks up with him, follows him to Jack's booth, where he presents them;

WAITER  
Compliments of Maurice.

JACK  
Thank you.

AMBER  
Can I get a Marguerita, please?

JACK  
Seven-Up, here --

The WAITER exits, CAMERA PANS with him for a moment, leading to a young girl wearing rollerskates, ROLLERGIRL (aged 18). She always, always wears rollerskates. CAMERA PANS with her back to Jack's booth.

ROLLERGIRL  
Hi.

JACK  
Hello, honey.

AMBER  
(to Rollergirl)  
Did you call that girl today?

ROLLERGIRL  
I forgot.

AMBER  
If you don't do it tomorrow, then it's  
the weekend and you'll never be able  
to get in to see her --

ROLLERGIRL  
OK.

Rollergirl scratches her crotch as she speaks. Amber notices;

AMBER  
What's the matter down there?

ROLLERGIRL  
I gotta go pee.

AMBER  
Well go, then.

CAMERA stays with Rollergirl, following her across the dance floor. She passes Buck, Becky and Reed, says hello, dances a moment, then continues on -- into the clearing off the dance floor, heading for the bathroom.

She passes something, CAMERA moves away towards this something: A bus boy cleaning a table, EDDIE ADAMS, aged 17. CAMERA moves into a CU -- blending to SLOW MOTION (40fps) for a moment. (Note: In the text Eddie Adams will be referred to as Dirk Digglar.)

ANGLE, JACK'S TABLE.

Jack turns his head, looks across the dance floor and sees this kid cleaning the table.

ANGLE, DIRK DIGGLER.

He looks up, catches Jack looking back at him, then turns away, disappears into a back room. CAMERA DOLLIES in on Jack, who at that moment, is approached by a figure entering FRAME. Short, buffed out LITTLE BILL (late 40s). This is Jack's Assistant Director.

LITTLE BILL

Jack.

JACK

Hey, Little Bill.

LITTLE BILL

Whatsa schedule look like?  
Are we still on day after tomorrow?

JACK

I wanna do it the day after  
the day after tomorrow.

LITTLE BILL

For sure? 'Cause I wanna call

Rocky, Scotty, Kurt and all those guys -- Jack's attention is with the backroom that Dirk entered. He stands and heads away.

JACK

Absolutely. But I wanna keep it small.  
I wanna keep a small crew on this one -

-

LITTLE BILL

-- a relaxed deal.

JACK

Exactly.

LITTLE BILL

Do you have a script yet?

JACK

Tomorrow. Tomorrow is the day --

Jack is off across the dance floor.

CUT TO:

2 INT. BACKROOM/KITCHEN - MOMENTS LATER

2

JACK

Hey.

DIRK

Hey.

JACK

How ya doin'?

DIRK

Fine.

JACK

How old are you?

DIRK

I have a work permit, I got the paper -  
-

JACK

No, no, no. Not like that.  
How long have you worked here?

DIRK

A month.

JACK

Maurice give you a job here?

DIRK

Yeah.

JACK

How much he pay you?

DIRK

I'm not supposed to say how much I  
make.

JACK

He's a friend of mine --

DIRK

Well you'll have to ask him.

JACK  
You live around here, Canoga - Reseda?

DIRK  
Um . . . no . . . do you know where  
Torrance is?

JACK  
How do you get here?

DIRK  
I take the bus.

JACK  
So what do you wanna do?

DIRK  
What?

JACK  
You take the bus from Torrance to work  
in Reseda, why don't you work in  
Torrance?

DIRK  
I don't want to.

JACK

Listen: Maybe you think, what?  
You think I'm some old queen trying to  
get in your pants or something like that -- ?  
but that's not it. And I'm tryin' to figure  
a way to tell you that without it sounding like  
a load of crappy poo-poc. Y'see: You got so  
many shmoes out there that ain't the real thing  
that when a guy like me with something legitimate  
to offer comes along, it's a pain in the ass for  
me to try and convince you of what I might have --

DIRK

You got ten bucks?

JACK

Ten bucks? Yeah, I got ten bucks.

DIRK

You wanna watch me jack-off,  
that's cool if you got ten bucks.

JACK

Guy's come in, ask you to jack off for them?

DIRK

Sometimes.

JACK

You've done it tonight -- yet?

DIRK

Couple times.

JACK

And you can do it again?

DIRK

If you want...if you got ten bucks.

BEAT. Jack looks Dirk over head to toe.

JACK

You a dancer?

DIRK

....I like to dance...

JACK

No....you're a dancer...right?

DIRK

Yeah. I'm a dancer.

JACK

Everyone's a dancer...y'know?  
Hey: Everyone's an actor, something, something:  
Question is: What do you want, I mean:  
I mean this: What Do You Want From This Life?

BOLD, TEEN:

DIRK

I'm already the best...now I want  
everyone else to know it.

JACK

I'm gonna tell you something straight out  
and I'm not gonna hold back and I just want  
you to hang with me a minute, 'key?

DIRK

I'm supposed to be working.

JACK

Maurice is a friend, don't worry about that,  
you let me worry about Maurice -- because that's  
how it's gonna go from now....me worrying,  
you just doing what I know you do well.

DIRK

Oh yeah?

JACK

Yeah.

DIRK

So...?

JACK

So you got a face on you like I've never  
seen in my life. You were chiselled from  
precious metals, my friend.

DIRK

Yeah, right.

JACK

I'm Jack.

DIRK

Ei.

JACK

What's your name?

DIRK

I'm Eddie Adams. From Terrance.

JACK  
...Eddie Adams...from Torrance.  
I'm a filmmaker. Jack Horner.

DIRK  
Really?

JACK  
I make adult films.

DIRK  
Like what?

JACK  
Like what, like what films have I made?

DIRK  
Yeah.

JACK  
All those ones, the ones with the names:  
"Amanda's Ride" "Inside Amber."  
You've heard of them...or?

DIRK  
I know who you are.

JACK  
You do?

DIRK  
I read about you in a magazine.

JACK  
So you know me, you know now maybe that  
I'm not full of doggy-doo-doo.

Dirk laughs, Jack laughs;

DIRK  
Yeah.

JACK  
Why don't you come back to my table,  
you wanna have a drink?

DIRK  
I'm working....

JACK  
Forget that. Hey. Put that dish down.

DIRK  
I'm supposed to be working —

JACK  
-- That's the last dish you ever  
wash in your life --

DIRK  
I need money, I-have to work.

JACK  
You need money....you gotta pay your rent?

DIRK  
...No. I mean, yeah, I need money.  
But I don't pay rent. I live at home.

JACK  
You need some spending money...something?

DIRK  
I don't know...

JACK  
Eey.

DIRK  
What?

JACK  
Tell me how old you are.

DIRK  
I'm seventeen.

JACK  
I wanna tell you something right now and  
I want you to listen close: I'm a good man.  
You're a seventeen year old piece of gold.  
You treat me well and I'm gonna treat you well.  
I've been doin' this for twenty three years  
and I gotta pretty good clue as to what works  
and what doesn't....you're a pure piece of gold,  
I told you that before, but I'm tellin' you again  
because you're young and that's what you need.  
From ages zero to eighteen all a kid needs  
is love, let the world be hard after that,  
you'll discover all that's fuckin' miserable --  
But for now, for this moment you need love:  
And I'm prepared to give you all the  
love and encouragement that you need....  
Because I know how it can be...come back  
to my table. I want you to eat dinner and  
I want you to meet some people.

DIRK  
I can't do that to Maurice.

JACK  
You're a good worker, yeah?

DIRK  
I'm sorry. I do know you.  
I know you're not full of --

JACK  
-- doggy-do-do.

DIRK  
...yeah. Yeah. But I just can't  
walk out on Maurice.

JACK  
It seems to me: Beneath those jeans there's  
something wonderful just waiting to get out.

Jack leaves. HOLD WITE DIRK.

CUT TO:

3 EXT. HOT TRAXX NIGHTCLUB - NIGHT (LATER) 3

The club is closing, Maurice is locking up and turning the lights  
off out front. CAMERA hangs around with Buck, Becky and Reed.

Jack and Amber cruise past in his Seville, say so long and head  
up Van Nuys Blvd.

They pass Little Bill who walks to his old Station Wagon, rips  
a parking ticket off the windshield and gets behind the wheel.

Dirk Diggler exits the club from a side door and heads off --

CUT TO:

4 EXT. VAN NUYS BLVD./BUS STOP - NIGHT - MOMENTS LATER 4

Dirk waits alone at the bus stop. It arrives and he gets on.

CUT TO:

5 INT. JACK'S HOUSE/LAUREL CANYON - NIGHT - LATER 5

Jack and Amber enter the house. It resembles the Jungle Room  
at Graceland. He heads for the kitchen, she makes a drink...

JACK  
You want somethin' to eat?  
I'm gonna make some eggs.

AMBER  
I'm goin' to sleep.

JACK  
Goodnight, honey-tits. Sleep beautiful.

CUT TO:

INT. AMBER'S BEDROOM/JACK'S HOUSE - NIGHT - MOMENTS LATER

ECU, AMBER. She does a quick line of coke. BEAT. She takes a valium, lights a cigarette, then picks up the phone;

AMBER

Tom...hi...yeah. I know it's late, but...

(beat)

Yeah. Is Andy there? Is he...?

(beat)

I'd like to say hello, I'd like to say hello to my son and that's all.

(beat)

Lemme tell you something, Tom.

Lemme tell you something you don't know;

I know a lawyer, you understand?

You might think I don't but I do

and I'll take you to court....

(beat)

No...please don't, Tom, Tom, Tom --

Dial tone from the phone. She hangs up.

CUT TO:

INT. LITTLE BILL'S HOUSE - NIGHT

Little Bill enters his house quietly, turns on a small light to help guide him down a hallway.

FROM A BEDROOM DOOR we hear the sounds of MOANING AND GROANING. Little Bill walks to the door, hesitates, then opens --

CUT TO:

INT. LITTLE BILL'S BEDROOM - NIGHT - THAT MOMENT

LITTLE BILL'S WIFE and a BIG STUD are doing it on the bed. They stop a moment and casually look at him.

LITTLE BILL

What the fuck are you doing?

LITTLE BILL'S WIFE

The fuck does it look like I'm doing?

I've got a cock in my pussy, you idiot.

BIG STUD

Will you close the door?

LITTLE BILL

Will I close the door? You're fucking my wife, asshole.

BIG STUD

Relax, little man.

LITTLE BILL'S WIFE  
Just get out, Bill. Fucking sleep on the couch.  
(to Big Stud)  
Keep going, Big-Stud.

Big Stud continues. Little Bill watches a moment in a haze then closes the door.

CUT TO:

9 INT. DIRK'S PARENTS HOUSE/TORRANCE - NIGHT 9

Dirk enters quietly, walks a hallway and goes into his room.

CUT TO:

10 INT. DIRK'S ROOM - NIGHT - THAT MOMENT 10

Dirk enters his room and begins to remove his clothes. He turns the volume low on his stereo. He stands in front of his mirror, does a few flexes, some dance moves, some karate moves, etc. CAMERA DOES A SLOW 360 PAN AROUND THE ROOM. Posters on the walls of Travolta, Pacino, a 1976 Corvette, Bruce Lee, Hawaii, a Penthouse centerfold, Luke Skywalker, etc. CAMERA LANDS BACK ON DIRK;

DIRK  
That's right.

CUT TO:

11 INT. REED'S NOVA - MOVING - NIGHT 11

Reed driving with Buck and Becky.

BUCK  
Let's get some food. I'm hungry.  
Let's get a late night donut and milk --

BECKY  
Yeah.

REED  
I'll drop you off.

BUCK  
Whatta you mean, drop off?

REED  
I was gonna go workout.

BECKY  
It's three in the morning, Reed.

REED  
I need it. I haven't done my legs  
in two days and we're shooting --

BUCK

Do it in the morning, cause I wanna  
just eat and get home. I got work in  
the morning and I gotta get some rest.

REED

I need it now, I'm in the mood to do it now.  
If you're hungry you can eat at the gym.  
Hey Becky, can I sleep at your place?

BECKY

If you want.

BUCK

Wait -- are you going home or going to work out?

CUT TO:

12 EXT. VENTURA BLVD. - NIGHT - THAT MOMENT

12

Reed's Nova flies past CAMERA which PANS to the sidewalk;  
Rollergirl is rolling down the street. She passes CAMERA.  
HOLD on Ventura Blvd.

CUT TO:

13 INT. DIRK'S HOUSE/KITCHEN - MORNING

13

Dirk eats breakfast. His MOTHER (mid 40s) stands, washing a dish.  
His FATHER (50s) enters, dressed in suite. He crosses the kitchen

INSERT, CU.

Father, stubble on his face, places a kiss on the cheek of Mother.

FATHER

Good morning.

MOTHER

...Jesus. Please, okay? Shave if you're  
gonna do that, it scratches my face.

Father takes a seat at the breakfast table, looks to Dirk.

FATHER

How's that work, you get home late, huh?

DIRK

Yeah.

MOTHER

If you wanna work in a nightclub you  
should...if it's so important...you  
should find one closer.

DIRK

...yeah...

They eat in silence.

DIRK

I've gotta get to work.

Dirk stands up, places his plates in the sink and exits.

CUT TO:

14 INT. TORRANCE CAR WASH - MORNING (LATER)

14

Dirk is working the end of the line at the car wash, cleaning the inside of a Pinto. Dirk's eye catches something.

DIRK'S POV: Across the lot, a mint condition 1976 Corvette. It drives past.

CAMERA DOLLIES INTO A CU. ON DIRK.

In a FLASH, Dirk sees himself behind the wheel of the Corvette. He's wearing SUNGLASSES and a WHITE SHIRT, SMOKING A CIGARETTE.

CAMERA DOLLIES BACK FROM CU. Dirk blinks his eyes. HOLD.

CUT TO:

15 INT. BECKY'S APARTMENT - DAY

15

Becky's one bedroom place in the valley. She's asleep in her single bed, Reed is on the floor. OVERHEAD ANGLE;

REED

You awake?

BECKY

Yeah.

REED

What time is it?

BECKY

12:45

REED

I had a dream.

BECKY

Yeah.

REED

....I forget it, though....  
...I remember....No...I forget.  
Wait — No....I think...Nope.  
I forgot it. I hate that.

BECKY

I had a dream I fell in love with  
a really gorgeous guy. We fucked doggy  
style in the bathroom at Tail 'O The Cock.

OC there's a BANGING on the front door of the apartment.

ANGRY MALE VOICE

BECKY. BECKY. OPEN UP, BECKY.  
I KNOW YOU'RE IN THERE --

Reed looks to Becky, whispers;

REED

Is that Ronnie?

BECKY

Yeah. Shhh. He'll go away --

RONNIE (OC)

C'MON BECKY, BECKY, PLEASE OPEN  
THE DOOR -- I JUST WANNA TALK TO YOU.

There's the sound OC that resembles someone falling down, swearing,  
getting in a car and peeling off.

BECKY

I keep telling him we broke up.  
He doesn't listen.

CUT TO:

15

INT. HIGH SCHOOL CLASSROOM - DAY

16

A crowded high school geometry classroom. In the back of the class,  
sitting at a desk is Rollergirl. A TEACHER walks about, handing  
out the final exam. Rollergirl looks it over; a lot of questions,  
diagrams and generally confusing material. She looks across the room;

Two BOYS are looking at her and chuckling to themselves.  
One guy looks to the other and makes a "blow job" gesture.

She looks away, they continue their gestures and giggling.  
Other students notice and smile.

CAMERA ARRIVES CU. ON ROLLERGIRL. She stands up, heads for the  
door -- the teacher calls after her -- but she's gone.

CUT TO:

A semi-high end stereo store in the valley. Buck, dressed in his usual cowboy-digs, is talking to a CUSTOMER about a stereo unit. The manager, a skinny-white guy with a mustache and mustard suit, JERRY (30s) is standing nearby.

BUCK

-- so basically you're gettin' twice the bass, cause of the TK421 modification we got in this system here.

CUSTOMER

I don't know - do I need that much bass?

BUCK

If you want a system to handle what you want -- yes you do. See this system here. This is Hi-Fi. "High Fidelity." What that means is that it's the highest quality fidelity.

CUSTOMER

It's the price --

BUCK

I have this unit at home.

CUSTOMER

...really...?

BUCK

Yes. But -- I've got it modified with the TK421, which is a bass unit that basically kicks in another two, maybe three quads when you really crank -- lemme put another eight track in so you can get a better idea what I'm talkin about --

Buck ejects the Eight Track that was playing and puts in his own of a country western song.

BUCK

Hear that bass? It kicks and turns and curls up in your belly, makes you wanna freaky-deaky, right? If you get this unit as it is -- it won't sound like this without the modification -- and we do that for a small price.

The Customer listens another moment, then;

CUSTOMER

Thank you for your time.

BUCK

No problem.

The Customer exits and Jerry approaches Buck.

JERRY

...the fuck was that?

BUCK

Wha?

JERRY

Have I told you?— Huh? Have I?

BUCK

What? I don't --

JERRY

Alright: A.) You play that country western-crap and no one's gonna buy a stereo. You throw on some KC and the Sunshine Band, a guy looks a particular way -- and you've seen the profile sheet -- you throw on some Led Zepplin. No. Instead, you play this twingy-twangy, yappy-dappy music. What kinda brother are you anyway, listening to that shit?

BUCK

Eey, Jerry, look --

JERRY

No you look. I gave you a job here because I thought your film work might bring some nice pussy in the place -- and it has -- but I can't have anymore fuck ups -- you dig?

BUCK

Yeah.

JERRY

Alright. Go ~~unload~~ the new 484's from the backroom.

Buck goes to the backroom.

CUT TO:

Dirk is in bed with a young neighborhood girl, SHERYL LYNN PARTRIDGE. Her room is decorated in pastels with equestrian things all around. Horse models, trophies from riding, blue ribbons, etc.

DIRK

I have to get back.

SHERYL LYNN

Once more.

DIRK

I have to get back to work.

SHERYL LYNN

Give it to me, Eddie.

DIRK

Don't make me pounce you, Sheryl Lynn.

SHERYL LYNN

Ohhhh-baby, baby, baby.

DIRK

I'll do it --

SHERYL LYNN

Promise?

DIRK

That's it.

Dirk jumps up and starts bouncing up and down on the bed, naked and flapping. She stares at his crotch, shakes her head;

DIRK (OC)

What?

SHERYL LYNN

Do you know that guy John Holmes?

DIRK (OC)

Yeah...

SHERYL LYNN

I thought his cock was big, but your cock is bigger, Eddie.

DIRK (OC)

When have you seen John Holmes?

SHERYL LYNN

I've seen some movies, Eddie.

DIRK (OC)

....and you think mine's bigger?

SEERYL LYNN

Yes I do.

Dirk stops jumping, looks down. BEAT.

DIRK

Everyone has one thing, y'think? I mean:  
Everyone is given one special thing....right?

SEERYL LYNN

That's right.

DIRK

Everyone is blessed with One Special Thing.

Dirk kneels down to her;

DIRK

I want you to know: I plan on being a star.  
A big, bright shining star. That's what  
I want and it's what I'm gonna get.

SEERYL LYNN

I know.

DIRK

I have to get back to work.

They Kiss.

CUT TO:

19

INT. HOT TRAXX NIGHTCLUB - NIGHT

19

Nightclub is in full swing on a Friday Night. CAMERA hangs with Dirk for a while as he buses tables.

ANGLE, JACK'S BOOTHE...

Rollergirl comes over to speak with Jack. He whispers something in her ear. She nods, "I understand," and rolls away --

CUT TO:

20

INT. HOT TRAXX/HALLWAY - NIGHT - TERT MOMENT

20

CAMERA follows on the heels of the rollerskates as they move down the hallway and into --

THE KITCHEN

Dirk is washing dishes. He looks up and spots Rollergirl. She lifts a skate up just a little...She rolls closer to Dirk and pulls him into

A CLOSET SPACE

She goes down on him, unzips his pants and pulls out his cock. She hesitates. DOLLY IN CLOSE ON HER FACE. She smiles up at Dirk.

CUT TO:

21 INT. HOT TRAXX NIGHTCLUB - NIGHT - LATER 21

CAMERA follows on the heels of the rollerskates as they move back towards Jack's table.

ANGLE, CLOSE-UP, SLOW MOTION.  
Rollergirl whispers something into Jack's ear.

CUT TO:

22 EXT. HOT TRAXX NIGHTCLUB - NIGHT - LATER 22

Closing hour. Dirk exits a side door and starts walking. Jack, Amber and Rollergirl in the Seville pull along side him;

JACK  
Hey. Eddie.

DIRK  
Helic. Jack?

JACK  
Yeah. You wanna ride?

DIRK  
I'm goin' pretty far.

ROLLERGIRL  
You remember me? Couple hours ago?

DIRK  
Yeah...I remember you.

AMBER  
Come with us, sweetie.

DIRK  
Okay.

Dirk gets in the backseat of the car with Rollergirl.

CUT TO:

23 INT. CANDY'S COFFEE SHOP - NIGHT - LATER 23

In a booth, after the meal. Dirk and Rollergirl on one side, Jack and Amber on the other.

JACK  
This thing here, I mean, you understand one thing and that's this: It costs. I mean, this stuff costs good 'ol American Green. You got film, you got lights, you got sound, lab fees, developing, synching, editing — next you thing you know you're spending thirty/forty thousand a picture.

DIRK  
That's a lot of money.

JACK  
Hell yes it's a lot of money, but lemme  
tell you something else: You make a good  
film and there's practically no end to the  
amount of money you can make, Eddie.

AMBER  
Have you seen Jack's house?

CAMERA HOLDS ON AMBER. She watches Dirk.

DIRK (OC)  
No.

JACK (OC)  
He'll see it.

ROLLERGIRL (OC)  
He'll see it.

JACK (OC)  
Eddie: You got ten, fifteen people around  
and that's just to make sure the lighting is  
right...shit, this is not an operation for  
the weak, and lemme tell you something else:  
When all is said and done, you gotta have the  
juice, you understand? I mean...you can work  
on your arms, your legs, workout morning, day,  
noon, night, the whole deal, but when it comes  
right down to it...what we need is Mr. Torpedo  
Area, y'understand? Mr. Fun Zone? Okay, let's  
say you got that: right? And You Do Got, Yeah?

He looks to Rollergirl. She smiles. CAMERA OFF AMBER NOW.

JACK  
I can go out -- tonight -- the reputation  
I got: I can find myself 15/20 guys,  
cocks the size of Willie Mayes Baseball Bat:  
Do I want that: No. Do I need that: No.  
I need actors.

AMBER  
Uhhh-ohhh....here we go --

JACK

-- Alright, yeah, I need the big dick,  
and the big tits -- that GETS them in  
the theater. What keeps them in their  
seats even after they've come? Euh?  
The beauty and the acting.  
If you're able to give it up and show the world:  
No, not just your cock: Fuck that.  
What I'm talking about is showing your  
insides, from your heart...you understand?  
Hey, Sure: GET THEM IN THE THEATER.  
That's one thing. I don't want 'em showing up,  
sitting down, jacking off and splitting on  
the story. I don't want to make that film.  
I wanna make the thing that keeps 'em around  
even after they've come...what happens when  
you come? You're done, you wanna split.  
My idea, my goal: Suck 'em in with  
the story...they'll squirt their load and  
sit in it...Just To See How The Story Ends.  
Sometimes we make these films, we wanna  
make people laugh a little, then get into  
it and fuck heavy: That's good and that's fine.  
But I got a dream of a making a film  
that's true...true and right and dramatic.

DIRK

...Right...right...I understand.

AMBER

Don't listen to hard to all this,  
honey...it's just nice in theory.

JACK

It's a dream to be able to find  
a cock and an actor.

ROLLERGIRL

Dream, dream, dream, dream, dream.

DIRK

If you don't have dreams you have nightmares.

HOLD. Amber, Jack and Rollergirl look at Dirk.

CUT TO:

CAMERA DOES A 180 AROUND THE MAIN PART OF THE HOUSE, LANDS THE ANGLE WITH DIRK. He's sitting on a couch, hands folded across his lap. OC we hear Jack, Rollergirl and Amber moving about and talking.

JACK (OC)

I knew a guy once....I swear to you this is a true story...this kid...he was about twenty or so when I met him and I invited him up to the house.. "Hey, I'm havin' a party, come by..." So on and so forth, right?

ROLLERGIRL (OC)

...you're out of limes, Jack.

JACK (OC)

Look in the studio fridge....so this young lad comes over, up to the house, rips his shirt off and what do I see? A fin. A fin on his back like a fish. I mean, he's got a fucking fin on his back like a fish...he goes straight for the water.

AMBER (OC)

I don't believe this story.

JACK (OC)

Believe it, honey.

DIRK

How big was the fin?

JACK (OC)

Big....it was like...it was a FIN.

AMBER (OC)

On his back like a fish.

JACK (OC)

That's right. I was gonna do a whole underwater series of films with him. "Scuba Sluts," was the name. Funny, right?

DIRK

Yeah. Is that true?

AMBER (OC)

I'm going to bed.

JACK (OC)

Good night, honey.

AMBER (OC) --  
Good night, Jackie. Don't stay up too late.  
Good night, Eddie. I'm glad you came by.

She leans into FRAME and gives Dirk a good-night kiss. --

AMBER  
You're great.

DIRK  
Thank you.

CAMERA PANS WITH AMBER AND LEADS TO AN ANGLE WITH JACK. HOLD.

JACK  
She's the best, Eddie. A mother.  
A real and wonderful mother to all  
those who need love.

DIRK (OC)  
She's really nice.

JACK  
So what do you think...I think  
we ought to be in business together.  
You don't have a fin on your back, do you?

DIRK (OC)  
No.

JACK  
What do you think of Rollergirl?

DIRK (OC)  
She's...she's really great...

JACK  
Would you like to get it on with her?

DIRK (OC)  
Have sex?

JACK  
Yeah.

DIRK (OC)  
Yeah. I'd love to. I mean, yes.  
She's...she's really foxy.

JACK  
Set your ass she is --

Rollergirl enters back into the house. CAMERA SWING PANS OVER:

ROLLERGIRL  
You're officially out of limes, Jack.

JACK  
I'll get you some more tomorrow.  
Come over here a minute. Sit next  
to Eddie on the couch there.

ROLLERGIRL  
Here We Go! Are We Gonna Fuck?

JACK  
Yes you are.

ROLLERGIRL  
Oh, wait, wait, wait, then.

She rolls over to the Hi-Fi System and picks a record.  
She sets the needle on the turntable and rolls over to  
the couch -- in one swift motion ripping her clothes off.

ROLLERGIRL  
You ready?

DIRK  
Are you?

ROLLERGIRL  
Ohhh-yeah.

They kiss. They lean back on the couch. Dirk stops a moment.

DIRK  
Are you gonna take your skates off?

ROLLERGIRL  
I don't take my skates off.

DIRK  
Okay.

ROLLERGIRL  
Don't fucking come in me.

JACK  
Don't come in here, Eddie. I want you  
to pull it out and jack off, make sure  
you aim it towards her face.

ROLLERGIRL  
Fuck you, Jack.

JACK  
Towards her tits, then.

CAMERA HOLDS ON JACK. OC sounds of Dirk and Rollergril making  
out on the couch. SLOW ZOOM INTO CU. ON JACK.

CUT TO:

Dirk enters quietly, walks down the hallway, passing the kitchen. His MOTHER is there, looking at him. HOLD, TEEN:

DIRK

Hi.

MOTHER

Where were you?

DIRK

Nowhere.

MOTHER

Shut-up. Shut-up. Where were you?

Dirk walks down the hall towards his room.

MOTHER

You see that little slut girl you see?  
Sheryl? Sheryl Lynn?

DIRK

Don't say that.

MOTHER

Does it make you feel like a stud to  
see trash like that? Huh? What is she?  
Your girl-friend?

DIRK

She's not my girlfriend.

MOTHER

She's a little whore and a little  
piece of trash...I know you're not  
the only one that she sees.

DIRK

What...what're you...you don't know.

MOTHER

I've heard things about her. That girl.  
Don't think I don't know what goes on  
when I'm not here...I wash your sheets, kid.  
I know she's been here. Or are you doing  
some other thing in there? With your  
music and your posters on the wall?

CUT TO:

Dirk's FATHER is sitting on the edge of his bed, listening to the fight outside.

MOTHER (OC)

Why don't you go to your little whore, Sheryl Lynn. Your little GIRL-FRIEND.

DIRK (OC)

Maybe I will.

MOTHER (OC)

Oh yeah? Yeah, what are you gonna do?

DIRK (OC)

I dunno, I'll do something.

CUT TO:

MOTHER

You can't do anything. You're a loser. You'll always be a loser -- you couldn't even finish high school because you were too stupid -- so what are you gonna do?

DIRK

I'll do something...I'll do it. I'll go somewhere and do something, maybe I'll run away were you can never find me.

MOTHER

Go ahead. Go ahead and fuck that little GIRL.

Dirk heads for his room, Mother follows.

CUT TO:

Dirk heads for a drawer and starts to grab some clothes.

MOTHER

What do you ~~think~~ you're doing?

DIRK

I'm getting my stuff --

MOTHER

-- you think that's your stuff? That's not your stuff...you didn't pay for that -- it's not yours because you didn't pay for it, stupid.

Dirk steps. His Mother looks to the posters on his wall.

MOTHER

None of this ~~stuff~~ is yours. This:

She starts to rip his posters from the wall. Dirk stands.  
CAMERA begins a SLOW DOLLY INTO CU.

MOTHER (OC)

If you're gonna leave, you leave with what you've got: Nothing. Y'see...you treat me like this and this is what you get. That's fair. Huh? You wanna live that way? Fuck that little whore. I've taken care of you all your miserable fucking life....

CAMERA ARRIVES CU. ON DIRK. He's starting to cry.

MOTHER (OC)

...you pay for it...you owe me for all the shit I've done for you in your life....you little fucker...you understand? Think you're gonna be this? Huh? These god damn posters -- you're not gonna be this -- you're gonna be shit...because you're stupid.

DIRK

I'm not stupid.

MOTHER

Yes you are.

DIRK

Why are you so mean to me? You're my mother...

MOTHER

Not by choice.

DIRK

Don't. Don't be mean to me.

MOTHER

You little fucker, I'm not being mean to you, you're just too stupid to see.

DIRK

You don't know what I can do. You don't know what I can do or what I'm gonna do or what I'm gonna be. You don't know. I'm good. I have good things that you don't know and I'm gonna be something -- you -- You Don't Know And You'll See.

MOTHER

You can't do anything.  
You'll never do anything --

DIRK  
Don't be mean to me.

MOTHER  
YOU LITTLE FUCKER, I'M NOT BEING MEAN TO YOU. --

Dirk CHARGES at his Mother and SLAMS her against the wall.

DIRK  
AND YOU DON'T BE MEAN, AND YOU DON'T  
TALK TO ME....NO.

CUT TO:

29 EXT. DIRK'S HOUSE/TORRANCE - MORNING 29

Dirk CHARGES out of the house and runs off down the street.  
Mother appears in the doorway, watches him leave, slams the door --

CUT TO:

30 EXT. VENTURA BLVD. - DAY - LATER 30

Rollergirl is rolling down Ventura Blvd. carrying some groceries.  
CAMERA PANS RT, to catch a BUS which pull up, stops at the corner  
of Laurel Cyn and Ventura. Dirk steps off the bus.

ROLLERGIRL  
Hey, you.

DIRK  
Hi....Rollergirl.

ROLLERGIRL  
Watcha doin'?

DIRK  
I was...I was gonna go and see, Jack.

ROLLERGIRL  
Perfect. Me too. We'll talk and walk.

DIRK  
Okay.

CUT TO:

31 EXT. LAUREL CANYON/VENTURA - DAY - MOMENTS LATER 31

They're walking/talking.

ROLLERGIRL  
The bus sucks, huh?

DIRK  
Yeah...

ROLLERGIRL  
You should get some rollerskates, it's better.

DIRK  
I wanna get a car.

ROLLERGIRL  
Cool, what kind?

DIRK  
Corvette -- It's the best car ever made.

ROLLERGIRL  
UH. I love those cars.

DIRK  
I'd treat it right, y'know? Nose it.  
Rake it. New paint job. Ten coats  
of hand gloss. Candy Apple Red Laquer.  
I'd make it the fastest thing in the street.

ROLLERGIRL  
You'll have that car someday.

DIRK  
Oh yeah?

ROLLERGIRL  
Yeah. You've got a great cock, Eddie.

DIRK  
Thank you.

CUT TO:

32

EXT. LAUREL CANYON/WOODROW WILSON DRIVE - DAY

32

Dirk and Rollergirl walking/talking on the shaded street.

DIRK  
Do you go to school?

ROLLERGIRL  
Not anymore. I quit.

DIRK  
I quit, too.

ROLLERGIRL  
I've already got a job in the movies.  
I figured: Why get hassled at school?

DIRK  
Why'd you get hassled?

ROLLERGIRL

I dunno -- I was supposed to take  
a geometry final yesterday -- I bailed.  
I guess I should've just taken the test.  
But I didn't. Whatever.

They continue to talk and walk --

CUT TO:

33 INT. JACK'S HOUSE - DAY

33

Jack, Amber, Reed, Buck and Becky. They're setting up  
for a pool party. Cases of beer, soda and chips all around.

Dirk and Rollergirl come down the driveway and run into Jack;

ROLLERGIRL

Look who I found walking down Ventura...

JACK

Eddie Adams from Torrance! You made it,  
you made it, my darling, come on in here  
I want you to meet someone --

Rollergirl skates into the house. CAMERA follows with Jack and Dirk  
as they move to the pool area and find Reed, who's setting up the bar

JACK

Reed, honey I want you to meet  
a New Kid On The Block, Eddie Adams.

DIRK

Hi...I'm Eddie....

REED

Hi, Eddie. I'm Reed. You live on this block?

DIRK

No, no.

REED

Oh, I thought Jack said you did.  
You wanna drink?

DIRK

Sure.

JACK

Eddie I want you to hang out for  
a while, I don't want you leaving  
this party...understand me?

DIRK

Sure.

:

Jack leaves. Reed looks to Dirk.

REED  
Marguerita?

DIRK  
Great.

BEAT. Reed fixes the drink.

REED  
Can I ask you something?

DIRK  
Uh-huh.

REED  
Do you work out?

DIRK  
Yeah.

REED  
You look like it. Whadda you squat?

DIRK  
Two.

REED  
Super, super.

DIRK  
You?

REED  
Three.

DIRK  
Wow.

REED  
No b.s. Where do you work out?

DIRK  
Torrance. In Torrance, where I live.

REED  
Cool. Cool. You ever go to Vince's out here -- no you couldn't, I would've seen you.

DIRK  
I've always wanted to work out at Vince's.

REED  
Here we go....taste that.

Dirk sips the Marguerita.

DIRK  
Rock and Roll.

REED  
Thanks. What do you bench?

DIRK  
You tell me first.

REED  
You first.

DIRK  
Same time.

REED  
Cool.

DIRK  
Ready?

REED  
Ready.

DIRK/REED  
One...Two...Three....

SILENCE.

DIRK  
You didn't say it...

REED  
...neither did you.

ANGLE, POLAROID CAMERA.  
it sits on a table top. It's suddenly snapped up by Rollergirl.  
CAMERA follows her and the Polaroid out to the pool area where  
she snaps photos of Reed and Dirk. (Flash to Developed Polaroids.)

CUT TO:

34 INT. JACK'S DRIVENAY - AFTERNOON - LATER

34

The driveway is PACKED with cars now and the party is in full swing.  
A Big Black Cadillac comes down the driveway. A LIMO DRIVER gets out,  
moves to the back and opens the door. From the car steps:

THE COLONEL JAMES (mid-60s) Heavy-set in a tan suit. Wrap around  
sunglasses. The Porno Film Distributor. His LADY FRIEND (aged 16)  
steps from the car and smiles;

COLONEL  
You look great, honey.

LADY FRIEND  
Is there gonna be coke at this party, Colonel?

COLONEL  
Yes.

Jack is right there to greet the Colonel.

JACK  
Colonel, hello and welcome!

COLONEL  
Hello, Jack. This is my Lady Friend.

JACK  
Hello, darling.

LADY FRIEND  
Do you have coke at this party?

JACK  
Well I'm sure we can find you some.

COLONEL  
Find her some coke, Jack.

JACK  
We will, we will. Thanks for coming by.

They exit. CAMERA follows the Limo Driver into the pool area --

CUT TO:

35 EXT. POOL AREA/JACK'S HOUSE - TEAT MOMENT

35

CAMERA follows the Limo Driver for a while, then moves away, to find; Maurice and Amber. They're sitting down, speaking.

MAURICE  
..y'see, Miss Amber, I'm just a poor fellow from Puerto Rico. I have the club, yes, that's one thing...but soon...the club goes... I die...and what do I have? I've got ncthing.

AMBER  
Uh-huh.

MAURICE  
I want scdething to send back home. Scdething to send back to my brothers and say: Look At Me. Look At The Wcmen I've Been With.

AMBER  
Why don't you just ask Jack?

MAURICE

I ask him all the time, he says, "OK. OK."  
Then: Nothing. I get to come and watch  
you film but I never get to have sex in them.

AMBER

So what...do you want me to talk to him?

MAURICE

Yes...I mean...y'know...what do you  
think I'm askin' here? Amber, please,  
honey, you talk to Jack...tell him  
I can do it...tell him I won't be bad.

AMBER

...you want me to talk to him?

MAURICE

Please.

AMBER

I'll see what I can do.

CAMERA moves away, through the party, to find Buck and Becky.

BECKY

..because it's old...it's old deal.

BUCK

Letme tell you something:

BECKY

He was obviously pissed about the music.

BUCK

What's wrong with it, y'know?

BECKY

Look, Buck: The cowboy look ended  
about six years ago --

BUCK

-- it's comin' back.

BECKY

No it's not. It's over, it's dead.

BUCK

You don't know what you're talkin' about.

BECKY

I'm just saying and it seems like your  
boss at the stereo store is saying the  
same thing --

BUCK  
-- what, what?

BECKY  
Get a new look.

BUCK  
Yeah...yeah...yeah...you get a new look.

BECKY  
The look I've got is just fine.

BUCK  
What's your look?

BECKY  
Chocolate Love, Baby.

BUCK  
Yeah, right.

OC we hear the new song start to play.

BECKY  
OH SHIT! TURN IT UP! I LOVE THIS SONG!

Becky leaves. CAMERA moves away to find:

The Colonel's Lady Friend approaches a Young Stud, who's wearing bikini-speedos and holding court over a table of coke.

LADY FRIEND  
Excuse me...?

YOUNG STUD  
Yes?

LADY FRIEND  
May I please join in?

YOUNG STUD  
Most certaiualy.

CUT TO:

36 EXT. JACK'S HOUSE/DRIVEWAY - DAY - MOMENTS LATER

36

Little Bill and his Wife get out of his Station Wagon and enter the party frcm the driveway. She's dressed up. Be's dressed down.

LITTLE BILL  
Just dcn't embarrass me, alright?

LITTLE BILL'S WIFE  
Fuck you, Bill.

LITTLE BILL  
I work with these people, alright?  
These are my co-workers, so just --

LITTLE BILL'S WIFE  
Bite it.

LITTLE BILL  
Don't make me do something?

LITTLE BILL'S WIFE  
Ohhhh....I'm so scared.

She moves away. Rollergirl passes and takes a SNAPSHOT.

CU. THE POLAROID - DEVELOPED  
Little Bill in a sort of angry-confused-surprised face.

ROLLERGIRL  
What's wrong Little Bill?

LITTLE BILL  
Nothing. How are you Rollergirl?

ROLLERGIRL  
I'm fine.

LITTLE BILL  
Is Jack around?

ROLLERGIRL  
He's in the house.

Little Bill leaves. CAMERA follows Rollergirl around as she mingles and snaps more Polaroids.

CUT TO:

37 INT. JACK'S OFFICE - DAY - THAT MOMENT

37

Jack and the Colonel are sitting, drinks in their hand.  
The Colonel smokes a cigar.

JACK  
The idea is this: Amber is a director  
of porno films and she's down on her luck.  
She hasn't had a hit in a year.  
She's desperate. Her landlord is  
threatening to kick her out, so she's  
desperate for a big dick hit, right?

COLONEL  
Yes. Good dilemma.

JACK

Yes. So she calls up all the agencies in town and says: "Send over your best actors, I'm casting a porno picture." Well the story goes and develops with Amber auditioning various men and women...the whole thing wraps up with the Landlord, I'd like to get Jeremy if he's still in town to play the part -- he comes in -- the landlord says: You better pay rent or you're through. Well: Amber does one helluva suck job; ass fuck-come in the face-sort of thing and fade out - the end.

COLONEL

That's great.

JACK

There's a kid, a young man, I met him last night: His name is Eddie Adams. He's here, he's at the party. He's something special and I want to cast him.

COLONEL

What films has he done?

JACK

This would be his first.

Little Bill pokes his head into the office, sees the conversation and quickly apologizes and exits. The Colonel looks to Jack;

COLONEL

Casting is up to you, Jack. You wanna do it? Then do it. If it has big tits, tight pussy and focus: I'm happy.

CUT TO:

38

EXT. JACK'S HOUSE/POOL AREA - DAY - TEAT MOMENT

38

Reed and Dirk are swimming. Dirk gets up on the diving board.

REED

Do a cannonball.

DIRK

No, no. Watch this Jackknife.

Dirk runs and jumps --

DIRK

JACKKNIFE.

He lands in the pool and swims to the surface.

DIRK  
How did it look?

REED  
Great. Check this out.  
(gets on the board)  
This is gonna be a full-flip.

Reed runs, jumps, goes for the flip but land FLAT ON HIS BACK.

CUT TO:

39 INT. POOL/UNDERWATER - THAT MOMENT

39

Reed lands. CAMERA moves in on his face. He's in SERIOUS PAIN.  
He floats down for a moment....

CUT TO:

40 EXT. POOL AREA - THAT MOMENT

40

Everyone at the party is looking...holding their breath  
and waiting...Reed comes to the surface.

REED  
Ouch.

The party people turns back to their conversations...

DIRK  
You gotta try and bring your legs  
all the way around...

REED  
Yeah.

CUT TO:

41 INT. JACK'S HOUSE/THE PARTY - DAY - THAT MOMENT

41

CAMERA follows behind Little Bill. He's walking around,  
looking for his Wife. He greets a few people here and there.

He runs into a big guy, ROCKY (late 30s.) He's a CREW member.

LITTLE BILL  
How you doin' Rocky?

ROCKY  
Good, good, what's wrong?

LITTLE BILL  
Nothin'. Nothin' at all.

ROCKY  
Do you have the schedule for the shoot, or...?

LITTLE BILL  
Yeah. You're on-

ROCKY  
Is it here?

LITTLE BILL  
Yeah, it's gonna be here, but it's a simple one....

CAMERA picks up with the Lady Friend and the Young Stud with the coke...ZOOM after them down a long hallway towards a BEDROOM door. They close the door in the CAMERA'S FACE.

CUT TO:

42 INT. JACK'S KITCHEN - DAY - TEAT MOMENT

42

Maurice and Buck are talking;

MAURICE  
Hey, hey, hey, my point is this:

BUCK  
What?

MAURICE  
You know what I say?

BUCK  
What-what?

MAURICE  
Wear What You Dig.

The PHONE RINGS. Maurice and Buck look at the phone. HOLD. It rings and rings and rings.

MAURICE  
Think I should get that?

BUCK  
Yeah.

Maurice picks up the phone.

MAURICE  
Hello?  
(beat)  
I'm sorry...I can't hear you  
that well...say again...? Maggie?  
(to Buck)  
Is there a Maggie here?

BUCK  
I don't know a Maggie.

MAURICE  
(into phone)  
I think you might have the wrong number.....  
Your mother? I'm sorry...wait...just...wait...

Maurice sets the phone down, looks to Buck.

MAURICE  
Watch that a minute....

CAMERA follows him as he walks out to the pool area --

MAURICE  
(calls out)  
Is there a Maggie here?

No one at the pool area responds so he walks back inside to the phone. Buck is still watching it closely.

MAURICE  
(into phone)  
I'm sorry...there's no Maggie here.  
Okay...okay...no problem...Bye.

BUCK  
What was it?

MAURICE  
Some kid lookin' for his mother.

CUT TO:

43 INT. BATHROOM/JACK'S HOUSE - THAT MOMENT

43

Amber is sitting in the bathroom, on the toilet. She reaches to the window, sets aside the curtains and looks.

AMBER'S POV: Looking out to the pool area. Dirk dives off the board and does a perfect FLIP in SLOW MOTION.

CUT TO:

44 EXT. JACK'S HOUSE/DRIVZWAY - MOMENTS LATER

44

CAMERA follows Little Bill. He spots six people in a semi-circle around something. He walks over -- inside the semi-circle, on the pavement, Little Bill's Wife is getting fucked by some BIG DUDE.

LITTLE BILL  
..the fuck are you doing?

She looks up at him, smiles.

WATCHER #1  
What does it look like they're doing?

LITTLE BILL  
That's my wife.

LITTLE BILL'S WIFE  
Shut-up, Bill.

WATCHER #2  
Yeah, shut-up, Bill.

The other WATCHER'S join in telling Little Bill to "Shut-up."  
He walks away and CAMERA follows him until he's approached  
by a big man, KURT LONGJOHN (late 40s) He's the cameraman.

KURT LONGJOHN  
Little Bill.

LITTLE BILL  
Hey. Kurt. What's up?

KURT LONGJOHN  
What's wrong with you?

LITTLE BILL  
ah...my fuckin' wife, man, she's  
over there...she's got some idiot's  
dick in her, people standing around  
watching -- it's a fuckin' embarrassment.

KURT LONGJOHN  
Yeah. Yeah. I know. Anyway, listen:

LITTLE BILL  
-- yeah.

KURT LONGJOHN  
For the shoot -- I wanna talk about the look.  
I wanted to see about getting this new zoom lens....

LITTLE BILL  
Right.

KURT LONGJOHN  
I wondered if we'd be able to look into  
getting some more lights, too, y'know --

LITTLE BILL  
Jack wants a minimal-thing --

KURT LONGJOHN  
Right, well, very often, minimal means  
a lot more photographically than I think,  
well...then I think most people understand...

LITTLE BILL

I understand.

KURT LONGJOEN

No, no. Hey. I know you understand,  
I was talking about some other people.

LITTLE BILL

Well, I think what Jack is talking  
about is minimal, not really "natural,"  
but minimal...

KURT LONGJOEN

OK....fine...I was just saying....

LITTLE BILL

I understand --

KURT LONGJOEN

-- 'cause I'm just trying to give each  
picture it's own look --

LITTLE BILL

Can we talk about this later?

KURT LONGJOEN

Oh, yeah...you have to go somewhere...or...?

LITTLE BILL

Well, no, yeah...I mean....

KURT LONGJOEN

'Cause I was hoping to, y'know, for the  
shoot tomorrow, we could send Rocky down  
and he could pick it up --

LITTLE BILL

Kurt.

KURT LONGJOEN

No. Hey. Gotcha. You've gotta go somewhere  
so -- hey -- what the fuck? It's only the  
photography of the movie we're talkin' about --

Little Bill looks at him. HOLD.

LITTLE BILL

Are you givin' me shit, Kurt?

KURT LONGJOEN

NO, NO, HEY. No way, Little Bill.

LITTLE BILL

My fucking wife has a cock in her ass over  
in the driveway, alright? I'm sorry if my  
thoughts aren't with the photography of the  
film we're shooting tomorrow, Kurt. OK?

KURT LONGJOHN  
OK. No big deal. Sorry.

LITTLE BILL  
Alright?

KURT LONGJOHN  
Gotcha.

Little Bill leaves. Kurt stands alone a moment. He walks over to the driveway and watches Little Bill's Wife get fucked.

CUT TO:

45 INT. JACK'S HOUSE/HALLWAY - DAY - LATER 45

CAMERA follows HAND-HELD behind Jack, the Colonel and his Limo Driver as they walk quickly down a hallway that leads to a bedroom.

CUT TO:

46 INT. BEDROOM - THAT MOMENT 46

Jack, the Colonel and Limo Driver BURST into the room --

REVERSE ANGLE: On the floor of the room, the Colonel's LADY FRIEND is lying naked. She's passed out and she has blood pouring from her nose. The YOUNG STUD is naked, holding her in his arms. He looks up at the men who just entered.

YOUNG STUD  
I think she's sick.

COLONEL  
What the fuck is this?

YOUNG STUD  
I didn't do anything.

JACK  
Is she breathing?

YOUNG STUD  
I don't know. I think she did too much coke?

COLONEL  
Duh. Do you think so, smarty?

LIMO DRIVER  
She's definitely overdosing.

COLONEL  
Oh....what the fuck....

The four men look at the girl. The Colonel turns to his Limo Driver.

COLONEL

Alright: Johnny. You're gonna take care of this for me. You listening here?

LIMO\_DRIVER

Yeah.

COLONEL

I want you pick her up, get her in the car, take her down to St. Joe's.

LIMO DRIVER

Okay.

COLONEL

Listen, though: You drop her off in the front, I don't want this...y'understand? I don't need this, here.

LIMO DRIVER

Gotcha.

COLONEL

Make sure no one see's the limo.

LIMO DRIVER

Got it.

COLONEL

Young Stud, I want you to help my driver Johnny here get her in the car.

The Young Stud starts to cry hysterically.

COLONEL

(to Jack)

What the fuck is this?

(to Young Stud)

Hey...hey...pal...get a grip, man.

YOUNG STUD

I'm sorry...it's just...it's just....

COLONEL

What?

YOUNG STUD

I...I...I....

COLONEL

Spit it out.

YOUNG STUD

This is twice in two days a chick has O.D.'d on me.

COLONEL  
Well maybe that means you oughta think about  
getting some new shit, what do you think?

YOUNG STUD  
Yes, sir.

COLONEL  
Jesus Christ. Now be a man, deal with the  
situation and get her in the car.

The Lady Friend starts to go into CONVULSIONS.

COLONEL  
Y'see that, all this fuckin' conversation --

YOUNG STUD  
Please don't die!

LIMO DRIVER  
C'mon, pal.

The Limo Driver and Young Stud carry her naked, convulsing body  
to the Black Limo out front. CAMERA holds with Jack and the Colonel.

JACK  
Close call.

COLONEL  
Yes.

JACK  
Let's go --

They exit.

CUT TO:

47 EXT. POOL AREA - DAY - THAT MOMENT

47

CAMERA is with Reed and Dirk. They're sitting in two pool chairs,  
drinking their drinks and talking. A nervous young kid in red  
swimming trunks, SCOTTY J. (mid-20s) comes over and interjects --

SCOTTY J.  
Hey Reed.

REED  
Hey -- Scotty, how are you?

SCOTTY J.  
Y'know, y'know.  
(re: Dirk)  
Who's this?

REED  
Eddie -- meet Scotty J. He's a friend,  
he works on some of the films.

DIRK  
Nice to meet you.

SCOTTY J.  
You too. Are you gonna be working?

DIRK  
Maybe.

REED  
Probably.

SCOTTY J.  
That's great. That's great. Where did  
you meet, Jack? 'Cause I work on the films,  
y'know, sometimes, that's why I'm wondering  
if you, you know --

JACK (OC)  
EDDIE! EDDIE! Come over a minute.

Dirk spots Jack calling him and stands, looks to Scotty J.

DIRK  
Excuse me.

SCOTTY J.  
Yeah, okay.

DIRK  
Nice to meet you.

CAMERA DOLLIES IN A LITTLE ON SCOTTY J.

REED (OC)  
You wanna take a seat, Scotty?

SCOTTY J.  
Um....I dunno...is it alright?

REED (OC)  
Yeah.

SCOTTY J.  
Thank you. It gets a little hard  
mingling around...y'know...talking to  
people and stuff...it's sort of --  
That kid Eddie is really good looking, huh?

ANGLE, JACK, THE COLONEL AND DIRK.

Dirk approaches and the Colonel smiles. They shake hands.

JACK

This young man is interested  
in the business.

COLONEL

Well, you're in good hands if you  
get involved with Jack, here.

DIRK

Oh, yeah?

COLONEL

I can't give you much advice that Jack  
probably doesn't know, but I can advise,  
maybe you think about your name....?

DIRK

My name...yeah...?

COLONEL

Think about something that makes you happy,  
something that also gives some pizzaz...y'know?

DIRK

Right.

JACK

The Colonel pays for all our films, Eddie.  
He's an important part of the process.

DIRK

Well, great. Great.

COLONEL

I look forward to seeing you in action.  
Jack says you've got a great big cock.

DIRK

..um...yeah, I dunno, I guess?

COLONEL

Can I see it?

DIRK

Really?

COLONEL

Please.

Dirk unzips his pants. CAMERA on the Colonel. He looks down, then up;

COLONEL

Thank you, Eddie.

DIRK

No problem.

Dirk exits. The Colonel turns to Jack;

COLONEL

Jesus Christ. Jesus Lord in Heaven.

CAMERA picks up with Dirk, who runs for the pool and DIVES IN.....

CUT TO:

48 INT. POOL - THAT MOMENT

48

CAMERA MOVES IN AS DIRK LANDS IN THE WATER, FLOATS TO THE BOTTOM, THEN PUSHES OFF, TOWARDS THE SURFACE. TIME LAPSE TO NIGHT.

CUT TO:

49 EXT. DRIVEWAY/JACK'S HOUSE - NIGHT (LATER)

49

The party is coming to a close and people are trying to get in their cars and get out of the driveway.

CAMERA hangs with Little Bill and his Wife.

LITTLE BILL

Thanks for fucking up this party for me.  
I appreciate it.

LITTLE BILL'S WIFE

Oh Fuck Off. Will You?

LITTLE BILL

You Fuck Off.

LITTLE BILL'S WIFE

Yeah, right.

CAMERA MOVES TO FIND: THE YOUNG STUD AND THE LIMO DRIVER.  
They're sitting by the limo. The Young Stud is crying.

LIMO DRIVER

Hey, hey, hey. I mean: How were  
you supposed to know?

YOUNG STUD

I wasn't.

LIMO DRIVER

That's right. So what did you do wrong?

YOUNG STUD

Nothing?

LIMO DRIVER  
Nothing is absolutely right, Young Stud.

YOUNG STUD  
Thank you for your help.

LIMO DRIVER  
No problem.

The Colonel and Jack approach. The Colonel now has ANOTHER YOUNG LADY FRIEND, picked up from the party.

COLONEL  
You ready, Johnny?

LIMO DRIVER  
Yes, sir.

COLONEL  
How you doin' pal?

YOUNG STUD  
I'm okay, sir.

COLONEL  
Don't worry about it. She'll be fine.

YOUNG STUD  
She died in the limo on the way to the hospital.

COLONEL  
I didn't hear that.

YOUNG STUD  
What?

COLONEL  
You never told me that and what happened, never happened. You get me?

YOUNG STUD  
I get you.

COLONEL  
Now go home. Sleep it off.

The Young Stud exits.

JACK  
Thanks for coming, Colonel.

COLONEL  
Great party, Jack.

The Colonel and the new Lady Friend get in the car.

CUT TO:

50

EXT. JACK'S HOUSE/POOL AREA - NIGHT (LATER)

50

The party is over. Amber and Rollergirl are inside playing cards. Scotty J. is cleaning up, Dirk and Reed sit in the JACUZZI, looking up at the stars.

REED

...you wanna hear a poem I wrote?

DIRK

Yeah.

REED

Okay. Um...  
 "I love you. You love me.  
 Going down the Sugar Tree.  
 We'll go down the Sugar Tree.  
 And See Lots of Bees. Playing.  
 Playing. The bees won't sting.  
 'Cause you love me."

DIRK

That's fucking great, man.

Jack approaches in a bath robe, holding a towel.

JACK

Howdy-boys.

DIRK/REED

Hey, Jack.

Jack removes his robe and climbs in the Jacuzzi.

JACK

Good party?

DIRK

It was great.

JACK

Good. You had a good time then?

DIRK

Excellent time. Thank you.

JACK

What this place is for, right?

REED

Right.

JACK

Ahhh...this feels good. Bubbles.  
 Turn those bubbles higher, Reed.

DIRK

Jack...I was thinking about my name...y'know...?

JACK

Yeah?

DIRK

I was wondering if you had any ideas.

JACK

I've got a few...but you tell me...

DIRK

Well...my idea was...y'know...  
I want a name...I want it so it  
can cut glass...y'know...razer sharp.

JACK

Tell me.

DIRK

When I close my eyes...I see this thing,  
a sign...I see this name in bright blue neon  
lights with a purple outline. And this name  
is so bright and so sharp that the sign --  
it just blows up because the name is so powerful...

FLASE ON:

A BRIGET NEON SIGN IN BLUE LETTERING, WITH A PURPLE OUTLINE:

DIRK DIGGLER

DIRK (OC)

It says, "Dirk Diggler."

The NEON SIGNS FLASHES, BUZZES, THEN BURSTS INTO AN ELECTRIC FLAME.

BACK TO:

51 EXT. JACUZZI - THAT MOMENT

51

Back to Reed and Jack. They look at Dirk.

JACK

Heaven sent you here to this place,  
Dirk Diggler. You've been blessed.

Dirk smiles. Reed smiles. Jack looks up and closes his eyes.

FADE OUT, CUT TO:

....The film crew sets up lights and other equipment around a small "office" set. The crew consists of; Kurt Longjohn, Director of Photography. Rocky, Gaffer/Grip. Little Bill, Assistant Director. Scotty J. is working as a utility/sound man.

Jack is sipping coffee, conferring with Kurt about lighting.

JACK

How close?

KURT LONGJOHN

Give me twenty to thirty. I've got a couple tough shadows to deal with --

JACK

Okay, but not too long, Kurt, right?  
Remember: there are shadows in real life.

Little Bill approaches.

LITTLE BILL

You wanna go over this?

JACK

Yeah. Let's....

LITTLE BILL

(reading from script)

Okay. Set up is....here we go:

1.) Amber talking to Becky about auditions.  
They make the phone call to the agency to send over some actors.

2.) Enter Reed to audition for Amber.

They go at it. Becky just watches.

C.) Becky goes to the bathroom to jack-off and is interrupted by Amber. They get into it.

E.) Enter Dirk --

(looks up)

Who's Dirk Diggler?

JACK

The kid, Eddie, from the club.

LITTLE BILL

Good name. Anyway: 4.) Dirk enters.  
Meets with Becky. They go at it --

JACK

I wanna change that -- that should be Amber.  
Dirk should be auditioning with Amber.

Little Bill makes a note. Jack walks over to Becky, who's sitting in a chair, shaving her pubic hairs.

JACK  
Becky, honey --

BECKY  
What?

JACK  
What're you doing? We're shooting  
in twenty minutes.

BECKY  
I'm shaving my bush --

JACK  
Now?

BECKY  
It only takes two seconds, Jack.

JACK  
Fine, fine.

Jack continues to get everyone ready.

JACK  
Alright everyone, let's go, let's go,  
we need to shoot this first scene --  
we need to get one off --

CUT TO:

53 INT. BEDROOM - DAY - LATER

53

Dirk is sitting on the edge of the bed, dressed up in a brown suit and his hair is brushed back, parted down the middle. He paces a little, does some deep breathing, looks over script, etc. Scotty J. enters.

SCOTTY J.  
Hey. Hi. Dirk. Dirk Digglez.

DIRK  
Hi.

SCOTTY J.  
I'm supposed to come get you.  
Tell you they're ready, now.

DIRK  
Okay.

SCOTTY J.  
You look really good.

DIRK  
Thank you.

SCOTTY J.  
You look really sexy.

DIRK  
Thanks.

SCOTTY J.  
I like your name.

DIRK  
You do?

SCOTTY J.  
It's really cool.

DIRK  
Thanks.

SCOTTY J.  
OK...well...whenever you're ready....  
I'll see you out there.

Scotty J. exits. Dirk stands, takes a deep breath. CAMERA follows as he exits the room and walks through the house and into --

54 INT. GARAGE/FILM SET 54  
the crew is ready and waiting. Jack is there to greet him.

JACK  
Ready, champ?

DIRK  
Let's do this.

They walk through the scene with Amber.

JACK  
So we know the scene, we know the thing.  
You're gonna start outside the set,  
through that door, I'll call your name  
and action, that'll be your cue...come through  
the door, straight to the desk, right here,  
boom, you and Amber do the scene --

DIRK  
Do we go straight into having sex?

JACK  
Is that alright?

DIRK  
It would be better I think, y'know,  
so we don't break up the momentum  
or something --

JACK  
Amber?

AMBER  
Good.

JACK  
So we'll just go straight through.

DIRK  
Okay.

KURT LONGJOEN  
Are we doing a rehearsal?

JACK  
Eddie, you want a rehearsal?

DIRK  
It's okay...I can do it...

JACK  
Great.

DIRK  
Jack?

JACK  
Yeah?

DIRK  
...can you...um...will you call me  
Dirk Diggle from now on?

JACK  
Yes. I'm sorry, yeah, yes.

Jack exits. Amber and Dirk huddle in the corner a moment.

AMBER  
Do you want to practice your lines with me.

DIRK  
I know it.

AMBER  
You look great, honey.

DIRK  
Does he want me to keep going until I come?

AMBER  
Yeah. You just come when you're ready....

DIRK  
Where should I come?

AMBER  
Where do you want?

DIRK  
Wherever you tell me.

AMBER  
Come on my tits if you can, okay?  
Just pull it out and do it on  
my stomach and tits if you can.

DIRK  
Yeah.

She touches her hand softly to the side of his face. (30fps)

AMBER  
Are you alright, honey?

DIRK  
This is great. I'm ready. I wanna do good.  
I wanna do this good....let's try and do it  
really sexy...you want to?

AMBER  
Okay.

Little Bill takes Dirk and walks him off the set, explaining things one last time to him....CAMERA HOLDS ON DIRK. Little Bill walks away and he's left standing alone a moment, waiting for his cue behind a closed door. SILENCE. HOLD.

JACK (OC)  
and....action, Dirk.

CAMERA blends to SLOW MOTION (30fps) and FOLLOWS Dirk through the door and into the set -- lights flare into CAMERA/DIRK and we focus in on Amber, seated behind a desk. CAMERA blends back to 24fps.

KURT LONGJOHN'S 16mm CAMERA POV:

Dirk enters. A light shines straight at him. He walks into a two shot with Amber at the desk. BEAT, TEEN:

AMBER  
Hello. Are you John?

DIRK  
Yes, ma'am.

AMBER  
Your agency recommends you very highly.

DIRK  
I'm a really hard worker. You give me a job and I won't disappoint you.

AMBER

What special skills do you have?

DIRK

Well, I spent three years in the Marines.  
I just got back from a tour of duty.

AMBER

You're kidding?

DIRK

No I'm not. It got really hard being  
surrounded by guys all day.

AMBER

When was the last time you had a woman?

DIRK

A long time.

AMBER

That's terrible.

DIRK

But I'm back now and I'm ready to pursue  
my acting career.

AMBER

Well as you may or may not know, this is an  
important film for me. If it's not a hit,  
I'm gonna get kicked out of my apartment.  
My landlord is a real jerk.

DIRK

Really?

AMBER

Why don't you take your pants off?  
It's important that I get an idea of your size.

DIRK

No problem.

Dirk starts to remove his pants...just before they come off we go to:

JACK AND THE REST OF THE CREW

Kurt Longjohn takes his eye away from the viewfinder for a moment.  
Rocky frowns slightly. Scotty J. is in shock. Reed and Becky smile.

Amber looks from Dirk's cock to his face.

AMBER

I think that you have the part,  
but why don't I make sure of something...

16mm CAMERA'S POV:

for the first time, we see Dirk's cock. It hangs about 12 inches. Amber's hand reaches and grabs hold of it --

AMBER

This is a giant cock.

So they go at it...taking each other's clothes off and climbing up on the desk...OUR CAMERA is hand held, moving around, looking at the crew filming and Dirk/Amber making love....

They continue for a while. Jack whispers something to Kurt, then walks over to Dirk and Amber, quietly interrupts;

JACK

Guys...

DIRK

Is everything cool?

JACK

Hang in there, everything's cool,  
I just wanna change the angle --  
You're doin' great.

Amber looks to Dirk. They holds still;

AMBER

You're doin' so good, Dirk.

DIRK

Does it feel good?

Amber smiles. Jack and Kurt have set up a new angle;

JACK

Okay -- we're back, we're ready -- action --

They continue for a bit, getting faster and a little harder;

CU. DIRK AND AMBER.

they're face to face. Following in sotto:

AMBER

You're amazing.

DIRK

You feel good, Amber.

AMBER

Are you ready to come?

DIRK

Yes.

AMBER  
Come in me.

                  DIRK  
What?

                  AMBER  
Don't worry, I'm fixed.  
I want you to come in me --

                  DIRK  
Okay.

Amber and Dirk come together. HOLD. They kiss and smile.

                  JACK  
CUT! FUCK! YES! YES! YES!

THE CREW APPLAUDS THE PERFORMANCE. Everyone gathers around.  
Dirk is giving hand shakes, high fives, etc.

CAMERA PANS over to Little Bill and Jack who step aside a moment.  
Following in setto;

                  JACK  
That was great.

                  LITTLE BILL  
Yes it was. What do you want to  
do about the come shot? We could  
go to the stock footage -- get a close up --

                  JACK  
It's not gonna match, we don't  
have a cock that big on film --

Dirk hears this and turns to Jack and Little Bill.

                  DIRK  
Jack?

                  JACK  
Yes, Dirk?

                  DIRK  
I can do it again if you need a close-up.

Everyone in the room looks at Dirk. HOLD.

MUSIC CUE. CONTINUES OVER CUT AND THE FOLLOWING SCENES:

CUT TO:

55 INT. JACK'S LIVING ROOM - NIGHT - LATER Sequence "A" 55

The entire cast and crew together.

ECU - CHAMPAGNE BOTTLES POP

ECU - ROLLERGIRL'S CAMERA.  
she snaps POLAROIDs.

ECU - DEVELOPED PICTURES  
cast and crew smiling, holding thumbs up. Dirk in the middle.

CUT TO:

56 INT. RESEDA SHOE STORE - DAY 56

CAMERA TRACKS ALONG a row of shoes. Dirk, Reed and Scotty J.  
in the store, picking some out. Dirk falls in love with a pair of  
half-boots, zip-up style --

CUT TO:

57 INT. HOT TRAXX NIGHTCLUB - NIGHT 57

CAMERA BEGINS ON THE SHOES, DOES A QUICK BOOM UP TO A CU.  
ON DIRK. He's dancing with Rollergirl. They talk about his shoes.

QUICK DISSOLVE TO:

OVERHEAD ANGLE, JACK'S TABLE.

Jack is eating Clams On The Half Shell and talking to Amber.  
The Colonel is sitting with a NEW LADY FRIEND. CAMERA begins  
a BOOM DOWN as Scotty J. enters FRAME and begins talking the  
Colonel's ear off.

QUICK DISSOLVE TO:

ANGLE, MAURICE

CAMERA follows behind him as he shouts orders to waiters  
and busboys and bouncers --

QUICK DISSOLVE TO:

ANGLE, BECKY

She's hanging out near the bathroom with a FRIEND, talking.  
She's approached by a body-builder-type. This is RONNIE (late 20s.)

RONNIE

Becky.

BECKY

Ronnie -- don't bother me.

RONNIE

I don't wanna bother you, I just wanna  
say hello and tell you that I love you.







69 INT. KARATE STUDIO - DAY

69

Buck, Dirk and Reed dressed in Karate-gear, are taking lessons. Buck speaks about the ancient history of Karate.

CUT TO:

70 INT. DEPARTMENT STORE - DAY

70

CAMERA TRACKS ALONG A ROW OF SUITS. Dirk picks one out, tries it on and pays for it in cash.

CUT TO:

71 INT. HOT TRAXX NIGHTCLUB - NIGHT

71

CAMERA with REED and ROLLERGIRL  
They're dancing near the DJ booth. Rollergirl requests some songs from the MIDGET DJ. DOLLY IN ON THE TURNTABLE, NEW MUSIC CUE.

ANGLE, BECKY  
she's at the bar, talking with some FELLA. Ronnie appears in the background and watches her --

ANGLE, DIRK  
he's wearing his new suit and dancing with three or four GIRLS who we've never seen before. They hang all over him. Suddenly, there's a CRASH OC.

BECKY (OC)  
THE FUCK OFF ME.

Dirk turns his head and sees -- Becky has been knocked down and Ronnie is standing above her. The FELLA she was talking to is lying flat on his face in a pool of blood.

CAMERA follows Dirk as he runs over in a flash JUMPS UP and does a FLYING KARATE KICK that knocks Ronnie back and down. Dirk stands over him in a karate stance like Bruce Lee --

Reed and Maurice come over and grab Ronnie, Dirk helps Becky up --

DIRK  
You okay, sexy?

BECKY  
Thank you, Dirk.

DIRK  
Do you see that Karate Kick, I did?  
Did it look good?

BECKY  
It looked great.

CUT TO:

























































































































149 INT. RETIREMENT HOME/MR. BROWN'S ROOM - LATER

149

Mr. Brown sets Becky up in a chair near a window. He brings her a blanket and tucks her in like a child, then climbs into his own bed.

BECKY

Thank you.

MR. BROWN

You'd do the same for me.

CAMERA DOES A SLOW DOLLY IN ON BECKY as she falls asleep.

CUT TO:

150 INT. DIRK'S APARTMENT - NIGHT - LATER

150

Dirk, Reed, Scotty and Todd sitting around.

REED

At least it still works, Dirk.

DIRK

You can't just drive a Corvette down the street looking like that, Reed. C'mon, man. Be reasonable.

REED

How you gonna pay for it?

DIRK

-- I'll find a way to pay for it. This is top priority, Reed: My car has got to get fixed.

TODD

It could be like two - three thousand dollars worth of damage, Dirk.

DIRK

So?

TODD

I dunno.

DIRK

We gotta get those fuckin' demo tapes, too. I mean it...let's go kick that guys ass or something...if we could get those demo tapes, then we get the record deal, then the Vette gets fixed. You cannot drive a Crovette down the street looking like that, you just can't.

Dirk takes a rolled up dollar bill, leans OUT OF FRAME.

End Sequence "D"

CUT TO BLACK:

TITLE CARD: "Six Months Later"

CUT TO:

151 EXT. PARTY BOYS STRIP CLUB - ESTABLISHING SHOT - NIGHT (sep.83) 151

An old, run down strip joint in North Hollywood. The sign out front reads: DANCERS NIGHTLY — SHOW STARTS 7:00 — NO COVER CHARGE  
Tonight: Adult Film Star Dirk Diggler  
Plus Magic Show

CUT TO:

152 INT. STAGE/PARTY BOYS STRIP CLUB - NIGHT 152

Reed is on the stage in front of about twenty bored bussinessmen. He's wearing a spandex magician's outfit and doing tricks/performance art/dancing....

CUT TO:

153 INT. BACKSTAGE DRESSING ROOM/STRIP CLUB - NIGHT - THAT MOMENT 153

Dirk is getting dressed in a COWBOY OUTFIT. Todd is there, dressed in a JAZZERCISE OUTFIT, applying make-up to his face.

OC we hear polite applause for the end of Reed's show. He appears;

DIRK

What's the crowd like out there?

REED

It's a little light...

CUT TO:

154 INT. STAGE/STRIP CLUB - NIGHT - MOMENTS LATER 154

A black guy in a cheap tuxedo, MUTRIX, takes the stage.

MUTRIX

That was the magic of Reed Rothchild.

Mr. Reed Rothchild. C'mon, c'mon...

let's have a little more than that --

(light applause)

Alright, alright, good enough. Stop it.

Shut up. OK: Ready for some dancing?

One of these fellas has been a regular

for a while -- the other's fresh to

Party Boys, but I think you'll recognize

him frcm some if his films -- or maybe

you won't -- or maybe you'll just recognize

his cock -- who knows? Give it up for

Dirk Diggler and Todd Parker --

A HALL AND OATS/NENA/DURAN DURAN mix plays on the speakers in the nightclub and Todd and Dirk make their entrance. They start DANCING and STRIPPING.

ANGLE, TWO DRUNK MEN IN THE AUDIENCE

they watch Dirk and start laughing to themselves. These two drunk men are -- JERRY (Buck's boss from the stereo store) and RONNIE (Becky's old boy-friend) They begin to point and laugh. Dirk notices them but tries to ignore their comments.

JERRY

...fuckin' donkey dick...

RONNIE

Jesus. That's the dumbest, biggest looking dick I've ever seen.

JERRY

"Get the fork-lift, I gotta take a pee."

Dirk dances over to them. In this moment, the three of them all recognize each other.

DIRK

Hey. Why don't you guys shut-up?  
I'm dancin' here.

RONNIE

Fuck you, asshole -- hey -- wait a minute --  
I know you. I know you -- you karate kicked  
me at Hot Traxx that time --

Reed looks out from backstage. Todd sees the scene and comes over. Ronnie and Jerry are now up and ready in a fighting position.

JERRY

You got a problem, Donkey-Kong?

DIRK

Yeah, I do. Keep yer mouth shut  
when I'm dancin'.

RONNIE

FUCK YOU, KID. I'm gonna get some  
pay-back -- YOU LITTLE FUCKER --

Ronnie jumps on stage and starts to fight with Dirk. Jerry goes for Reed and Todd. One thing leads to another and they're all on the stage, kicking, scratching and punching at each other.

Bouncers and Mutrix break it up. Mutrix yells to Todd, Dirk, Reed;

MUTRIX

You three idiots get the fuck outta here.  
GET OUT, GET THE FUCK OUT. YOU'RE FIRED.

CUT TO:

155 INT. HEARING ROOM - COURT BUILDING - DAY

155

Amber is sitting in a room with a long desk, a few chairs and fluorescent lights. A middle aged female JUDGE enters and greets her;

JUDGE

Hello. You must be Maggie?

AMBER

Yes.

JUDGE

I'm Kathleen O'Malley. The judge.

AMBER

Yes.

JUDGE

You have a lawyer with you?

AMBER

No. I don't. I do not.

They sit in silence. The Judge looks over a couple of files. Moments later, Amber's ex-husband, THOMAS (late 30s) steps in with his LAWYER. They all take seats.

LAWYER

Hello, Judge.

Introductions happen, etc. BEAT. The Judge looks over some files;

JUDGE

You've been divorced for six years?

AMBER

Yes. Since 1977.

JUDGE

(to lawyer)

And the agreement on the money settlement was taken care of?

LAWYER

Yes.

JUDGE

So. What we're talking about then is coming to an agreement on custody of Andrew.

AMBER

Yes.

JUDGE

What was decided during the divorce?

LAWYER

Initially. Andrew went with his father,  
and visitation was given to his mother on --  
(looks at a paper)  
-- from Saturday Noon to Sunday at seven.  
With his mother entitled to bring Andrew  
to her home or any reasonable place.

JUDGE

(to Amber)

Was that the understanding?

AMBER

Yes.

JUDGE

And why wasn't that visiting privilege honored?

THOMAS

Well, it was for a time --

AMBER

I only saw him twice.

THOMAS

It said, "reasonable place," and I didn't  
think a house of drugs and prostitution  
and pornography was that.

JUDGE

I'm sorry, what is it that you --

THOMAS

My ex-wife is involved in the pornography  
business -- I didn't think that environment  
was a safe place for my son.

AMBER

This is not right. My son was never  
exposed to pornographic material or  
drugs or any of these things, my husband  
just assumed --

THOMAS

I saw it with my own eye.

PAUSE. Amber has no response. The Judge looks down at the file.

JUDGE

Did you register this as a complaint?

THOMAS

No --

LAWYER

My client didn't officially register,  
but I think the circumstance called  
for something immediate -- for the  
safety of the child.

JUDGE

How old is the boy now?

THOMAS

He's twelve.

AMBER

He'll be thirteen next month.

JUDGE

Where do you live now?

THOMAS

We live in Long Beach. I have a job  
there and my new wife is home with him.

(pause)

You see, the problem is Judge, is that  
my ex-wife is a sick...she is a very sick  
person and she needs help. She deals in  
drugs and sex for a living --

AMBER

I don't do drugs.

LAWYER

You're honor, she has been in and out  
of trouble with the law on quite a few  
occasions regarding this sort of thing.

AMBER

No. No. Not anymore.

CAMERA HOLDS ON AMBER. She watches the Judge. CC there's the  
sound of papers shuffling.

JUDGE (CC)

Have you ever been arrested?

AMBER

Yes.

JUDGE (CC)

When was the last time you were  
arrested....what was the charge....?

CAMERA DOLLIES IN CLOSE ON AMBER.

CUT TO:

156 EXT. ALLEY-WAY BEHIND THE COURT BUILDING - DAY - LATER. 156

Amber leans against a wall, crying her eyes out. HOLD.

CUT TO:

TITLE CARD, OVER BLACK: "December 11, 1983"

157 INT. LIMOUSINE - NIGHT - MOVING. 157

CAMERA'S POV is a CAMCORDER operated by KURT LONGJOEN. JACK, dressed in a tuxedo, sits in the back of the limo with ROLLERGIRL, who's wearing a full-length fur coat, lingere underneath.

JACK (into CAMERA)

Okay, okay, okay. Welcome to the experiment. This is Jack Horner, coming to you from the inside of a limousine that at this moment is heading West down Ventura Blvd. I have with me -- a little princess in the world of adult film -- the lovely Miss Rollergirl.

ROLLERGIRL

Hello, hello, howdy.

JACK

Are you ready to do what we're gonna do?

ROLLERGIRL

Ready, ready. Ready like Freddy.

JACK

We are On The Lookout. That's what we'll call this -- On The Lookout. We're just gonna drive on down Ventura, heading west, like I said -- and see what we find. Maybe we find some new, young stud who wants to take a shot and get hot and heavy with Rollergirl back here in the limo -- and we'll capture it on video. This is a first, ladies and gentleman. A first in porn history. Who knows what could happen....?

(to Rollergirl)

Maybe we come across some guy, maybe some girl? See if they'd like to get soft and sticky?

CUT TO:

158 EXT. EL PUEBLO MOTEL - NIGHT 158

Establishing shot of a crap motel in Studio City. Dirk's DAMAGED CORVETTE is parked out front with a U-HALL connected.

CUT TO:

159 INT. EL PUEBLO MOTEL - THAT MOMENT

159

Dirk, Reed, Todd and Scotty J. have moved into a small motel with two beds and a fold-out couch. Scotty is sitting on one bed watching television dressed in his UNION 76 GAS STATION UNIFORM.

Dirk is getting dressed, Reed is trying to get his attention;

DIRK

Where the fuck is Todd?

REED

C'mon, Dirk, seriously --

DIRK

What? I dunno, okay? Okay. I don't know.

REED

We have to sell your car.

DIRK

I will not do it, Reed.

REED

What else is there to do, Dirk?  
Huh? We have nothing left.

DIRK

I worked way to fucking hard for  
that car...what am I supposed to do...?

REED

It solves all our problems.

DIRK

I will not sell my Corvette: Simple as that.  
Where the fuck is Todd? Where are my jeans?

SCOTTY

What are you looking for?

DIRK

My jeans --

SCOTTY

The cool ones with the thing?

DIRK

All my jeans are cool, Scotty.

SCOTTY

Sorry.

Todd enters and holds up an ENVELOPE.

TODD

Get it.

DIRK

Sweet. Perfect timing. I'm taking  
mine to go —

Todd and Dirk move to a table and divide up some of the coke.  
Reed stands in the b.g. Dirk place his stuff up in a newspaper  
fold and takes it to go.

REED

Dirk, please -- we gotta deal with  
this money situation.

DIRK

Yeah, yeah, yeah.

SCOTTY

Where are you goin' Dirk?

DIRK

Goin' out.

Dirk notices that Todd is wearing the JEANS he was looking for.

DIRK

What the fuck is that?

TODD

What?

DIRK

Those are my jeans, Todd. I've  
been looking for those.

TODD

You said I could borrow them.

DIRK

I never said that.

TODD

I thought you did.

SCOTTY

Can I come with you, Dirk?

DIRK

Don't get any shit on my jeans, Todd.  
Seriously.

TODD

I won't.

SCOTTY J.

Dirk -- Can I go with you?

Dirk is out the door.

CUT TO:

160

INT. LIMO - PARKED - NIGHT - CONTINUED

160

The limo is pulled over and Jack is speaking through the window to some YOUNG COLLEGE STUDENT, wearing a backpack. (This kid is one of the boys who was making sexual gestures to Rollergirl earlier in the movie.)

JACK

What do you say?

COLLEGE KID

I dunno -- you mean it?

JACK

Anything you wanna do -- you do it.  
Do you see this young lady here?

COLLEGE KID

Yeah.

JACK

You like what you see?

COLLEGE KID

Sure.

JACK

Then get in here and do what you want.

The College Kid gets in the car, sits next to Rollergirl, who nods hello. She may or may not recognize him. Jack gets in the seat opposite (behind the CAMERA.)

JACK

You a student?

COLLEGE KID

Uh...um...yeah.

JACK

Oh, great. Where do you go to school?

COLLEGE KID

Um...uh...do I have to say?

JACK

No, no. Anyway. How'd you like to go round with Rollergirl, have you seen her film work?

COLLEGE KID

...yeah...yeah I have.

(to Rollegirl)

We watch your films in my frat house.  
I go to CSUN. The fuckin' guys are never  
gonna believe this --

JACK

Alright...fantastic cool...

COLLEGE KID

I think we met once before, actually.

ROLLERGIRL

Really?

CUT TO:

161 EXT. STUDIO CITY/ALLEY-WAY - NIGHT (LATER)

161

Dirk is standing in an alley-way. It starts to RAIN a little --

HEADLIGHTS FLOAT ACROSS A WALL, CATCHING A GLIMPSE OF DIRK.  
A small Toyota drives up and stops next to Dirk. A FIGURE  
inside the car speaks;

FIGURE

Hello.

DIRK

Hey.

FIGURE

Are you waiting for someone?

DIRK

...yeah. I'm waiting for someone.  
I'm not sure if they're gonna show up though.

FIGURE

You wanna wait in the car? It's raining.

DIRK

Alright.

Dirk gets into the Toyota. It drives about fifty yards down the  
alley and makes a turn into --

CUT TO:

162 EXT. EMPTY PARKING LOT - NIGHT - TEAT MOMENT

162

The Toyota with Dirk pulls around and parks.

CUT TO:

163 INT. TOYOTA - PARKED - NIGHT - THAT MOMENT

163

CAMERA holds a profile 2-shot on Dirk in the f.g. and the driver in the b.g. The driver is a young SURFER kid in his late 20s.

SURFER

I'm Joe.

DIRK

Dirk.

(beat)

Do you know who I am?

SURFER

....No....

DIRK

My name is Dirk Diggler.

SURFER

No...I mean...you're a guy...I'm helping you out....You're lucky. You were about to get wet.

DIRK

Yeah.

SURFER

So....what do you want to do?

DIRK

I'm...it's what you want.

SURFER

....I wanna watch you. I mean, I'm not gay. I just wanna. Maybe you can jerk off a little and I can watch. Maybe I'll join in, but for now I just wanna watch.

Dirk nods his head a little. HOLD.

DIRK

Twenty bucks.

SURFER

Ten is all I have....

HOLD.

CUT TO:

164 INT. LIMO - MOVING - MOMENTS LATER

164

The limo is moving now. Jack is sitting behind the CAMERA. --  
The LIGHT held above the Camcorder SHINES brightly on them.

Rollergirl and the College Kid struggle in the seat. He has some trouble removing his pants and she tries to help a little, but it's pretty she's not enjoying this. Jack tries to coach them from the sidelines;

JACK

Alright, there, pal; make it look good, make it sexy -- don't just ram your way up and in there --

The College Kid doesn't respond.

JACK

Hey, hey, hey....take it slow and make it kinky, kid. C'mon. Think of Miss Lovely Rollergirl as a beautiful instrument that you need to play...c'mon now...slow down... Pretend you're just a wonderful stud, pretend you're a wonderful stud that's just ready melt her pussy....hey, kid....? Are you listening to me? Hey -- Hey --

COLLEGE KID

Just lemme do my thing, man.

JACK

Cut. Stop. Cut.

The College Kid looks a little pissed, Rollergirl pushes him off;

ROLLERGIRL

This is stupid, Jack.

JACK

I know....this isn't working cut.

COLLEGE KID

That's it?

JACK (OC)

Yeah, that's all. Sorry for the inconvenience.

The College Kid pulls his pants on.

COLLEGE KID

(to Rollergirl)

You got me hard -- you could at least jack me off or something, lady.

ROLLERGIRL

What the fuck did you say?

COLLEGE KID

It's not so cool to leave me  
with a hard on.

ROLLERGIRL

You motherfucker...

She starts to KICK and HIT him out of the car.

ROLLERGIRL

Get the fuck out of here, asshole.  
GET THE FUCK OUT. YOU FUCKIN' SHIT.  
GET OUT, GET OUT, OUT, OUT, OUT.

Jack tries to break it all up and eventually gets the College Kid out of the car — The College Kid laughs a little -- he turns back to Rollergirl and says:

COLLEGE KID

You're fuckin' films suck now anyway.

ANGLE, CU. JACK.

CAMERA DOLLIES IN A LITTLE IN SLOW MOTION. He freaks out.

Jack CEARGES out of the limo TACKLING the College Kid to the ground. He starts to BEAT the shit out him....

CUT TO:

165 INT. TOYOTA - PARKED - THAT MOMENT

165

Dirk zips his pants open. The Surfer kid's eyes watch closely. Dirk pulls out his cock and the Surfer kid looks surprised, speaks sotto;

SURFER

...holy shit...that's nice...that's...big...

Dirk nods, looks down.

SURFER

Why don't you jerk it a little,  
get it hard? I wanna see it get hard.

Dirk's hand touches his cock and he starts to masturbate a little. The Surfer kid watches. CAMERA BEGINS A PAINFULLY SLOW ZOOM INTO PROFILE XCU. ON DIRK.

SURFER

...maybe...do it harder....

Dirk does it harder and faster.

SURFER

Get your hand wet.

DIRK

...be quiet....

Dirk tries to do it faster and harder.

SURFER

...c'mon....c'mon...c'mon...

Dirk tries harder and faster but only gets more frustrated.  
He verges on tears, looks to the Surfer Kid.

DIRK

I can't...I can't get it hard...I can't.  
I'm sorry --

SUDDENLY:

A PICK-UP TRUCK carrying THREE PUNK KIDS SLAMS ON IT'S BRAKES  
IN FRONT OF DIRK IN THE TOYOTA. Dirk looks up in shock, turns his  
head to the Surfer Kid who says;

SURFER

You shouldn't do this sort of thing, faggot.

Surfer PUNCHES Dirk in the face....

CUT TO:

166 EXT. VENTURA BLVD. - NIGHT - THAT MOMENT

166

Jack continues to BEAT the College Kid and yell at him;

JACK

YOU HAVE SOME FUCKING RESPECT.  
YOU LITTLE PRICK. YOU HAVE SOME GOD DAMN  
RESPECT FOR TEAT GIRL. SHE'S A STAR,  
A WONDERFUL CHILD AND A STAR. You think  
you're worthy to fuck her - you're not  
worthy to TOUCH her - they way you fuck -  
who taught you? WHO TAUGHT YOU HOW TO FUCK  
TEAT WAY? YOU'RE AN AMATUER. YOU DON'T EVER  
FUCKIN DISRESPECT HER - EVER - EVER - EVER -

He KICKS the College Kid again and again...CAMERA DOLLIES  
IN ON ROLLERGIRL as she watches.

CUT TO:

167 EXT. PARKING LOT - THAT MOMENT

167

The FOUR SURFER PUNKS drag Dirk from the car and proceed to beat  
the shit out of him. Kicking and punching him, calling out;

SURFERS

Little Fuckia Fag. Donkey-Dick.  
You don't do this. You don't.

They continue to yell and scream and kick and punch Dirk and eventually peel out of the parking lot. Dirk moans and cries and holds his stomach in pain. He coughs up some blood and vomit....

CAMERA PANS away from him, looking out of the alley way, towards Ventura Blvd.. HOLD WIDE ANGLE ON THE STREET, EMPTY FRAME, THEN;

The WHITE LIMO carrying Jack and Rollergirl cruises PAST.

ANGLE, IN THE STREET, MOMENT LATER.

The WHITE LIMO drives PAST CAMERA LFT. HOLD, THEN; BUCK'S CAR enters in CAMERA RT. and we PICK UP AND PAN with it into —

CUT TO:

168 EXT. DONUT SHOP/VENTURA BLVD. - NIGHT

168

Buck's car pulls up and parks in front of the donut shop. CAMERA DOLLIES IN CLOSE. Jessie is in the passenger seat, Buck leaves the engine running;

BUCK

What do you want, honey?

JESSIE ST. VINCENT

I want...um...apple fritter...Jelly....  
and uh....chocolate with sprinkles...and  
a bear claw, too....

Buck gets out of the car and we reveal that she is SEVEN MONTHS PREGNANT. Buck looks down;

BUCK

How's my little kung-fu fighter?

JESSIE ST. VINCENT

He's kicking ass inside my stomach.

BUCK

That's a boy.

CUT TO:

169 INT. DONUT SHOP - NIGHT

169

Buck enters and looks at some donuts, helped by the DONUT BOY behind the counter. A MIDDLE AGED MAN in a camouflage baseball hat sits in the corner eating a donut and some coffee, reading 'Guns and Ammo.'

DONUT BOY

Can I help you?

BUCK

Yeah....I'm gonna get a dozen....

The Donut Boy gets a box and Buck starts to point out;

BUCK

Let me get two bear claws...apple fritter...  
two chocolats...two sprinkles...gimme  
some of those glazed...how many is that?

At that moment a PUERTO RICAN KID walks in, pulls a REVOLVER  
from his pocket and points at the Donut Boy.

PUERTO RICAN KID

Empty the safe. Behind the soda machine.

BUCK

Jesus Christ.

The Puerto Rican Kid SWINGS HIS AIM at Buck.

PUERTO RICAN KID

Don't talk...shut the fuck up...  
(aims back at Donut Boy)  
Okay...empty the safe....

Donut Boy starts to empty the safe, putting the money  
in a paper sack....Buck is frozen....

The MIDDLE AGED MAN in the corner reaches into his coat pocket  
and pulls out an extremely BIG GUN...

The Middle Aged Man SHOTS the Puerto Rican Kid in the BACK...

...the Puerto Rican Kid turns and returns FIRE, hitting the Middle  
Aged Man with a bullet in the FACE...

...the Middle Aged Man gets another wild SHOT off before he expires  
and that bullet hits the Donut Boy in the CHEST....

So: The Donut Boy is dead, The Puerto Rican Kid falls to the floor  
dead and the Middle Aged Man is face down dead in his donut and  
coffee....

Blood is ALL OVER Buck:.....he stands for a long moment....

CU. THE BAG OF MONEY ON THE FLOOR

CU. BUCK.

he looks at it. SLOW ZOOM IN. BRAT.

Buck leans down, picks up the BAG FULL OF MONEY and walks out  
of the donut shop.

FADE OUT.

TITLE CARD, OVER BLACK: "One Last Thing"

170 INT. EL PUEBLO MOTEL ROOM - NIGHT

170

Reed, Todd and Dirk sit around a table. Dirk is bandaged. Scotty J. is mingling around in the background. CAMERA DOES A SLOW 360 AROUND THE TABLE.

TODD

Alright. I think this could be the thing. Something to help us score a little extra cash. I think if we decide to do this, we gotta be one hundred percent.

REED

I agree.

TODD

This guys name is Rahad Jackson. He's got more money than God and twice as much coke, crack and smack. He'll buy just about anything anybody wants to sell him. He just likes people hanging out at his house and partying.

DIRK

How do you know him?

TODD

He used to come into Party Boys once in a while. Mutrix introduced me --

DIRK

And how would we do it, exactly? I mean, how would it all go down?

TODD

It's like this: I call him up, tell him if got half of key of quality stuff.

REED

Do you have his phone number?

TODD

Yeah. So we call him up, give him the price?

DIRK

How much?

TODD

Half a key for like....five thousand bucks. Split it three ways --

DIRK

That's enough to get my Vette fixed.

TODD

That's right. So we set up the deal,  
dump half a kilo of baking soda in a  
bag and walk over to his house -- BOOM.  
Right there -- this could be a nifty bit  
'o hustle-bustle.

REED

Do you have his address?

TODD

Fuckin', Reed, yeah I have his address, c'mon.

DIRK

What if he tests it out?

TODD

He won't.

DIRK

How do you know?

TODD

I know he won't. I'm positive. Believe me.

REED

It's a pretty good idea.

DIRK

I think we should go for it.

Scotty J. comes over to the table.

SCOTTY J.

What are you guys talkin' about?

DIRK

Nothin'

CUT TO:

171 INT. EL PUEBLO MOTEL ROOM - ANOTHER NIGHT

171

Dirk and Reed are dumping some BAKING SODA into a large plastic bag.  
that's placed on a scale. Scotty J. is sitting and watching.  
Todd is on the phone --

TODD

(into phone)

Okay...okay...cool. See you then.

(hangs up)

He said he'd meet us in an hour.

REED

How does this lock?

The PLASTIC BAG IS FILLED WITH BAKING SODA. It's about the half the size of a brick in length and half as thick.

SCOTTY J.

You should put a little of the real stuff in there on the top in case he tests it out...

DIRK

Fuck that, man. Don't waste it.

Todd wraps up the brick of baking soda in a brown grocery bag.

SCOTTY J.

You guys should be careful with this.

DIRK

Scotty?

SCOTTY J.

What?

DIRK

Just...y'know...mind yer own business.

SCOTTY J.

Sorry.

CUT TO:

172 EXT. RAHAD JACKSON'S HOUSE - NIGHT

172

The Corvette pulls up in front of a tacky-one story house in the hills of Studio City. The Corvette stops and CAMERA DOLLIES IN QUICK. Dirk, Reed, Todd sit in the parked car. In sotto;

DIRK

Okay.

TODD

You guys ready for this?

REED

I am.

TODD

Dirk?

DIRK

Me? Yeah...yeah I'm ready. I was born ready.

TODD

Alright.

Todd takes out a .45 AUTOMATIC PISTOL and loads a cartridge.

DIRK  
What the fuck is that?

TODD  
It's a big gun.

DIRK  
I know-but-why?

TODD  
Just in case, just in case. Let's go.

They pile out of the damaged Corvette and walk up. CAMERA (STEADICAM) follows them.

REED  
I'm nervous.

TODD  
It'll be okay.

REED  
Let's get in and out, in and out.

TODD  
Not too quick -- that looks suspicious.  
~~Letme~~ do the talking --

They arrive and ring the doorbell.

CUT TO:

173 INT. RAHAD JACKSON'S HOUSE - NIGHT - TERT MOMENT

173

A really big fat black BODYGUARD comes to the door and opens up:

BODYGUARD  
Hello. Come on in.

The BodyGuard leads them down a hall and into a tacky and spacious, sunken LIVING ROOM.

They're greeted by a man in a silk robe, slightly open to show some bikini briefs and a thin sheen of sweat covering his body:  
RAHAD JACKSON (late 40s)

Off in a corner of the room, a YOUNG ASIAN KID is casually throwing some FIRECRACKERS around.

Rahad is DANCING around by himself to NIGHT RANGER, "SISTER CHRISTIAN." He spots the men;

RAHAD  
Hello, friends. Which one is Todd?

TODD  
That's me. We met before at the club --

RAHAD

Oh, yeah. Come on in here.

TODD

These are my friends Dirk and Reed.

RAHAD

Great to meet you. You guys want something to drink — or a pill — or some coke — or some dope?

DIRK/REED/TODD

No thank you, thanks, no.

RAHAD

So what do we have, we have, something, yeah?

TODD

Here it is...half a key...it's really good, if you wanna test it out —

RAHAD

Oh, wait a minute, I love this part:

(sings along)

"SISTER CHRISTIAN, THERE'S SO MUCH IN LIFE, DON'T YOU GIVE IT UP BEFORE YOUR TIME IS DUE....IT'S TRUE!"

(to Dirk)

This song is so amazing. Anyway; What's the price?

TODD

We were thinking five thousand.

RAHAD

That's good. No problem, cool, cool.

The Bodyguard brings over a PAPER BAG FULL OF CASH and hands the bag to Todd in exchange for the PAPER BAG FULL OF BAKING SODA.

Reed watches the Bodyguard take the bag and notices something. REED'S POV: a SHOULDER HOLSTER holds a .45 Automatic Pistol.

Rahad does an air guitar solo to the the Night Ranger song....he walks across the room, picks up a COKE PIPE and looks to the guys;

RAHAD

You wanna play baseball?

DIRK/REED/TODD

No thank you.

Rahad smokes the pipe while dancing. Dirk looks across to an open bedroom door.

DIRK'S POV: Through the crack in the door, we can see a bloody, battered YOUNG BLACK WOMAN in a silk robe....she's followed by another YOUNG WHITE GIRL in nothing.

RAHAD (OC)

Check this out —

He takes out a nickel plated REVOLVER and loads a single bullet, spins the chamber and puts it to his head and sings;

RAHAD

SISTER CHRISTIAN - OH THE TIME HAS  
COME....AND YOU KNOW THAT YOU'RE  
THE ONLY ONE TO SAY...OK....

He pulls the trigger....Click...he smiles and casually speaks;

RAHAD

I put a mix tape together of all  
my favorite songs....This is song number  
three...I love putting mix tapes together,  
you know...if you buy an album or tape or  
something, those guys put the songs in their  
order and they try and say how you should listen  
to the songs, but I don't like that.  
I don't like to be told what to listen  
to, when to listen to or anything...

The Night Ranger song FADES OUT....BEAT.....Rahad smiles at  
the Asian Kid who's casually throwing some firecrackers around.

RAHAD

(to Dirk/Reed/Todd)

He's Chinese...he loves to set off  
firecrackers.....

REO SPEEDWAGON, "CAN'T FIGHT THIS FEELING," begins to play.

RAHAD

I CAN'T FIGHT THIS FEELING ANY LONGER  
AND YET I'M STILL AFRAID TO LET IT FLOW.  
WHAT STARTED OUT AS FRIENDSHIP HAS GROWN  
STRONGER — I ONLY WISH I HAD THE STRENGTH  
TO LET IT SHOW —

DIRK

Well...I think maybe....we better get going --

RAHAD

No, stay. Hang out. We'll party.

DIRK

No, we really gotta split.  
We have to be somewhere and we --

Dirk and Rahad continue to haggle about leaving/not leaving.  
CAMERA BEGINS A SLOW DOLLY INTO A CU ON TODD.

TODD  
We're Not Leaving Yet.

Dirk and Reed look at Todd. He stands up.

TODD  
 We're here now and we want something else.  
 Hey -- Hey. We Want Something Else From You.

RAHAD  
 What?

DIRK  
 Todd -- what the hell are you doing?

TODD  
 In the master bedroom, under the bed,  
 in a floor safe....You understand?

The Bodyguard turns his head. Dirk and Reed are confused;

DIRK  
 Todd...what the fuck, man, c'mon --

TODD  
 Shut-up, Dirk. I told you I got a plan.  
 I got a good plan.

RAHAD  
 Are you kiddn' me kittie?

TODD  
 No I'm not. I'm not kidding. We want  
 what's in the safe. We want what's in  
 the safe in the floor under the bed in  
 the master bedroom.

DIRK  
 Todd -- don't be crazy.  
 (to Rahad)  
 Sir -- we don't know anything about this.  
 This is not the thing that we wanted.

TODD  
 SHUT THE FUCK UP, DIRK.

The BODYGUARD reaches into his coat...

...Todd pulls his REVOLVER quickly and AIMS at the BodyGuard.

TODD  
 Don't reach for your gun.

...Rahad reacts by AIMING HIS GUN AT TODD...

RAHAD  
You don't wanna do this, friendly.

TODD  
You've only got one bullet.

Rahad PULLS THE TRIGGER...a bullet FIRES from the gun and strikes Todd in the SHOULDER...the gun in his hand falls to the floor and he stumbles back...

...The Bodyguard takes this moment to GRAB HIS OWN GUN from the holster and FIRE off shots at DIRK and REED....

...Bullets graze past them and they DUCK FOR COVER...

...The GIRLS in the bedroom SCREAM and SHOUT at the gunfire...

...a STRAY BULLET HITS the ASIAN KID in the heart, but he doesn't fall...

...TODD reaches hold of his gun, crouches for cover and FIRES a bullet STRAIGHT INTO the Bodyguard...who falls back DEAD....Todd looks right and sees:

RAHAD scuttles into the bedroom with the women....Todd looks over his shoulder to Dirk and Reed;

DIRK  
WHAT THE FUCK ARE YOU DOING, TODD?

TODD  
He went in the bedroom.

DIRK  
ARE YOU CRAZY? WHEN DID YOU GO CRAZY?

TODD  
He's got cash and coke in the safe under the bed -- if we leave here without it we're fools.

REED  
Let's just split, let's just split right now, Todd. Don't be stupid. This wasn't part of the deal.

TODD  
I'm goin' in that bedroom and get what's in that safe. Are you coming?

DIRK  
Fuck no. Todd. Don't. Don't do it.

Todd gets up and heads for the bedroom with his revolver at the ready....he inches closer to the door and twists the door knob, then KICKS THE DOOR OPEN;

...Rahad is standing right there, holding a SAWED OFF SHOTGUN. He pulls the trigger....Todd blinks....

...Rahad's SHOTGUN BLAST blows Todd BACK and UP in the air about fifteen feet....he FALLS to the ground with a HOLE in his STOMACH the size of a basketball...Rahad calls out to Dirk and Reed;

**RAHAD**

C'mon out little puppies. You want to come and see, come and see, to get what is coming down. Coming down.

Rahad peers out from his bedroom, sees a sliver of Dirk behind the wall. Rahad FIRES HIS SHOTGUN...which cuts right past Dirk's head and SHREDS the wall near him....

Reed and Dirk make a DASH for the front door....

...Rahad FIRES another shot...

...a BLAST BREEZES PAST THEIR HEADS....

Dirk and Reed make it OUTSIDE....Rahad chases after them.....

CUT TO:

174 EXT. RAHAD'S HOUSE - THAT MOMENT

174

Reed and Dirk make a dash for the Corvette -- they're steps away when a SHOTGUN BLAST BLOWS INTO THE PASSENGER'S SIDE DOOR --

Reed heads away from the car -- makes a run diagonally across the street for shelter behind some SHRUBS and TREES -- (he gets lost from CAMERA)

Dirk gets around to the driver's side of the Corvette, shielded and crouched -- he opens the door and starts to get in --

ANOTHER SHOT BLOWS THE PASSENGER'S SIDE WINDOW OUT.

GLASS SPRAYS IN HIS EYES AND HIS HAND SLIPS DOWN, RELZASING THE EMERGENCY BRAKE OF THE CAR -- WHICH BEGINS TO ROLL DOWN THE STREET --

Dirk stumbles back from the car. He looks to the house:

Rahad is about to FIRE the shotgun again....

....he looks down the street: the Corvette is ROLLING away and picking up speed as it goes down the hill --

Dirk gets on his feet and makes a run for the car, Rahad FIRES...

...Dirk catches up with the car, hops in -- gets the key in the ignition and starts it up, peels off down the street --

CUT TO:

175 INT. DIRK'S CORVETTE - MOMENTS LATER

175

Dirk pulls around and stops a moment. He looks around -- he looks back in his rearview mirror.

DIRK

Fuck -- Fuck -- Fuck.

CUT TO:

176 EXT. STREET NEARBY - THAT MOMENT

176

Reed is running FULL-SPEED down a residential street, in and out of back yards and over fences, dodging attack dogs, etc.

CUT TO:

177 INT. RAEAD JACKSON'S HOUSE - THAT MOMENT

177

RAEAD storms around his house, the SHOTGUN in his hand. The two battered YOUNG WOMEN are shaking and shivering in a corner --

RAEAD

What the fuck...what the fuck...what the fuck.

Rahad rants and raves incoherently, sets down the shotgun for a moment to take a hit from his crack pipe. A DISCO song is playing LOUDLY and Rahad is dancing. HOLD, THEN:

ANGLE, A WALL IN THE HOUSE

a red flash hits the wall.....then a blue flash hits the wall.

ANGLE, RAEAD

he looks at the wall and sees the red-blue flash.  
CAMERA DOLLIES IN ON RAEAD. He smiles.

More RED-BLUE FLASHES hit the house and the SOUNDS of POLICE ACTION starts to BUILD....

RAEAD

It's coming down, coming down.

...RAEAD PICKS UP THE SHOTGUN, SMASHES THE WINDOW AND FIRES OFF A SHOT TOWARDS THE OC POLICE ACTION...

...OC POLICE FIRE BACK ABOUT ONE MILLION BULLETS THAT RIP INTO RAEAD, SENDING HIM BACK, STUMBLING ACROSS THE HOUSE, FURTHER AND FURTHER....BULLETS RIP INTO THE TWO GIRLS, KILLING THEM.

OVERHEAD ANGLE, STRAIGHT DOWN:

Rahad's dead body fall's next to Todd's dead body...a BEAT later, the Asian Kid finally falls over, face down next to them....

QUICK FADE OUT, CUT TO:

178 INT. NEARBY PHONE BOOTH - NIGHT - MOMENTS LATER

178

CAMERA DOLLIES 360 AROUND HIM as he talks.

DIRK

Scotty?

SPLIT SCREEN:

179 INT. EL PUEBLO MOTEL - NIGHT

179

Scotty is on the other end. CAMERA CIRCLES QUICKLY.

SCOTTY

Yeah, Dirk --

DIRK

Is Reed there, did he come there?

SCOTTY

He's with you.

DIRK

No, listen, everything got fucked up and I can't find, Reed. I don't no if he's dead or shot or, or, or, FUCK FUCK FUCK -- We went to the guy and we -- it's just got all fucked and he started shooting and I have no idea where Reed is -- we both ran in different directions and I'm sure the cops showed up and this this so bad and I'm so fucked here --

SCOTTY

Where's Todd?

DIRK

He's fucking dead, this guy shot him, he shot him in the stomach --

SCOTTY

Jesus Christ, Dirk. You gotta, you gotta go to the police or something, I mean, this is --

DIRK

I can't go to the police, Scotty. I can't do that.

SCOTTY

What do you want me to do?

DIRK

I have no idea, I'm-so-fuckin-scared.

SCOTTY  
Maybe you should get out of town.

DIRK -  
...I guess...I guess, I dunno --

SCOTTY  
Just go for as long as you can  
or something, something -- I dunno.  
I dunno what the hell to say right now,  
Dirk. This is so -- I just --

DIRK  
Yeah. Yeah --ohhhhhhhFUCK.  
He killed him, Scotty. And Reed  
ran off, and -- it was a mess,  
it was blood and smoke everywhere.

SCOTTY  
You gotta split, Dirk. You gotta  
just get the fuck outta town or something.

DIRK  
Alright. Yeah. Alright.

SCOTTY  
OK. Call me when you get to wherever  
you're going --

They hang up.

END SPLIT SCREEN, STAY WITH DIRK. He hops in the Corvette  
and puts the key in the ignition --

ECU. KEY INTO THE IGNITION. CAMERA TITLS up a little, to see  
the Gas Tank Display. The orange needle is on, "E."

CUT TO:

180 INT. DIRK'S CORVETTE - MOVING - NIGHT

180

HOLD CU. ON DIRK. He's driving fast. Paranoid and freaked.  
The car starts to sputter....slows.....Dirk panics when he sees  
the gas tank....

CUT TO:

TITLE CARD: "Four Miles Later"

CUT TO:

181 INT. STREET/OUTSIDE LOS ANGELES - DAWN (LATER)

181

Dirk's car is out of gas. He pushes the car off the main boulevard  
and down a side street.

CUT TO:

182 EXT. SIDE STREET - THAT MOMENT

182

Dirk pushes his car down a small cul-de-sac, hops in and pulls the emergency brake.

He looks around a moment. HOLD. CAMERA DOLLIES IN CLOSE ON HIS FACE. He looks at the street signs.

OVERHEAD ANGLE, INTERSECTION.

Dirk walks to the middle of the intersection and looks up at the sign posts. It reads, "Troost Street."

He walks down this street, looking at the houses. He walks a full two blocks down, stops, looks: He's standing in front of his PARENTS HOUSE. It looks just the same.

A young PAPERBOY rides past and throws the paper, hitting Dirk in the head. He hesitates, then walks up the steps;

CAMERA MOVES IN SLOWLY ON THE DOOR, LANDS IN A CU. OVER HIS SHOULDER. He knocks. Moments later...the door opens; A young woman in a bathrobe with a BABY on her hip opens the door. This is SHERYL LYNN, who we met earlier.

SHERYL LYNN

Yes?

DIRK

....hello.

SHERYL LYNN

Can I help you?

BEAT.

SHERYL LYNN

Eddie...? Eddie.

Dirk hesitates a moment, then recognizes Sheryl Lynn.

DIRK

...what are doing here? Where's my mother?

SHERYL LYNN

Eddie....I can't believe it...

DIRK

...I'm looking for my mother...  
I'm looking for my father and mother.

SHERYL LYNN

Eddie, honey....My God...you just...

DIRK

Why are you in this house? I don't  
want to see you, I want my mother.

SHERYL LYNN  
I live here, now. With my husband.

DIRK  
Where's my mom?

SHERYL LYNN  
You should come in —

BEAT. HOLD CU. ON DIRK.

DIRK  
No....no. Jesus Christ, I know what  
you're gonna say —

SHERYL LYNN  
Eddie, I can tell you what happened,  
just let me tell you inside here --

DIRK  
Just tell me. Just tell me.

SHERYL LYNN  
They passed...last May —

The baby starts to cry. Dirk doesn't move;

DIRK  
...how...?

SHERYL LYNN  
Eddie, come inside right now, please.

DIRK  
YOU TELL ME, LADY.

SHERYL LYNN  
There was no way to find you, to get  
in touch with you. To tell you all these things --

DIRK  
TELL ME RIGHT NOW, YOU.

SHERYL LYNN  
Eddie, it was at night and it was raining  
and there was a man and he was speeding and  
he was drunk and they didn't --

FLASH ON:

183 EXT. INTERSECTION - NIGHT

183

It's raining. A little Station Wagon enters the intersection  
with the right of way but is IMMEDIATELY AND POWERFULLY  
CRUNCHED by a SPEEDING MALIBU that barrels into the intersection.

The STATION WAGON is THROWN fifty yards away. A HORN blows...

CAMERA DOES A SLOW DOLLY IN TOWARDS THE STATION WAGON.  
Dirk's MOTHER and FATHER are SQAED IN BLOOD.

CAMERA DOES A SLOW DOLLY IN TOWARDS THE SPEEDING MALIBU.  
Half in/half through the windshield of this car is JOENNY DOE.

QUICK FADE OUT, CUT TO:

184 EXT. DIRK'S HOUSE/TORRANCE - THAT MOMENT

184

Back to the scene. HOLD ON DIRK.

SHERYL LYNN

It was just some drunk kid, Eddie.

DIRK

-- Why do you live here?

SHERYL LYNN

My husband and I bought this house.

DIRK

Why? Why did you do that?

SHERYL LYNN

Eddie, please --

DIRK

This is my house. THIS IS MY HOUSE.  
What the fuck? What the fuck are you  
doing here? I don't want to see you,  
I need to see my mother. I want my mother.

CUT TO:

185 INT. SHERYL LYNN'S HOUSE - MOMENTS LATER

185

CAMERA HOLDS IN THE KITCHEN. Sheryl Lynn makes breakfast with the baby on her hip. Her HUSBAND sits nearby in his bathrobe, watching the situation and keeping quiet.

Dirk is on the phone in the living room. WE HEAR ONLY MUFFLED BITS FROM HIS CONVERSATION.

DIRK

(into phone)

....Scotty. It's Dirk...yeah...yeah...  
lemme talk to him....Reed...yeah. yeah.

(beat)

are you sure....? Yeah, okay...in a little...

Dirk hangs up, looks at Sheryl Lynn and her husband.

SHERYL LYNN

Is everything alright?

Dirk nods. She sets him up with a cup of coffee.

SHERYL LYNN  
You made something of yourself, Eddie.

She smiles, nods, points to the living room.

SHERYL LYNN  
I have all of your tapes...I've seen  
all of your films....I knew you'd do  
something special with it....

Dirk looks and sees that she has a collection of about 100 videotapes on a shelf...the Husband looks a little depressed...the Baby cries....  
DOLLY IN A LITTLE ON DIRK.

CUT TO:

186 INT. JACK'S HOUSE - MORNING (LATER)

186

CAMERA holds on the hallway that looks towards the front door. It opens slowly and Dirk steps inside. He takes his sunglasses off and stands a moment.

OC we hear some noises coming from the kitchen. Sounds of someone cooking something. The SOUND from the television.

A few moments pass and Jack enters the HALLWAY and FRAME. Jack and Dirk stand a moment, looking at each other in silence. Dirk looks down, fiddles with his sunglasses, loses it;

DIRK  
Can you please help me?

HOLD.

CUT TO:

187 INT. JACK'S OFFICE - DAY - MOMENTS LATER

187

Dirk has broken down in Jack's arms. Jack hugs him and pets his head. AMBER enters, brings Dirk a glass of water and sits next to them on the couch. CAMERA DOLLIES IN SLOW.

JACK  
It's alright, boy. It's alright.

FADE OUT.

CAMERA holds on a doorway. Buck steps out, dressed in a BREAK DANCER outfit, looks INTO CAMERA:

BUCK

Did I hear somebody say DEALS?

CAMERA CONTINUES BACK TO REVEAL the store front of "BUCK'S SUPER COOL STEREO STORE," with a huge banner that reads, "Grand Opening."

BUCK

This weekend and this weekend only  
Buck's Super Cool Stereo World is making  
Super-Cool Deals on ALL name brands.

REVERSE ANGLE: AMBER and KURT LONGJOHN are standing next to a VIDEO CAMERA, filming a COMMERCIAL for Buck's store.

BUCK

We're open, we're ready -- all you  
need to do is walk over, get down and  
come inside us --

AMBER

Cnt. Excellent.

CUT TO:

39 INT. HIGH SCHOOL CLASSROOM - DAY

189

CAMERA DOLLIES IN ON ROLLERGIRL. She's sitting at a desk, deep in the middle of taking the GED test. She starts to drift, looking out the window....then back to the test.

CUT TO:

190 INT. BAKERSFIELD RETIREMENT HOME - DAY

190

CAMERA DOLLIES IN ON BECKY. She's wearing a UNIFORM and working with a group of OLD FOLKS in the retirement home. She feeds Mr. Brown some soup and smiles.

CUT TO:

191 INT. JAIL CELL - NIGHT

191

THE COLONEL sits in a jail cell with a large black man, TRYONE.

COLONEL

Tyrone?

TYRONE

Yes, Colonel.

COLONEL

Tell me.

TYRONE

You know that I love you.

COLONEL

I like hearing you say it.

TYRONE

You're my bitch. You always will be.

BEAT. CAMERA DOLLIES IN ON THE COLONEL. He smiles.

CUT TO:

192 EXT. HOT TRAXX NIGHTCLUB - DAY

192

MAURICE is standing out front with his two BROTHERS who are fresh off the boat....they're unveiling a new sign in front of the club — the sheet drops to reveal;

"RODRIGUEZ BROTHERS NIGHTCLUB"

CUT TO:

193 INT. NIGHTCLUB/CABARET - NIGHT

193

CAMERA moves across the small audience to the stage where REED is doing a MAGIC SECW. He's wearing a leotard and floating some brass rings in mid-air. He snaps his fingers and they drop into his hands -- he takes a bow and does a little dance.

CUT TO:

194 INT. HOSPITAL/DELIVERY ROOM - DAY

194

CAMERA is HAND-HELD as JESSIE ST. VINCENT is screaming and kicking her way through labour. BUCK is holding her hand. SCOTTY J. is with them; filming the whole thing with a VIDEO CAMERA.

BUCK

C'mon, honey, c'mon, c'mon, c'mon.

JESSIE ST. VINCENT

JESUS MOTHER FUCKING CHRIST ALMIGHTY HELL.

We hear a BABY pop out, kicking and screaming.

DOCTOR

Yes, yes, Jessie. It's a boy.

CUT TO:

End Sequence "E"

An EQUIPMENT TRUCK backs up towards CAMERA. ROCKY, SCOTTY J. and KURT LONGJOHN enter FRAME and lift the back up to reveal; A whole SET of 16mm FILM EQUIPMENT. They begin to unload it...

STEADICAM PULLS BACK and Jack enters FRAME, smiling and walking back into the house...this is one continuous shot...as he moves through, interacting with:

MAURICE is cooking some stuff up in the kitchen. Smoke everywhere.

JACK

Maurice, honey, turn the fan on.

MAURICE

It smells good, though.

JACK

It's stinkin up the whole house.

ROLLERGIRL is skating around, listening to headphones.

JACK

Rollergirl, honey, please, I just had the floors re-done.

ROLLERGIRL

What?

JACK

Your skates on the wood floor, please.

ROLLERGIRL

What?

JACK

Are you going deaf? Turn the music down --

ROLLERGIRL

Jack, I can't hear a word you're saying.

BUCK is setting up a new audio/video system in Jack's living room. He explains some technical information about the new format of "compact discs."

JACK

Just do me a favor and make it work, Buck.

BUCK

Did I talk to you about the modification you're gonna need?

JACK

Don't. Don't do it, Buck.

BUCK

Jack - you stick with the bass  
you got and it's not gonna be loud.

JACK

I don't listen to it loud, alright?  
I just wanna hear something, okay?

Jack continues out to the POOL AREA. REED is swimming with the BABY.  
JESSIE ST. VINCENT is doing an OIL PAINTING of them.

JACK

Look at this, he's a swimmer!

JESSIE ST. VINCENT

(to the baby)

Cna you say hello to your Uncle Jack?

JACK

(to Jessie)

He's not gonna piss in the pool is he?

JESSIE ST. VINCENT

I don't think so.

JACK walks back in the house, down the hallway, CAMERA PANS  
to a PICTURE on the wall of LITTLE BILL then PANS back to Jack,  
who continues down the hall into --

AMBER'S BEDROOM.

She's sitting in front of her make-up table. He sits next to her;

AMBER

Are we ready?

JACK

Plenty of time.

AMBER

What are you looking at?

JACK

I'm looking at you, my darling.

AMBER

You're staring.

BEAT. He leans in, gives her a kiss on the cheek and says;

JACK

You're the foxiest bitch I've ever known.

CUT TO:

Dirk is sitting in a jean costume, script in front of him for the new film, working on the lines. He's cleaned up a bit, hair slicked back. He looks in the mirror;

DIRK

I've been around this block twice  
looking for something...a clue.  
I've been looking for clues and something  
led me back here....yeah....so here I am.

(beat)

coulda been me the one who was at  
Ringo's place when the shit went down....

(beat)

Hey....I know how it is...cause I been  
there....we've all done bad things....  
we all have those guilty feelings in  
our hearts....you wanna take your  
brain out of your head and wash it and  
scrub it and make it clean....well no.

(beat)

But I'm gonna help you settle this...

(beat)

First we're gonna check for holes,  
see what we can find...then we're  
gonna get nice and wet...so you're  
gonna spread your legs....

(beat)

That's good...so you know me, you  
know my reputation....thirteen  
inches is a tough load, I don't  
treat you gently....That's right:  
I'm Brock Landers.

(beat)

So I'm gonna be nice and I'm gonna  
ask you one more time....

(beat)

Where the fuck is Ringo?

Dirk stands up, unzips his pants and let's his cock hang out.  
He locks at the REFLECTION of it in the mirror;

DIRK

I'm a star, I'm a star, I'm a star.  
I'm a star. I'm a star, I'm a big  
bright shinning star.

He puts his cock back in his pants, does a final karate kick and  
walks out of the room, closing the door behind him.

END.